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No. 671

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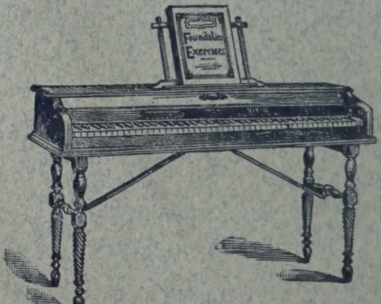

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MUSIC IN VOL. XL.

SACRED.

No.		
672.	Who shall roll us away the stone	G. W. Torrance.
673.	Come, ye children	H. M. Higgs.
677.	The woods and every sweet-smelling tree	John E. West.
678.	The sacrifice of God	H. W. Wareing.
681.	It came upon the midnight clear	J. Stainer.
682.	Except the Lord build the house	F. A. J. Hervey.

SECULAR.

671.	Love and Gold	Hamilton Clarke.
674.	Beware	John E. West.
675.	Breathe so softly, ye breezes	H. A. Donald.
676.	Sweet vales of Devonia	Battison Haynes.
679.	The nightingale in silent night	George Rathbone.
680.	To Night	Percy Pitt.

EXTRA SUPPLEMENTS.

SACRED.

672.	This is the day	Edwin H. Lemare.
673.	For us the Christ (Choral from the "Redemption")	Ch. Gounod.
674.	Magnificat and Nunc dimittis in G	E. J. Hopkins.
675.	Three Hymns with Tunes for the Queen's 80th Birthday	Frederick Bridge, G. C. Martin, and John E. West.
677.	While the earth remaineth	A. R. Gaul.
678.	Angel voices ever singing	E. V. Hall.
679.	Lie still, beloved, lie still	C. H. Lloyd.
680.	How lovely are Thy habitations	Charles Salaman.
681.	While all things were in quiet silence	H. J. King.
682.	Hymns for use in time of war:—	
	Let God arise	J. Stainer.
	O Lord of Hosts	C. H. Lloyd.
	O God of love	J. B. Dykes.

SECULAR.

671.	Waken, lords and ladies gay	A. Herbert Brewer.
676.	Resting (Songs of the River, No. 3)	F. H. Cowen.
679.	The Countryman	Charles Wood.

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Riseley, George	February.	Davies, Ben	August.
Albani, Madame	March.	Niecks, Frederick	September.
Prout, Ebenezer	April.	Randegger, Alberto	October.
Troutbeck, John	May.	Thomas, John	November.
Lloyd, Charles Harford	June.	Taylor, Franklin	December.

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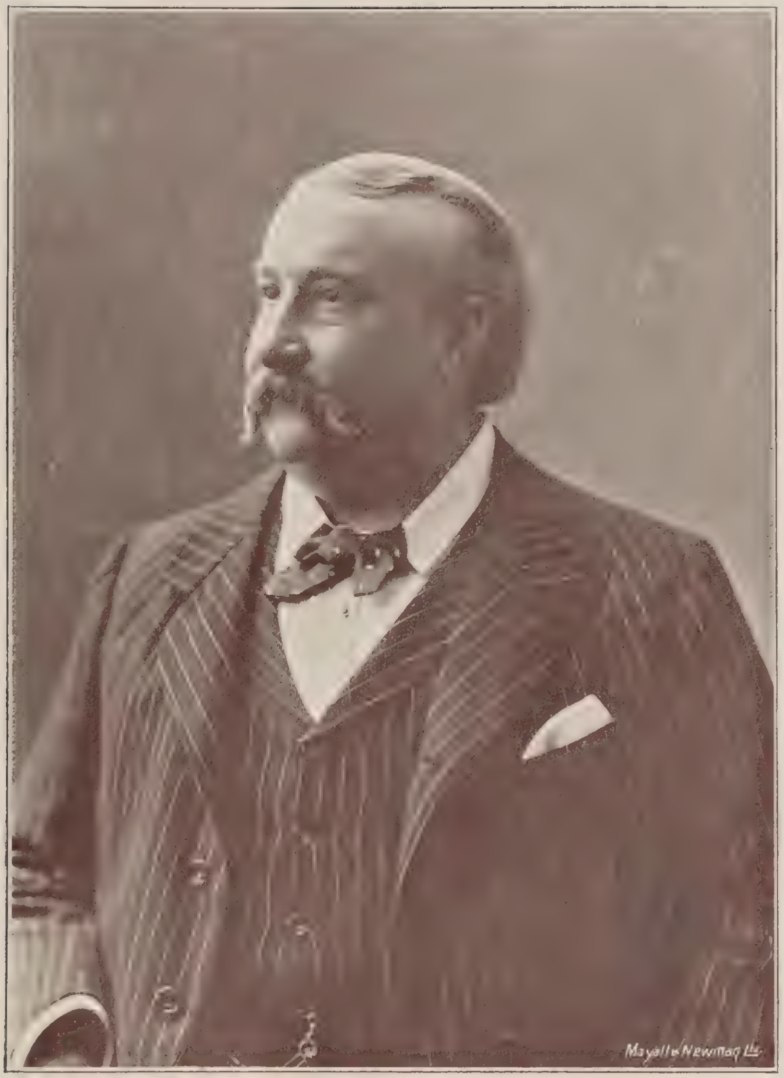

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Yours faithfully
Edward Lloyd

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PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 671.—Vol. 40.
Registered for transmission abroad.

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December, 1898.

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"Saul."—Leicester New Musical Society.—"Miss Maggie Jaques proved herself a most refined and accomplished vocalist. She achieved her first great success in the air, 'See, with what a scornful air,' in which her treatment of the declamatory passages was really brilliant. In the duet she showed the same power of expression and dramatic fire," &c.—*Leicester Daily Post*, Nov. 19, 1898.

"Miss Jaques is a gifted artist, and contributed in a great degree to the success of the performance. Her singing was characterised by general vocal excellence of a high order."—*Leicester Wyvern*, Nov. 19, 1898.

"St. Peter."—Pudsey Choral Union.—"As for the soprano, Miss Maggie Jaques, there is little but praise to bestow. The bravura air, 'The Lord hath His way,' is by no means easy to sing, and that Miss Jaques did so well is proof positive of her general ability and powers of vocalisation. With a voice of pure and telling quality, and a simplicity of style that becomes her well, Miss Jaques should go far in her profession."—*Leeds Mercury*, Nov. 29, 1898.

"Miss Jaques, who sang most ably, had a chance of vocal distinction in the showy bravura solo, 'The Lord hath His way,' of which she fully availed herself, calling forth great applause by her plucky attack of the high B natural at the close."—*Yorkshire Post*, Nov. 29, 1898.

"St. Paul."—Birmingham Midland Musical Society.—"Miss Maggie Jaques sang the soprano solos with a freedom of style and finish most pleasant to listen to. Her voice is equal to the heavy demands of oratorio, and she sings with great expression, purity of phrasing, and a distinction of manner all her own."—*Birmingham Daily Gazette*, Oct. 31, 1898.

Max Bruch's "Fair Ellen."—Chester Musical Society.—"Miss Maggie Jaques, who possesses a delightfully clear and sweet soprano voice, did full justice to her share of the task."—*Chester Chronicle*, Dec. 10, 1898.

"Miss Jaques has a charmingly pure voice, and sings exceedingly correctly."—*Cheshire Observer*, Dec. 10, 1898.

"Naaman."—Brierley Hill Choral Society.—"Miss Maggie Jaques has won a name as an oratorio singer, and her rendition was excellent. It is difficult to say in which solo she was best, so finished was the rendering of each. In 'They shall be turned back,' every word was sung with true artistic feeling, and the final trill was very beautiful."—*County Express*, Dec. 17, 1898.

"Acis and Galatea."—Ludlow Choral Society.—"Miss Maggie Jaques sang the solos with true feeling and exquisite taste, and her singing throughout was of a uniformly high-class character."—*Ludlow Advertiser*, Dec. 17, 1898.

"Messiah."—Mirfield Choral Society.—"Miss Jaques is an artiste of exceptional ability, and she sang throughout with much taste and fervour. Especially was she successful in 'Rejoice greatly' and 'I know that my Redeemer liveth.'"—*Dewsbury News*, Dec. 10, 1898.

"Judas."—Morley Choral Society.—"Miss Maggie Jaques sings very well, and sustained the soprano part with bright tone and well considered effect, this being particularly the case in 'Pious orgies' and 'From mighty kings,' which latter had every justice done to its by no means slight executive demands."—*Leeds Mercury*, Dec. 8, 1898.

"Miss Maggie Jaques was in splendid voice, and sang her solos in a very pleasing manner, 'From mighty kings' being, perhaps, her best effort."—*Yorkshire Post*, Dec. 8, 1898.

Ballads.—Peterboro'.—"Miss Maggie Jaques quickly installed herself a great favourite, and her songs aroused the heartiest applause and fully demonstrated the flexibility, sweetness, and volume of her voice, and the audience would be satisfied with nothing less than encores on each occasion."—*Peterboro' Standard*, Oct. 22, 1898.

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Principal, Leeds Parish Church Choir; of the Leeds Festival Concerts, 1898.

DEWSBURY CHORAL SOCIETY ("ST. PAUL"), Nov. 16, 1898.

"Mr. Brearley sang the tenor solos most ably, making the most of his good voice without forcing his effects, as so many tenors do, yet giving sufficient expression to the declamatory solo (St. Stephen's speech)."—*Yorkshire Post.*

"Mr. Brearley proved to be in good voice, and infused much vigour and dramatic feeling into St. Stephen's appeal, 'Men, brethren, and fathers,' whilst he was not wanting in suavity of style where such was called for."—*Leeds Mercury.*

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"The pretty tenor voice of Mr. Sidwell Jones delighted all present."—*Referee.*

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Belfast.—Concert in the Ulster Hall, Feb. 18, 1898.—Vocalists: Mesdames Ella Russell and Belle Cole; Messrs. Shakespeare Robinson and Charles Santley. "Mr. Shakespeare Robinson gave Pinsuti's 'The last watch' in a most acceptable manner; but his best effort, and one in which he scored decidedly, was Ganz's 'I seek for thee in every flower.' He also sang 'Yes! let me like a soldier fall' (Wallace) with verve and power."—*Belfast News Letter*, February 19, 1898.

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Production of Elgar's "Caractacus" (Leeds Festival, Oct. 5, 1898).—"As the *Arch-Druid* Mr. John Browning, whose voice was of admirable quality, sang with a correctness, excellence of method, and dramatic instinct which made him an entirely worthy associate of Mr. Lloyd and Mr. Black, with whom he shared largely and most effectively in the trio already alluded to."—*Huddersfield Examiner.*

"Joan of Arc."—"Mr. John Browning's splendid baritone voice was heard to great advantage in the patriotic song 'Who would not fight for freedom,' his bold and vigorous rendering of which simply delighted the audience."—*Dublin Daily Nation*, November 29, 1898.

"Mr. John Browning possesses a baritone voice of exquisite timbre. His singing throughout was marked by skill, judgment, and artistic taste, and his enunciation was simply perfect. Especially striking was his rendering of the patriotic song 'Who would not fight for freedom.'"—*Armagh Guardian*, December 2, 1898.

Helensburgh Subscription Concerts (with the Willy Hess Quartet).—"Four great songs, admirably sung by Mr. Browning, completed the programme—Mozart's 'Qui Sdegno,' Handel's 'Gia Risuonar,' Schubert's 'Erl-King,' and Mendelssohn's 'I'm a roamer.'"—*Glasgow Evening News*, December 3, 1898.

"Mr. John Browning contributed 'Qui Sdegno' and 'Gia Risuonar,' and subsequently, in response to repeated calls after a dramatic rendering of Schubert's 'Erl-King,' added 'In sheltered vale.'"—*Glasgow Citizen*, December 3, 1898.

"Samson."—"Mr. John Browning broke the spell with a fine rendering of 'Thy glorious deeds,' and gave a very fine version of 'Honour and Arms,' the merit of which was very warmly recognised"—*Bradford Observer*, December 6, 1898.

"The most popular singer of the evening was undoubtedly Mr. John Browning. He possesses an exceptionally fine voice, ample tone, and a perfect method of production."—*York Herald*, December 14, 1898.

"Mr. John Browning delighted everybody with his refinement, his fervour, and his beautiful baritone voice, and it is certain that he may rely on a warm welcome again to Whitby."—*Whitby Gazette*, December 16, 1898.

"St. Paul."—"The honours of the evening were carried off by Mr. John Browning, who was in excellent voice, and whose singing throughout was that of a thoroughly trained and competent artist. In the supplicating air, 'O God, have mercy,' Mr. Browning infused great depth and feeling, and at the end was rewarded with a *furore* of applause."—*Pudsey and Stanningley News*, December 9, 1898.

"Judas."—"A favourable reception was also accorded to Mr. John Browning, who scored a great success in 'The Lord worketh wonders.'"—*Yorkshire Post*, December 8, 1898.

"The baritone, Mr. John Browning, sang vigorously, and with just emphasis in all he had to do, giving an admirable rendering of 'The Lord worketh wonders,' through the 'divisions' of which uncommon flexibility of voice was revealed."—*Leeds Mercury*, December 8, 1898

"Messiah."—"But the favourite of the evening was Mr John Browning, who was very cordially received. Those who heard him for the first time last night did not wonder at the reputation he has achieved of late in Burnley. His is a very taking style, and not only that, but whenever he sings there is an exhibition of really fine vocal ability. Last night he was in splendid voice, and gave 'Why do the nations' brilliantly, the audience insisting on an encore."—*Burnley Express*, December 14, 1898.

Oratorios, Concerts, &c., address, Marlbro' Grove, Leeds.

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Dates booked in December include: Dec. 3, Leeds; 4, Leeds; 5, Chester ("Fair Ellen"); 6, Crosshills ("St. Paul"); 7, Gateshead ("St. Paul"); 10, London ("Elijah"); 11, Leeds; 12, Stockport ("Messiah"); 18, Leeds ("Messiah"); 19, Wakefield ("Judith"); 20, Selby ("St. Paul"); 26, Chesterfield ("Messiah"); 27, Farsley (Ballads). 1899: January 21, Leeds; 30, Heckmondwike ("Creation"). Feb. 6, Cleckheaton (Orchestral); 13, Cheltenham ("Caractacus," in title-*rôle*); 22, Sunderland; 25, Leeds ("Elijah"), &c.

LEEDS MUSICAL FESTIVAL ("Caractacus"), Oct. 5, 1898.

"Mr. Charles Knowles sang with great declamatory fervour and good vocal quality."—*Manchester Guardian*, Oct. 6, 1898.

"While as *Claudius*, the Roman Emperor, Mr. Charles Knowles revealed an exceptionally resonant and powerful voice and good art of delivery."—*Scotsman*, Oct. 6, 1898.

"Mr. Charles Knowles, the Leeds baritone, was completely successful as *Claudius* and *A Bard*. He has an excellent voice and sings like an artist."—*Birmingham Daily Post*, Oct. 6, 1898.

"Towards the end Mr. Knowles was singularly good, and will probably make a name for himself."—*Birmingham Gazette*, Oct. 6, 1898.

"Mr. Charles Knowles doubled the parts of the *Bard* and *Claudius* with distinction."—*London Morning Post*, Oct. 6, 1898.

"A special word must be said for the excellent work done by Mr. Charles Knowles, a baritone who has a fine voice and an exceptionally just idea of musical declamation."—*Musical Standard*, Oct. 8, 1898.

BIRMINGHAM FESTIVAL CHORAL SOCIETY ("Faust"), Oct. 13.—"With Mr. Charles Knowles, who took the part of *Brander*, the case is different. He is a new man, but one who will undoubtedly rise very shortly into the highest rank. He possesses every qualification, and in Mr. Elgar's 'Caractacus,' produced last week at Leeds, created a most favourable impression."—*Birmingham Gazette*, Oct. 14, 1898.

Huddersfield Glee and Madrigal Society.—"Mr. Knowles's recital of the prologue from 'Pagliacci' was an excellent specimen of musical elocution. The duet of 'Fairy Wand' was very finely sung by Madame Burgess and Mr. Knowles."—*Yorkshire Post*, Oct. 19, 1898.

Hereford Choral Society.—Barnett's "Ancient Mariner."—"Mr. Charles Knowles has a bass voice of which he may well be proud, and the passages allotted to him were faithfully interpreted. He was exceptionally powerful at times, infusing much vigour and effect, and this was especially noticeable in the aria, 'Swiftly, swiftly flew the ship.' He also contributed 'O happy living things' with rare taste and power. . . . Mr. Knowles followed with the song 'Droop not, young lover,' which was also a magnificent effort, and received the encore 'Bid me to live.'"—*Hereford Times*, Nov. 19, 1898.

"Mr. Charles Knowles, a Yorkshire singer, is well-known to Herefordians as a Festival singer. His fine voice and well-considered dramatic interpretation were greatly enjoyed, and he may rest assured of a hearty welcome whenever he appears on a Hereford platform in future. . . . The aria 'Swiftly, swiftly flew the ship,' was his most appreciated number. . . . The quartet, 'Around, around flew each sweet sound,' was one of the most melodious gems of the whole performance, and was faultlessly sung. . . . Mr. Knowles was encored for Handel's delightful song 'Droop not, young lover,' to which he gave the best possible effect, singing, in response to a recall, 'Bid me to live.'"—*Hereford Journal*, Nov. 19, 1898.

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The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1899.

EDWARD LLOYD.

In presenting the following Biographical Sketch of our greatest tenor, we have to acknowledge the kindness with which Mr. Edward Lloyd has supplied the necessary material for placing on record the incidents of his distinguished career. During the past thirty years the name of Edward Lloyd has frequently appeared in the columns of The Musical Times. Who, then, is more worthy to form the subject of the first leading article at the opening of another year than one who may with distinct appropriateness be designated the "leading article" amongst English singers!

Edward Lloyd was born at Kennington, in the South of London, March 7, 1845, and was duly baptized at St. Mark's Church in that parish. His forbears on his mother's side were decidedly musical. His maternal grandfather was Edward Hopkins, not the distinguished honorary organist of the Temple Church, but that gentleman's uncle. The exact relationship between the veteran Dr. E. J. Hopkins and Mr. Edward Lloyd is therefore that of a first cousin once removed. The Hopkins family originally came from Ireland, and music runs in their blood. Edward Hopkins, Edward Lloyd's grandfather, was trained at the Duke of York's school. As a clarinet player he was, in his day, unrivalled. He held a musical appointment in the household of George IV.; moreover, he was bandmaster of the Scots Fusilier Guards (now the Scots Guards) for a period of thirty-nine years. His distinguished grandson records: "My grandfather was six feet two in height, broad in proportion—a fine old gentleman—courtly, robust, and active almost to the last; he went to bed every night at ten and lived to be eighty-one. He was a man of strong character and will, kindly, but, at the same time, a martinet of the military type. He had a black servant named 'Black John,' who also played the cymbals in the band." Edward Hopkins, who died in 1860, possessed in a marked degree that persistent perseverance, zeal for hard work and strict devotion to duty which so eminently characterise his grandson. He was conductor at Vauxhall Gardens, and on one occasion, when his regiment was stationed at Windsor, he walked the entire distance from London to the Royal borough—twenty miles—during the hours of the night, in order that he might be at his post for his military duties in the morning.

PARENTAGE.

Edward Hopkins had seventeen children. One of his sons, Edward, became organist of Armagh Cathedral, and another, John Larkin, organist of Rochester Cathedral and subsequently organist of Trinity College, Cambridge, and to the University. One of his daughters, Sophia, married William Hann, and has been spared to see her sons occupy positions of distinction and esteem in the profession of music. Another daughter, Louisa, married Richard Lloyd, and their son, Edward, is the subject of this biographical sketch. As a girl, Louisa Hopkins showed marked ability for music. On December 22, 1834, when she was only seventeen years of age, she was elected one of the first King's Scholars at the Royal Academy of Music, Brinley Richards being also elected at the same time. Miss Hopkins was a pianoforte pupil at the Academy of Mrs. Anderson, music mistress to the Queen. Richard Lloyd, who married Louisa Hopkins, was the son of a London solicitor. He had a fine tenor voice and was a vicar choral of Westminster Abbey. An easy-going, generous-hearted man, such an one as everybody loves, spoils, and invariably imposes upon, he had no enemies except himself. A Freemason, a great diner-out, fond of the convivial society characteristic of his time, his life was brought to a premature close at the age of forty. "Perhaps," says his son, Edward, "it is because I knew how fatal may be social success and social petting that I have always steadily avoided social entertainments, and that I have been content to divide my time between the public and my own home and family." Richard Lloyd would sign a bill with that alacrity so eminently characteristic of Mr. Micawber. "Never put your name to a bill, Teddy," was the solemn admonition of Mrs. Lloyd to her son. He has steadily followed that injunction, though his name has often appeared (but printed large) on a bill of another kind, and always with acceptance.

When Edward Lloyd was only five years old his father died. "Of my mother," he says, "how can I speak as I would wish? She was the bravest, the best, and the most self-sacrificing of women. Had it not been for her I don't know where we should have been. Six of us were left orphans, and we were totally unprovided for. My mother's industry and self-sacrifice gave us our education, though we owed much to our grandparents and to our Aunt Sophia, Mrs. Hann." After her husband's death, Mrs. Richard Lloyd, through the influence of the Royal Academy of Music, obtained the appointment of one of the chief teachers of the pianoforte at the Ladies' College, Cheltenham. This post she retained for fourteen years, and a memorial window to her in the Great Hall of the college testifies to the esteem in which she was held. She had been taught singing by Costa, and possessed an excellent method which was not without its influence upon the future career of her distinguished son. Thus, both the parents of Edward Lloyd were singers.

A WESTMINSTER CHORISTER.

"There is nothing like a Cathedral training for a singer in oratorio," emphatically states Mr. Lloyd. He speaks from experience. He began his musical career at the age of seven, when, through the kind influence of the late James Turle, he became a chorister of Westminster Abbey, where both his uncles (as boys) and his father as a tenor had been members of the choir of that musically-historic fane. Teddy Lloyd was the tiniest of little choir-boys, clad in the tiniest of surplices. The lessons, in common with his fellow choristers, which he received from James Turle have proved to be invaluable to him. In fact, with the exception of some hints received from his mother, those are the only singing lessons our great English tenor has received. He has thus mercifully escaped the snares of the voice trainer, who is very often a voice strainer. Turle assembled the boys for practice every morning at nine o'clock. He was very particular as to the opening of the mouth, and insisted upon an absolutely distinct enunciation of every word; in fact, this all-important essential of the vocalist's art—faultless articulation, in which, alas! the majority of singers are so lamentably deficient—was well instilled into Lloyd in his earliest years. The general education of the boys in those days was of the most perfunctory character. They were supposed to have three hours' schooling every day. The schoolmaster—who also discharged the function of verger on Sunday and had charge of a large library—habitually used a "crib," an indispensable adjunct to his duties and with which the boys themselves were not altogether unacquainted. As a boy, Lloyd had not a particularly remarkable voice, but he was very reliable in second soprano parts. He received a salary of £13 per annum as one of the four senior choristers, and subsequently became head boy. This modest stipend was considerably augmented by the fees—a guinea, sometimes two guineas—he received for singing at city dinners, anything but a desirable occupation for boys of tender years who ought to have been in bed. Dean Trench very properly put a stop to the practice, and Cathedral dignitaries now more fully realize their responsibilities in such matters affecting the education and moral environment of the boys entrusted to their care. At the meetings of the Madrigal Society, Lloyd would sing with Johnnie Stainer, then senior boy at St. Paul's. Their reward consisted of a glass of port, a buttered biscuit, and two shillings each, the money being usually spent before home was reached. He met Arthur Sullivan and Alfred Cellier, both Chapel Royal boys, at cricket. Cellier was an enthusiastic cricketer, and although he more than once bowled Lloyd, the Westminster boys—being good at catches and runs—invariably won.

Two events of the Westminster Abbey period were of special interest. Edward Lloyd sang at the marriage of the Princess Royal, now the Empress Frederick of Germany, at the Chapel Royal, St. James's, January 25, 1858. In the following year he formed one of the chorus at the first actual Handel Festival, Crystal Palace, in 1859, singing alto. He still has the medal (given to each singer), round the rim of which is engraved "E. Lloyd, performer." For rendering this service he was paid three or four guineas; the amount he has received for singing as a *soloist* at some of the subsequent Festivals has very probably exceeded that modest fee of 1859. In looking through the list of chorus-singers of that Handel Festival of forty years ago, it is interesting to find, in addition to "Mast. Lloyd," the following names amongst the boy altos: Masters A. Cellier, H. F. Frost and H. Keeton (two Windsor boys), and J. F. (Fountain) Meen.

A WELL-BEHAVED BOY.

At the age of fifteen Lloyd left the choir of Westminster Abbey. He then went to the Grey's School in Southwark, where he remained a year, to compensate in some measure for his lack of education during his Abbey choristership. He subsequently joined his mother at Cheltenham when she taught him the pianoforte, but he did not make much progress. His uncle, Mr. Hann, gave him some instruction in the violin, but it was quite evident that the boy was not destined to become a second Paganini. He returned to London and lived with his aunt, Mrs. Hann. His future life-work was still unsettled, but it was his desire and ambition to become a vocalist. He sang in Henry Leslie's choir and also in the choir of St. Peter's Church, Belsize Park, Hampstead, where he received a salary of thirty pounds per annum. The Rev. Dr. F. W. Tremlett, then, as now, the vicar of the church, recalls the young singer in the following letter to the present writer, dated The Parsonage, Belsize Park, November 28, 1898:—

> I am sorry to say that I cannot help you much, as I have no other record than a 77 years old memory, and you may guess what that is like.
>
> This, however, I remember well—viz.: that Lloyd was with us for, I believe, 2 years as a leading treble (not tenor), and that he impressed us very much by his gentleness and modesty—instead of the usual conceit, which seems inherent in the character of such lads, there was a total absence of anything approaching to it. He was remarkably quiet and well behaved. His singing was most excellent. He came to us after his Westminster Abbey training.

And here it may be remarked that Edward Lloyd's voice never "broke" like most boys'. It simply deepened in pitch as he grew older. He says: "I never took a lesson from a teacher, unless it was from Mr. Turle and from my people at home; and yet I was always taking lessons from myself, so to speak, for I never ceased to attend to the training of my voice from my seventh year. I was always humming, always singing, always 'picking-up' from personal observation."

CAMBRIDGE.

A holiday visit to London of his mother and his uncle, Dr. John Larkin Hopkins, organist of Trinity College, Cambridge, had an important bearing upon his future career. Dr. Hopkins had never heard his nephew sing. Mrs. Lloyd remarked to her brother: "I wish, John, that you would hear Ted's voice." He consented, and "Ted" sang Claribel's "You and I." At the first words of the song—

'Tis years since we parted, you and I,
In the sweet summer time long ago.

a look of intense pleasure came over his uncle's face, and when the song was finished Dr. Hopkins said to his nephew: "My dear boy, with such a voice as that you ought to make your fortune." He was not very far wrong.

As there happened to be a vacancy in his choir at Trinity College, Dr. Hopkins suggested that "Ted" should go back with him to Cambridge and take the duty as a sort of deputy *pro tem.* But before the appointment was permanently made, the Dons insisted upon a competition, which duly took place in December, 1866. The tests were (1) to read a portion of "Purcell in B flat" (without accompaniment), (2) to sing in an anthem selected by the organist, and (3) a solo chosen by the candidate—the last-named was Mendelssohn's "If with all your hearts." Mr. Lloyd recalls the incident in the following words: "How well I remember the morning of the trial. It was fixed for ten o'clock. As I was too excited to sleep, I got up at four o'clock, and told my landlady to have a thick steak ready for me at eight, and then I went for a long walk. I shall never forget that four hours' tramp. I knew that there were seven or eight other competitors and I felt fearfully anxious, as I always do now when I have to fulfil any engagement. But by the time I reached my lodgings and settled down to my breakfast I had *determined to win*." This "determination" trait in a man's character takes him a long way upon the road to success. Lloyd obtained the joint-appointments—of lay-clerk at Trinity and King's—and thought himself in the seventh heaven and passing rich on £120 a year.

A SIDE-LIGHT: CANON HERVEY.

At that time there was a very musical undergraduate at Trinity, F. A. J. Hervey by name, now the Rev. Canon Hervey, Rector of Sandringham and Chaplain to the Queen. Canon Hervey has very kindly supplied us with the following interesting sidelight on those Cambridge days.

> I shall never forget my delight and admiration when I first heard Edward Lloyd sing. Strange to say, Mr. Lloyd was not immediately appreciated at his full merits by the authorities at Trinity. He was not at first a properly appointed lay-clerk, but was temporarily filling the vacancy caused by Mr. Kerr Gedge's departure to London, until a permanent appointment should be made. One evening I was at a party in a Don's rooms, and most of—nearly all—the other guests were Dons. Imagine my astonishment and dismay when they began to talk disparagingly of our new Tenor! They said that he would never do, and that some steps must immediately be taken to secure the services of a more competent singer: and they even cast kindly reflections on poor Dr. J. L. Hopkins for his nepotism in bringing forward so incapable a man! I had the audacity to combat their views, and to express my own opinion that in Mr. Lloyd the College were the fortunate finders of a real treasure, and I strongly advised them to keep him.
>
> At the competition Dr. J. L. Hopkins, who had been engaged in a private confabulation with a group of Dons, came up and said, "The Fellows would like to hear Mr. —— and Mr. —— sing again." Then turning to Mr. Lloyd he (Dr. Hopkins) added in a lower voice, "*You* are elected all right." I shook hands with Lloyd and congratulated him, and as I did so I chuckled as I recollected what had passed at the Don's party not so long before. It is an amusing reminiscence that when Lloyd, through my having spoken to Barnby about him, left Cambridge, the very Dons with whom I had the passage of arms about his singing now turned upon me and reproached me for depriving the College of its best tenor. And up to quite recent times I have been greeted on my periodical visits to Trinity with "Well, Hervey, have you come to take away our best tenor?"

He, however, remained at Cambridge only six months after the appointments were settled. The circumstance attending his removal to London was related to the present writer by the late Sir Joseph Barnby in the following words:

LONDON: ST. ANDREW'S, WELLS STREET.

"I'll tell you how I found Lloyd," said Barnby. "Mr. Hervey, now of Sandringham, then an undergraduate at Cambridge, used frequently to come to St. Andrew's.* He had often urged me to visit him at Cambridge. At last I went, and at a time when we were needing a tenor for St. Andrew's. As we were walking in the College court, Hervey said to me: 'Do you see that man going along there? That is Lloyd, our tenor, of whom I have spoken to you. He is going to sing at King's this afternoon.' I went to King's, and afterwards telegraphed to my vicar, the late Mr. Webb: 'Lloyd very good; shall I engage him?' His reply was: 'Use your own discretion.' My visit to Hervey at Cambridge resulted in Lloyd's coming to London. He was engaged to sing at St. Andrew's for three months on trial. Before the period of probation had expired, my vicar said to me: 'I don't think so very much of your friend Mr. Lloyd. Do you think we should keep him after the three months are up?'"

Barnby did not share his vicar's opinion, and Edward Lloyd remained a member of the famous choir of St. Andrew's. Those who attended the services of that celebrated musical church will remember how beautifully the "leading tenor" sang the Watchman scene from the "Hymn of Praise" and other solos to Barnby's organ accompaniment. On January 25, 1869, Mr. Lloyd was appointed a "Probationary Gentleman" of the Chapel Royal, St. James's, and, exactly a year later, he was made a "full gentleman," at which time he resigned his appointment.† With the aid of various cabs on Sundays, he was able to fulfil both his church engagements, and at that time, with two daily services at St. Andrew's, he says: "I did work enough to kill forty tenors."

GLOUCESTER, 1871: FIRST SUCCESS.

His concert engagements multiplied so rapidly that his church work had to be given up. He knew his worth. A hitherto unrecorded incident of that time is to the effect that a well known concert-giver, on hearing that Mr. Lloyd asked a fee of five guineas for singing in an oratorio performance, said to his secretary: "Lloyd want five guineas? Write to—— (mentioning a tenor of established reputation) and ask him to come." His first great success came at the Gloucester Musical Festival of 1871, when he at once made his mark, in Bach's St. Matthew Passion, as a tenor of high rank. Some of the wise musical critics shook their heads at the idea of engaging a young unknown singer for such an important work, and gave vent to their feelings in print before they had even heard the young man! And here it may be remarked that Mr. Lloyd has steadily set his face against log-rolling of all kinds. He owes nothing to inflated newspaper paragraphs. As a matter of fact, in his case the public have led the critics in estimating his worth, instead of the critics leading the public.

SOME WESLEY STORIES.

Dr. S. S. Wesley was the conductor of that memorable Gloucester Festival, about whom Mr. Lloyd can tell several stories. One day Lloyd and Santley were walking near the cathedral when they observed Wesley in a fixed attitude—eyes gazing upwards to the cathedral towers and finger on lip. The two singers went up to the absorbed organist, when, still with finger on lip, he said: "I am going to write an opera" (pause). "And with *fairies in it too!*" At a festival rehearsal of the Overture to "Zampa," Wesley continued to beat time after the overture was finished. One of the violinists went up to the conductor and said: "We've done, Dr. Wesley, we've done." "Impossible," replied Wesley, "I've got twelve more bars!" A Wesley fishing story is told in the following words:

> Wesley was once out with his rod and line fishing in a piece of water, when a keeper approached him and told him it was private. "Oh, is it?" he said. "My name's Wesley!" "I don't care," said the keeper, "what your name is, you can't fish here without an order!" "All right," said Wesley, "you take in my name to your master and I'll follow you." The keeper consented; his employer expressed his regret at the occurrence, and said he would be charmed if the doctor remained to lunch, and they sat down together. After lunch the host turned to the doctor and said he would be very delighted if he would be good enough to try the organ. A very fine instrument was in the hall, and the doctor, nothing loth, sat down and played for half-an-hour. The music over, Wesley returned to his fishing, fished to sundown, and then went home. The next day the owner of the organ and the lake was surprised to receive a letter from Wesley asking for ten guineas for his services for playing the organ. Wesley was even more surprised when he had in reply a letter as follows:—"My charge for a day's fishing is twenty guineas, so if you will kindly forward ten guineas, that will make us quits!"

In the same year as the Gloucester Festival Mr. Lloyd made his only appearance on the stage. This event took place at the residence of the late Mr. Henry Littleton, in Belsize Park, on July 7, 1871. The occasion was a private performance of Mendelssohn's operetta "Son and Stranger." Mr. Lloyd took the part of *Hermann;* the cast also included Miss Sabilla Novello as *Ursula*, and the late Sir Joseph Barnby and Mr. Willem Coenen presided at the pianoforte. Mr. Lloyd has often been asked to sing in opera, but he has always refused, in deference to the wish of his wife—to whom he was married at St. Mark's, Kennington, August 4, 1868—that he should not appear on the stage in public. He has never regretted that decision, although Carl Rosa made him a tempting offer to sing in "Tannhäuser."

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* St. Andrew's Church, Wells Street, London, where the late Sir Joseph Barnby was organist and choirmaster from 1863 to 1871. He was succeeded by Mr. F. A. W. Docker, the present organist.

† We are indebted to the kindness of the Rev. Edgar Sheppard, sub-Dean of the Chapel Royal, St. James's, for this information.

The next great event in Mr. Lloyd's career was his first appearance (as a soloist) at the Handel Festival of 1874. He was the junior of the five tenors there engaged, and he sang only *one* solo during the whole of the Festival. That solo was "Love in her eyes sits playing." His rendering of Handel's melodious air at once stamped him as a great artist. "Mr. E. Lloyd," The Musical Times recorded, "created an extraordinary effect by his really fine singing of the air 'Love in her eyes,' being recalled to the platform amidst acclamations." There was no mistaking the genuineness of that success, and the junior tenor of the Festival at once stepped into the front rank of English singers.

FESTIVALS: ENGLAND AND AMERICA.

It would be quite superfluous to trace the career of our foremost tenor during the last quarter of a century. Is not the record of his extraordinary success known and read of all men? Suffice it to say that Mr. Lloyd has during that period appeared at every provincial Festival of importance, including Birmingham since 1876, at all the Handel Festivals, frequently at the Royal Choral Society, at the State concerts, and at other concerts, far too numerous to mention, all over the Kingdom. In fact, it would be difficult to mention a city or town of any size where his voice has not been heard, always with the greatest pleasure and genuine appreciation. He has created the tenor parts in all the most important oratorios and cantatas produced within recent years. He has crossed the Atlantic eight times. His first visit to the United States was in 1888, when he sang at the Cincinnati Festival, for which he received a fee of £1,350 for five performances in that city. At the World's Fair, held at Chicago in 1893, he sang at fifteen performances in six weeks. The following extract from the *Chicago Sunday Post* of June 18, 1893, may serve to show how great was his success in two performances of "The Messiah" to audiences of upwards of 5,000 persons; at the same time, the notice furnishes us with a specimen of musical criticism in the Far West. We have nothing so pungent on this side of the water:—

> The event of this, and all weeks, has been the masterly singing of Edward Lloyd, the perennial English tenor, whose voice shows neither brack nor flaw, and who is an artist to his finger-tips, and at his tongue's end. He easily towered a Titan above pygmies [the critic is writing at Porkopolis], at the "Messiah" concert at the world's fair on Wednesday, and the difficult, and almost impossible solo upon which most tenors "break themselves as with a rod of iron," and "dash themselves in pieces like a potter's vessel," was given with such superb dash, finish, and dramatic fire as to render the audience mad with joy and admiration.

At the composer's request Mr. Lloyd sang in "Mors et Vita" at Brussels and Paris in performances under Gounod's direction. In July, 1895, he made his *début* in Germany, when he sang the music of *Hyllus* in a performance of Handel's "Hercules," at Mainz, under the conductorship of the veteran and enthusiastic Handelian, Dr. Friedrich Chrysander. The Empress Frederick was present and at the conclusion of the performance she sent for Mr. Lloyd and congratulated him upon his singing. On that occasion he worthily upheld all the best traditions of English tenor singers, even of John Beard himself, for whom Handel composed the tenor parts of "Israel in Egypt," "The Messiah," "Samson," "Judas Maccabæus," and "Jephtha." No wonder that Mr. Lloyd greatly prizes the portrait of John Beard, Handel's tenor, that hangs in his pleasant study at Hove, Brighton.

PERSONALIA.

And this leads us to place on record the substance of a very pleasant conversation we were privileged to have with Mr. Lloyd in the said study at Hove, where, as a nautical man would say, he was "hove to" for a whole afternoon's chat, diversified with a delightful rendering of "If with all your hearts" before a very select audience of one! In the first place, Mr. Lloyd came into the world with a splendid constitution, and, to his lasting credit be it said, he has never abused it. It is not every man of strong will who exercises self-control, but he furnishes a fine example to all young men of the advantage accruing to a strict moderation in all things. He has never coddled nor allowed himself to be fussed up or to be effeminated. Fond of exercise in the open air, he has been an excellent tennis player, and now he is among the votaries of golf. The blessing of good health which he enjoys has enabled him to fulfil all his engagements with very few exceptions; thus he has rarely disappointed that great public who have ever been his friends. Absolutely a non-society man, he is never happier than when in his own home. An excellent man of business, he is liberally endowed with common sense, determination, practicability, and shrewdness — invaluable weapons to a man in fighting the battle of life. Moreover, he has, in addition, the priceless qualities of persistent perseverance and a downright love of hard work. He will tell you that why so many young fellows fail is because they will not "buck up." He has an absolute belief in the first sentence of Ecclesiastes ix. 10, which, in the unclassical language of the day, may be expressed: "If a man wants to succeed in any calling he must put his back into it," or he will stand no chance of making a successful career.

METHOD OF STUDY.

In reply to an enquiry as to his method in singing, the answer comes, "Naturalness." This he amusingly illustrates by the following anecdote. A young fellow came to him and said: "Mr. So-and-So (mentioning the name of a certain voice-trainer) has now put my voice in its right place." "Oh! indeed," replied Mr. Lloyd, "I should like to hear what that gentleman has done for you." It is quite impossible to describe the extraordinary noise Mr. Lloyd made—the sounds seeming to come from the region behind his ears—in reproducing the tones of his friend's freshly placed voice. When he (Mr. Lloyd) heard these "placed" (not placid) sounds, he said to the neophyte: "I should advise you to go home and put your voice back into the place where it was before as fast as you possibly can." "Brains, brains, sir," he adds, "are what most young singers lack," and, may we not add, a good many of the older ones also? "Then as to your preparation of a new work, Mr. Lloyd. What is your procedure?" "Well, the first thing I do is to find out what it is all about by reading through the whole of the libretto and grasping the general idea of the work. Then I look at my own particular part to see what bearing it has upon the other characters and in relation to the various dramatic situations. After I have acquired that much I get soaked, so to speak, in the *words* that I have to sing, in order to get thoroughly familiar with them, especially from the point of view of clear articulation and dramatic emphasis. All this, mind you, without having looked at the music. Then I go for the music. And here I often find that composers prove to be lamentably deficient in declamation. They get hold of a little bit of melody (it is not always a melody, by the way, but they call it that) and stick the syllables on to it regardless of the natural poetic flow of the words—a rush of syllables here, followed by one long note on one word there, and so on. In fact, some of the modern music is so dreadfully mathematically dry that it might just as well be set to the multiplication table. But to come back to myself. After I have got hold of the words and music, I set my accompanist to work. Our preliminaries having been accomplished, we go at it for *an hour every day for two months!* Then I am ready for the band rehearsal." If Mr. Lloyd wanted to pass on a dual motto to the budding tenors who are really anxious to make their way, he could not do better than say: "Steady, boys, *steady:* ready, boys, *ready!*"

ORATORIO.

"You probably still have a belief in oratorio." "Yes. Oratorios still hold their power over the mass of the people. They are the true heirlooms of all lovers of music. To really understand the significance of their influence, and how those glorious works of the great masters are loved and revered, you should go into the Black Country on the occasion of a big musical function and watch the people coming in with their scores under their arms. I have seen the galleries packed with miners, who eagerly take in every note and listen with an appreciation that closely approaches an act of devotion."

A POPULAR SONG.

"Then as to the popular song." "Why not popular songs?" he asks. "The people like them, and if the words have a good tone and the music is pleasing to the audience, why should I not sing them? If I sing at a classical concert I sing a classical song with pleasure; but it seems to me that those who call out about my singing of popular songs are just those who do not pay for admission to concerts but want the tickets given to them!" "What do you consider your most popular song?" "I think it is 'The Holy City' by Stephen Adams (Mr. Maybrick). It sells at the rate of 50,000 copies per annum. In Montreal I was engaged to sing four times in one month at a fee of 250 guineas each concert, *on condition* that I sang 'The Holy City' on each occasion."

HIS RETIREMENT.

Mr. Edward Lloyd will retire from public life in the year 1900. He was obliged to make known the exact date of his withdrawal so long in advance because he had engagements booked up to the end of 1899; therefore, in order to leave himself free for a farewell tour, and to prevent offers of fresh engagements, he announced his decision in the autumn of last year. He gives very good reasons for the step he is about to take. First, he is tired of the hard work of professional life. He has been a singer for forty-six years, he has been able to make ample provision for his future wants and those dependent upon him, and why should he not enjoy his fortune and a well-earned rest? Secondly, he thinks it is only fair that he should "give others a chance." He has purchased an estate of ninety acres—a lovely spot known as Skipper's Hill, Mayfield, Sussex — about eight miles from Tunbridge Wells. The house dates from 1612. He will there lead the life of a country gentleman, and amuse himself by rearing pheasants, cows, pigs, &c., though he will still retain his Hove residence as a winter habitation. As he has several irons in the fire of a business nature, he will not find the time hang heavily upon his hands, and there is no reason why he should not continue to pursue the "even tenor of his ways" by having a voice in the affairs of the county.

One thing, however, is quite certain, Edward Lloyd has thoroughly deserved all the success that has fallen to his lot. Not only has he made a splendid use of his magnificent voice, but he has set a fine example of consistent living and irreproachable conduct during the course of his long professional life. That he may enjoy to the full many years of happiness in his retirement will be the wish of many thousands of his fellow countrymen who have so often derived keen enjoyment and unfeigned delight in listening to the singing of the great artist who bears the familiar name of Edward Lloyd.

LOST! BRITISH MUSIC AT THE QUEEN'S HALL.

The programme of German, French, and Russian music which was performed by the Queen's Hall orchestra before Her Majesty the Queen, at Windsor Castle, on November 24, was repeated at the Home of foreign music in Langham Place a few days later. The audience was by no means so large as Mr. Newman had, no doubt, anticipated. And yet the last two movements of the "Pathetic" Symphony were included in the scheme! Wagner's "Charfreitagszauber," from "Parsifal," the Prelude to Act III. of "Die Meistersinger" and the Overture to that wondrous work, the Prelude to "Parsifal," and the charming Overture to Humperdinck's "Hänsel und Gretel" represented German art; France contributed Saint-Saëns's pretty symphonic poem "Le rouet d'Omphale," and England, Ireland, Scotland, Wales, and the Colonies were nowhere.

We wonder what foreigners think of such a state of affairs! It should teach our native composers at least one lesson—the necessity of learning to score effectively for the full modern orchestra, so as to secure that rich sonority and euphony which present day audiences, and more especially present day conductors, seem to imperatively demand. Those composers amongst our compatriots who have acquired this knowledge (for it *can* be acquired) may be counted on the fingers of one's hand. The rest content themselves with stereotyped orchestral devices learned from books. No wonder their scores do not appeal to a conductor-virtuoso like Mr. Wood, who has the most magnificent instrument at his disposal, and naturally loves to display its phenomenal capabilities for effect.

Let us not be misunderstood: we do not mean to suggest that beautiful orchestration alone is likely to secure greatness for a work or to vitalize it. On the contrary, we are never tired of insisting that unless the music *per se* be great, unless the thematic material and its treatment be beautiful and above reproach, the most gorgeous colourist, the cleverest chiaroscurist will fail to appeal to us. Some of the most wonderfully scored specimens of Russian music produced by Mr. Wood have left his audiences utterly unimpressed for this reason.

But—and here is the crux!—*these pieces were performed* by the finest orchestra in England, while our best native composers are still waiting, waiting, wearily waiting. They gnash their teeth, Mr. Newman and Mr. Wood pin their faith to all sorts and conditions of foreigners, and the audiences, bless their patriotic hearts, care not. Will this state of affairs last for ever, and will the concert directors and the public of the metropolis never give our native composers that encouragement, that hope of better times, without which they may well despair?

Wagner began his stupendous "Ring" tetralogy "Im Vertrauen auf den deutschen Geist," as those who run may read on the title-page of the first edition of Karl Klindworth's vocal score of "Götterdämmerung." And his faith was justified. Are there any signs that our composers, though they be not Wagners, may devote their life and their genius to creative work, trusting to the future for the eventual appreciation of the children of their imagination? We see none whatever in the capital of the British Empire, where British music is virtually ignored, and of set purpose ignored, at all the best orchestral concerts, with the exception of those of the Crystal Palace (in Greater London) and, occasionally, the Philharmonic Society. The public, as we have said, care little, the press care less, and our musicians, even if they care, seem powerless to move in the matter. In what other country under the sun would such a state of affairs be tolerated or even conceivable?

And yet we are perfectly certain that the public are quite willing to hear and enjoy British orchestral music. A good work by a native composer is ever sure of a friendly and even an enthusiastic reception, as we have frequently noted; whereas we could name scores of second-rate foreign works which created not even a semblance of enthusiasm amongst Mr. Newman's audiences. After all, is it not a question of so mixing British products with the classic and modern favourites of other nations that a large audience can be relied upon? To devote whole concerts or the greater portion of an orchestral programme to British music might prove unprofitable, as it has done in some cases within our knowledge. But one British work will never frighten the paying public away, of that we feel absolutely sure. And a manager who boasts of his "patriotism" in engaging English players should carry that laudable virtue a little farther, and make it a point of honour to include works, not necessarily absolute novelties, by compatriots in his programmes, whenever possible.

It seems to require an apology to our composers to write of their works in this apologetic tone. But it is useless to ignore facts, and we appreciate Mr. Newman's difficulties as thoroughly as we are convinced of his duties to native art. It would be idle to discuss whether a man in Mr. Newman's position has other duties besides that of money making which he owes to himself. But he has so far failed to fulfil them. He seems to be gradually assuming the *rôle* of a monopolist in orchestral concerts in London, and unless he uses his power wisely and well, he will share the fate of most monopolists and, by creating that irritation, distrust, and envy which ultimately lead to a revolt against a tyranny, he will alienate the very public upon whose support he has to depend. It is time to speak out strongly; time to assure Mr. Newman and Mr. Wood that their present policy of novelties at any price so long as they are not British will not do, and that they may bore and annoy the public once too often with works suggesting an utter absence of critical acumen in those responsible for their selection.

We have faith in the future of British music, for we know sufficient of our young composers to believe that the time will come, and that soon, when Londoners will clamour for those British orchestral works that are now denied them. Then will also come the time when the public will want to know what evil influences have been at work to retard the recognition of our best men, to thwart the urgent and just claims of our budding native art, and to foist upon a long-suffering public such a tedious foreign example as the "Requiem Mass" by M. Debret, produced on the 10th ult.

ERNST VON DOHNÁNYI.

Of the many foreign musicians who have visited these shores from time to time, few seem to have made such an immediate impression as the subject of this sketch. A mere youth, unheralded and unaided by any preliminary puffs of agents or pressmen, young Dohnányi has at once made his mark in the greatest city of the world as a composer and pianist of exceptional talent. If he continues to go on as he has begun he has before him a most brilliant future. Time alone will prove whether all our bright expectations of him will be realised; but in any case there need be no apology for presenting the readers of The Musical Times with an account of the upbringing of one of the most remarkable young musicians of the time, the particulars for which have been kindly supplied to us from the best of all sources.

Ernst von Dohnányi was born at Pressburg, Hungary, on July 27, 1877. His forbears on his father's side were a noble Hungarian family at the place named Dohnany, where, in the house of his grandfather, music was much cultivated. His father, Professor Friedrich von Dohnányi, is a Professor of Mathematics and Physics in the Pressburger Gymnasium. Moreover, he is an excellent performer on the violoncello. As there was always plenty of chamber music to be heard in the Dohnányi home, little Ernst lived in an atmosphere of sweet sounds. In his earliest years he would leave his toys directly he heard music and come into the room where the performers were assembled, when, with glowing cheeks and excited expression, he would listen to as many as three quartets, one after another, with the greatest interest and composure. No wonder that the players were astonished at his extraordinary receptivity. His favourite game was to "play at giving concerts." He himself was either the conductor or the violoncellist. The chairs, duly placed in rows, represented the audience; his little sister, the orchestra. He stood on a stool and conducted with a walking-stick, not in the perfunctory manner of a mere time-beater, but with every imaginable shade of expression, accompanied by inarticulate utterances ranging from *pianissimo* to *fortissimo*. A violin had to be hidden from him, because if he saw one and was not allowed to obtain possession of it he wept bitterly. One of the pieces played by his father was Bach's Sarabande from the violoncello sonata. As Dohnányi *père* wished to convince himself of his son's musicianship, he one day placed the bow in the child's hand and held the violoncello so that he could reach the strings, his father stopping them with his left hand. To Professor Dohnányi's great astonishment the boy drew the bow across the strings with perfect rhythmical accuracy—crotchets, quavers, and semiquavers being minutely indicated. He was then under three years of age.

Ernst von Dohnányi

Fortunately for the boy, his father wisely decided not to make a prodigy of him. When Ernst had attained the age of six his father began to teach him the pianoforte. His happiest moments were when together they played pianoforte duets. The child at once became transformed into a seriously disposed person, and if he happened to make a mistake the tears would roll down his cheeks. His father also taught him the violin, which he soon gave up; but at a later period he played the viola in quartets and in the orchestra. He was taken to all the best concerts in Pressburg, where he heard Rubinstein, Bülow, Joachim, and Sarasate.

His earliest attempts at composition date from his seventh year. He chose for his Christmas present a sheet of manuscript music paper, and in the early morning the child began to write down notes indiscriminately on the paper. The mere *writing* of music gave him the greatest pleasure. Later on little compositions were evolved. The first that he remembers were seven pieces for violin and pianoforte, quite original. When his father laughingly played them with him, the little composer was quite indignant at such levity. Several smaller pianoforte pieces followed in the "Lied" form. All these compositions were strictly correct in both harmony and form, although he had not received any theoretical instruction whatever.

After having received pianoforte lessons from Professor Dohnányi for two years, the youthful Ernst became a pupil of Herr Forstner, organist of Pressburg Cathedral, with whom he studied the pianoforte till his sixteenth year, when his school days were ended. These lessons were looked upon only as recreations, as, at that time, there was no intention of making him a professional musician. He made his first appearance in public when he was nine years old, at a concert in Pressburg, on which occasion he played Mozart's G minor Quartet. Thenceforward he played once or twice a year in concerts at Pressburg in order that he might become somewhat accustomed to performing in public, though his father steadily set his face against any prodigy tendencies.

About 1888-89 Ernst wrote his first chamber-music compositions, which consisted of two violoncello sonatas (dedicated to his father), two string quartets, and two pianoforte sonatas. The first violoncello sonata and the first quartet reflect the style of Haydn, but the influence of Beethoven can be traced in the second sonata for violoncello and in the pianoforte sonatas. All these works, however, were faultlessly correct as to sonata form, as the earliest pianoforte pieces were in the "Lied" form, though he had had absolutely no instruction in these branches of composition. At the age of thirteen he, for the first time, played Brahms (the G minor Quartet) in public. He was immensely inspired by the music and his early love for Schumann grew colder. He became an ardent admirer of Brahms, and under his spell he composed a pianoforte quartet and, later on, a string sextet. The quartet was publicly performed in Vienna in March, 1894, by the Duesberg Quartet, with great success. Another string quartet was composed in five days!

In May, 1894, the question of the boy's future career in life was seriously discussed. Was he to devote himself to music or not? His father said "yes," his other relations said "no." Young Dohnányi, however, settled the question for himself by deciding that, while still pursuing his musical studies, he should enter the University and study philosophy. Budapest was chosen in preference to Vienna, and in September, 1894, Ernst Dohnányi became a pupil at the Royal Hungarian Academy of Music, where he remained until June, 1897. At the same time he entered the University, but withdrew after a few months, as he found it impossible to do justice to both courses. He was well equipped before he joined the Academy of Music, where he astonished everyone by his facility in reading at sight, in score reading, and in transposition. His teachers at Budapest were Hans Koessler, one of the best of theorists, and, for the pianoforte, Stefan Thomán, one of Liszt's latest and most gifted pupils. Although he devoted much time to purely technical pianoforte work, contrapuntal studies, and the masterpieces of Bach, Beethoven, and Brahms, the creative faculty dominated his student life. In 1895 he produced for the first time a pianoforte quintet in C minor, which showed marked individuality, although here and there traces of the Schumann-Brahms influence crop up. This fine work has been repeatedly performed with extraordinary success at Budapest by the Hubay and Popper Quartet, and in Vienna by the Fitzner Quartet. Its first performance in England took place at the Hampstead Conservatoire, on November 16 last, and was duly recorded in our December issue (p. 805).

Koessler, who was an intimate friend of Brahms, had often spoken to the latter about clever young Dohnányi and his remarkable quintet. Brahms expressed a wish to know the work, and, as Ernst Dohnányi was then unable to go himself to Ischl, he (Brahms) begged the composer to send him the score, and the work was played through to the older composer by Nikisch, who happened to be there at the time, and the Kneisel Quartet. At Brahms's express wish—he himself being present—the quintet was played at the Tonkünstler Verein, Vienna, again with renewed success.

After the quintet (1895-96) he devoted himself to orchestral composition, and his Symphony in F was produced. In 1896, the year of the Hungarian Millennium, the "King of Hungary" offered prizes for works by native composers. The Liszt Verein in Budapest arranged the competition, and Dohnányi competed with his symphony, an overture for full orchestra entitled "Zrinyi," and the String Sextet in B flat of his Pressburg days, but re-written for the occasion. Both the symphony and overture took prizes, while the sextet was honourably mentioned, and the two prize works were afterwards performed in Budapest. He also wrote some pianoforte pieces—*e.g.*, Scherzo in C sharp minor (January, 1897), Capriccio in B minor (February, 1897), Pianoforte Variations and Fugue on a Theme by "E. G.," a pupil of his, and also a Psalm in eight parts. To this year (1897) also belong some charming four-hand waltzes. In June, 1897, he left the Budapest Academy with the distinction of "Künstler-Diplom." He had made many friends in the city, all of whom take the liveliest interest in the clever youth and his future.

Having finished his studies at Budapest, Dohnányi, in July, 1897, went to study with Eugene d'Albert, to whom Koessler had given him an introduction. From D'Albert, with whom he remained for two months, his pianoforte playing received its final polish. He then went to Berlin. He gave two recitals there, on the 1st and 7th of October, 1897, and he subsequently appeared at Dresden, Vienna, Budapest, and other Hungarian towns—everywhere with the greatest possible success. His recent compositions include three intermezzi, a gavotte, a transcription for the pianoforte of Délibes's "Naila" waltz, two cradle songs, and his latest and, at the same time, most important work, the Pianoforte Concerto in E minor.

Herr Ernst von Dohnányi, having played Beethoven's G major under Dr. Richter in Budapest and Vienna, accompanied the great Viennese conductor to London last October, when the young composer-pianist made his first appearance before an English audience at the Richter concert of October 24. His subsequent triumphs in this country have been duly recorded. It is interesting to know that Herr von Dohnányi—like Mendelssohn who first visited these shores (in 1829) when he was nearly the same age—has already derived the greatest pleasure from his sojourn in London. His future appearances will be eagerly looked forward to and his future career watched with the greatest interest by all true lovers of music in this country.

In view of the performance by the Royal Choral Society, on the 2nd inst., of Handel's "Messiah" in a manner approaching its original form, it may not be without interest to give some authentic particulars relating to the first performance of Mozart's additional accompaniments in England. First, however, we may give the date of the publication of the score containing Mozart's additions, originally issued by Messrs. Breitkopf and Härtel, Leipzig. In the *Intelligenz-Blatt* of the *Allgemeine musikalische Zeitung* of March, 1803, the following announcement heads the list of new publications :—

> Händel F. G. (*sic*), Oratorium, der Messias, nach W. A. Mozart's Bearbeitung, Partitur, 3 Abtheilungen. Pränumerationspreis bis Ostern, 5 Thlr. Der nachherige Ladenpreis ist 8 Thlr.
>
> [Handel F. G., oratorio, The Messiah, according to W. A. Mozart's edition. Full score, 3 parts. Subscription price till Easter, 5 Thalers. The subsequent shop price is 8 Thalers.]

Mozart wrote his additional accompaniments in March, 1789. They did not, however, appear in print until fourteen years afterwards. There would thus be ample time and opportunity for any "tinkering" that might be deemed necessary. In the meantime (in 1791), Mozart had died. It is impossible to compare the existing copies with Mozart's manuscript score, as its whereabouts is unknown.

Various dates have been given—all of them wrong—as that of the first performance in this country of Mozart's "additional accompaniments" to "The Messiah." The late Sir G. A. Macfarren stated that they were first performed, under Sir George Smart, at Drury Lane Theatre, "in the Lent of 1813." This year is also given by the late Sir W. G. Cusins, but he states that it took place January 13, a date not agreeing with Macfarren's "Lent." W. T. Parke, the oboist, in his "Musical Memoirs," records that he played in the band, when these "additional accompaniments" were used, in 1812, one year earlier than that of Macfarren and Cusins. The article "Birmingham Festival," in Grove's "Dictionary of Music and Musicians" (I., 244), records "the use of Mozart's accompaniments to the 'Messiah' for the first time in 1808," four years earlier even than Parke's date. Mr. Andrew Deakin, of Birmingham, has discovered that they were performed at the Birmingham Festival, October, 1805. Thus it would seem as if Birmingham could claim the distinction of this "first performance." But, to the credit of London, we can "go one farther." As a matter of fact, they were performed in London during Lent, 1805, eight years before 1813—the year given by Macfarren. Here is the documentary evidence from the London newspapers of the day :—

Morning Chronicle, March 21, 1805.

> Covent Garden. The *Messiah* last night attracted a crowded audience to this Theatre. All the performers exerted themselves, and were highly applauded. We learn that the celebrated Mozarti (*sic*) has made some additions to this favourite Oratorio, which are spoken of as highly creditable to his genius, and respectful to the memory of Handel. We would recommend their being introduced that the Public might judge whether they are *really improvements*.

The preliminary announcements in the great London dailies were couched in the following terms :—

The Times, March 28, 1805.

> The Creation and Grand Selection last night were most excellently performed, and attracted an overflowing house. We notice with pleasure the performance of to-morrow evening, the *Messiah*. This Oratorio has ever been a great and deserved favourite, and promises to be more admired than ever, from the additions made to it by Mozart, which are spoken of as highly judicious and effective.

Morning Chronicle, March 28, 1805.

> The Oratorio last night was very numerously and fashionably attended. . . . We anticipate with great pleasure the performance of to-morrow evening, when the *Messiah*, the master-piece of Handel, is to be produced, with the additional parts, as added by the celebrated Mozart; we are anxious to hear the superior effect produced by this harmonic combination of the great masters of the ancient and modern school of music.

The advertisement from the *Morning Chronicle* of the above date reads thus:—

> Last night but two.
> Oratorios at Play-house prices during Lent.
> Theatre Royal, Covent Garden.
>
> To-morrow evening will be performed, for the first time, the Sacred Oratorio of The Messiah, composed by G. F. Handel, with additional accompaniments by the celebrated W. A. Mozart, of Vienna.
>
> Principal vocal performers:—
> Mrs. Ashe and Mrs. Bland, Master Linton, and Miss Munday; Mr. Braham, Mr. Denman, Mr. Page, Mr. G. Parrin, and Mr. Miller, from Bath.
> Mr. G. Ashley, leader of the band. Organ, Mr. J. Ashley.
>
> . . . .
>
> Half Price at the end of the Second Act.

A notice of the performance appeared in the *Sun*, a leading daily paper, of March 30, 1805. Here it is:—

> The Oratorio. The *Messiah* was last night performed at Covent Garden Theatre, with new accompaniments composed by Mozart. We entertain a very high respect for the genius of Mozart, but we also hold the unrivalled powers of Handel in due reverence, and therefore must enter our protest against any such alterations in works that have obtained the sanction of time and of the best musical judges. There is an *integrity* in the productions of this great Master, the result of the most powerful talents in his art. His harmonies have a firm and united character. The accompaniments of last night, though manifesting taste and feeling, did not assimilate with the grandeur and energy of the original subject. We trust, therefore, that when *The Messiah* or any other work of Handel is performed it will appear without change or interpolation. Handel is an Englishman by adoption; he produced all his works in this Country, and is still very little regarded in his own. We should therefore guard him in Music, as well as Shakspeare in the Drama, from daring innovation. Such as *The Messiah* was, however, in its *improved* state last night, it was well supported by Braham, Miller, Miss Munday, Mrs. Bland, and Mrs. Ashe.

This criticism—excellently expressed, by the way—though written nearly one hundred years ago, will find many sympathizers in the present day. Thus it will be seen that Mozart's "additional accompaniments" found their way to England two years after they were first published. For sixty years previous to 1805 Handel's "Messiah" got along very well without Mozart's assistance. Why should we not return to, at all events, an approximation of Handel's own manner of performing his immortal masterpiece?

A curious instance of the diametrically opposite in opinions upon a musical composition is furnished in two notices that appeared in two London daily newspapers. The occasion was Herr Ernst von Dohnányi's pianoforte recital at St. James's Hall, on November 28, the work in question being Liszt's Sonata in B minor. We give the *pro* and *con* in parallel columns:—

. . . the magnificent sonata of Liszt. . . . it is a Tone-Poem of wondrous beauty and penetrating pathos. . . . The themes are metamorphosed into various forms, and are made to express the whole gamut of passion . . . this intensely emotional music.	The waste of precious time and of the performer's extraordinary powers, on such inconsequent rubbish as Liszt's sonata in B minor in one (interminable) movement was hard to forgive.

No comment is necessary on this remarkable instance of doctors differing.

The fact, recorded in another column, that Mr. Edward Lloyd, as a chorister boy, sang at the wedding of the Princess Royal (the Empress Frederick of Germany), arouses curiosity as to whether Mendelssohn's "Wedding March" was first performed at a nuptial ceremony in this country on that auspicious occasion. The music at the Princess's wedding, in the selection of which the hand of the music-loving Prince Consort can be traced, was of a very different nature from that furnished at the marriage of her royal mother. The ceremony took place at the Chapel Royal, St. James's, on January 25, 1858. Sir George Smart, assisted by Mr. George Cooper, presided at the organ, to which a movement was added, "to elevate the keys of it, in consequence of the temporary gallery being erected in front of the organ." The Queen's private band, conducted by Mr. Anderson, Master of the Music to the Queen, was also in attendance, and, with the choir, was stationed in a gallery opposite the organ. The band played the "Occasional" Overture, the Marches from "Joseph" and "Judas Maccabæus," and in the "Hallelujah" Chorus (all by Handel), and, at the end of the ceremony, Mendelssohn's "Wedding March" from the "Midsummer Night's Dream" music. If this was not actually the first performance of Mendelssohn's familiar march at a marriage service, there can be little doubt that it set the fashion for its use in connection with the "Solemnization of Matrimony" in the churches of this country.

The Rev. Canon Hervey, of Sandringham, in kindly supplying an interesting side-light on an event in Mr. Edward Lloyd's career, sends us the following amusing incident of his (Canon Hervey's) college life at Cambridge:—

> During my undergraduate days I wrote a song—a ridiculous ditty with a passage in the middle bristling with a semiquaver accompaniment. I got the words from the *Light Blue*, the University magazine, and they were about a shining or flowing river. Well, I was immensely proud of this production, though I never summoned up courage to show it to Garrett. But to Mr. Lloyd, who was my own age, I confided the great fact that I had written this song, and he very good-naturedly came up to my rooms one day and sang it through to me. I was prouder of it than ever. It really didn't sound half bad, and the semiquavers all fitted beautifully into their places. But although I took or sent it to one publisher after another, they none of them would have anything to say to it. Had they decided otherwise I could have made my fortune (or would it have been *their* fortune?) with that song, for I might have truthfully superscribed the title-page with the magic words:
>
> "Sung by Mr. Edward Lloyd."

The music sung at the Royal Mausoleum, Frogmore, on the 14th ult., the anniversary of the death of the ever-lamented Prince Consort, consisted of the following selections, sung by the choir of St. George's Chapel, Windsor, under the direction of Sir Walter Parratt. A hymn written by the Rev. S. C. Lowry, beginning

> O Saviour, once again the ebbing year
> Awakes the memories of days now past;
> And we with chastened hearts are gathered here
> On Thy compassion all our care to cast;
> O God of comfort, Thou, and Thou alone,
> Canst soothe us when what most we prized is gone.

and sung to W. H. Monk's tune "Unde et memores," No. 322 in "Hymns Ancient and Modern"; Mendelssohn's "The deep repose of night is ending" (known as "Morning Prayer"), translated from Eichendorf; and "Wreaths for our graves," by Sir Arthur Sullivan. We understand that the Queen asked that something by Mendelssohn should be sung at the Memorial Service, but the actual choice was made by Sir Walter Parratt.

Any movement in the direction of providing good music for the masses of the people at popular prices deserves publicity, sympathy, and encouragement. A very gratifying instance of what may be accomplished in that direction is furnished by an interesting performance of Gounod's "Redemption," which took place on a recent Saturday evening in the Ulster Hall, Belfast. Not only was the fine building crowded to overflowing—extra chairs having to be brought in and a part of the orchestra filled with auditors—but many people were unable to gain admission to the building. In fact, long before the time announced for opening the doors, the hall was besieged by crowds content to wait patiently that they might hear Gounod's music. Such a remarkable testimony to the hold that oratorio music has upon the affections of the people needs no comment. Moreover, the performers were all local folk, including Dr. F. Koeller (the conductor), all the soloists, the orchestra (about fifty performers), and the chorus of 230 voices. We cannot do better than quote from a letter from Mr. Charles H. Brett, the treasurer of the Belfast Philharmonic Society and a true friend to the cause of music in the Ulster capital, who refers to the event in the following terms:—

> The performance of the "Redemption" was greatly appreciated by an overflowing house—in fact, almost as many were turned away as were admitted. There can be no doubt that there is a better appreciation of the fine effects of an orchestra and chorus among our artisan classes here than exists among the richer—I don't call them, for I don't consider them, the "better"—classes. It is difficult for a casual visitor to Belfast to realize its newness as a great centre of population. In 1851 its population numbered 100,000; now it is at least 300,000. This extraordinary increase has principally been brought about by the drainage into the city of the rural population from the surrounding counties and small towns, with a slight admixture of English and Scotch. When one thinks that most of these immigrants had never heard any more elaborate music than that of the singing of their church choirs, almost invariably *un*accompanied, it is easy to understand how they are impressed by any fairly sufficient rendering of a fine oratorio such as the "Redemption." Our performance was, of course, not perfect, judged by any high standard, for most of the wind parts had to be supplied on the organ, but not one per cent. of the audience knew of the deficiency! The chorus was excellent, the strings very fair and perfectly steady, and the local singers acquitted themselves admirably.

The example of Belfast deserves to be widely imitated. We shall watch with interest future developments of so estimable a scheme for providing good music for the people, not only in the Ulster capital, but in other large centres of the population, and shall gladly record any such performances as that referred to above.

Professor Karl Klindworth contributed a very readable paper to the *Bayreuther Blätter* of November 1, entitled "Einst und Jetzt in England." In the course of the article, which is addressed more to a German than an English audience, the distinguished musician draws an interesting comparison between the state of music in London (which is very amusingly described) during his residence in the metropolis between the years 1854 and 1868, and that of the year just closed, in the summer of which he paid us a visit of some weeks' duration. In regard to his appearance as conductor of Mr. Frederick Dawson's concert on June 15 last, Professor Klindworth refers to the enthusiastic greeting which he received after an absence from England (with one unimportant exception) of thirty years. "There was nothing to shadow the remembrance of that evening," he says in effect; "even the Press without exception spoke in terms of friendly acknowledgment of the struggles and work of my life; and in this way was reflected that kindly feeling which was accorded to me, as the friend of the Master [Richard Wagner], in England." In an eloquent peroration, Professor Klindworth pays a high tribute to English music and musicianship in the following terms:—

> England has entered the anxious battle of the nations for supremacy in the realm of music. Able, honourable men struggle in earnest endeavour, and with the hope of being placed on the roll of fame by the gratitude of future generations. There already exists a distinguished list of esteemed names—composers, singers, conductors, and virtuosi—whose performances are in no way inferior to those amongst our best in Germany.

Twenty-three years have passed since "A Dictionary of Musical Terms, edited by J. Stainer and W. A. Barrett," first made its appearance. It was then the most complete work of its kind, and it has only been surpassed by the much larger work with which the honoured name of Sir George Grove will be inseparably associated. But "Grove" is far too expensive for the majority of folk who need a handy, reliable, and interestingly-written book of reference on musical terms. Therefore, "Stainer and Barrett" still supplies, and worthily supplies, a want. There was a time, however, when even "Stainer and Barrett" was only obtainable at a cost practically prohibitive to many who were not overburdened with pennies. The original price of the book was sixteen shillings, but a few years ago the publishers very wisely reduced it to less than half that amount—viz., seven shillings and sixpence, at which it still remains.

"Up-to-date" is the cry of the day. It affects dictionaries, even those that can point to a useful career of nearly a quarter of a century. In regard to the "Dictionary of Musical Terms," one of the Editors, the late Dr. W. A. Barrett, has died since the work was first issued. But Sir John Stainer happily survives in the full plenitude of his powers, and what more congenial task could fall to his lot than to revise the work, bring its information up to date, and see a new edition of the book through the press? All this he has done with that thoroughness and erudition so characteristic of his proved ability in musical-literary operations. It may be sufficient for the present, pending a more detailed notice of the book just issued, to quote Sir John's preface to this new edition:—

> The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, copyright and licensing, madrigal, mass, opera, pianoforte, pitch, and others of less dimensions; also, many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

It is, perhaps, hardly necessary to say that such a book, well printed and handsomely bound, would be an admirable present to give to anyone interested in music. Moreover, it is a work that ought to find its way into the library of every school where music forms a part of the curriculum. There is nothing like stimulating a pupil's curiosity to find out things for herself or himself. "Go and look it up in 'Stainer and Barrett,'" would be excellent advice by way of amplifying any information supplied by the teacher in the short lesson-hour. The habit of "picking-up" should be urged upon pupils at every possible opportunity.

Professor Stanford contributed a short but very readable article to the December issue of the *Cornhill Magazine* on his fellow-countryman, the late Joseph Robinson, a well known Dublin musician, who died in August last. In regard to "Joe" Robinson as a conductor and the history of the orchestral version of Mendelssohn's "Hear my Prayer," Professor Stanford says:—

> One of his oldest friends has told me that the secret of his success was twofold: he never listened to the insidious opinion proffered at a bad rehearsal that the music "will be all right in the evening," and a work never went so well but that he tried to make it go better. His performances of "St. Paul" and "Elijah" were quite admirable, and he was in direct possession of the traditions of their execution, for he made special journeys to hear them under the composer's direction in England. In the course of these expeditions he made the personal acquaintance of Mendelssohn, who at once recognised his gifts, and had a warm personal regard for himself. On the occasion of the first performance of the "Elijah," my father accompanied Robinson to Birmingham, where they had the pleasantest intercourse with the great composer. They have both frequently described to me his very boyish fun and his delight in a good joke; how he extemporised a double fugue on the subject of "The horse and his rider" on the organ in the Town Hall to a few friends; how, after the final rehearsal of "Elijah," he slid down the banisters of the long staircase with his feet in the air, and wound up the day by a supper with them at the Woolpack Inn, where my father rather shocked the serious Sterndale Bennett by performing Punch and Judy over the door with his fingers clothed in napkins, and introduced a ghost to the music of the "Commendatore." On this occasion Mendelssohn promised Robinson to orchestrate "Hear my Prayer" for the Antient Concerts. Shortly after his death, in the following year, Robinson received the score from the executors; it was written exactly for the band which Robinson had enumerated to him, and he had taken his hint to "be sure to use the kettledrums in the second movement"; with what effect anyone who glances at the score will appreciate.

Robinson was conductor of the University Choral Society (Dublin)—"the oldest body of the kind in the Three Kingdoms," we are told—and the following is one of the curious experiences he had with the amateurs of that Institution:—

> On one occasion an amateur *Polyphemus* essayed with fair success "O ruddier than the cherry," but had not carefully read his words, for he persistently sang "kindlings blithe and merry," a proceeding which provoked great merriment in the room, and led to a species of duet between the conductor and the singer at the concert thus:—
>
> *Singer.*—With kindlings blithe and merry.
> *Robinson.*— (kidlings)
> *Singer.*—With kindlings blithe and merry.
> *Robinson.*— (kidlings)
>
> The interpolation being very clear and *allegro.*

The Cambridge Professor concludes his interesting "appreciation" of Joseph Robinson, his old friend and master, thus:—

> He was generous to a fault, and died comparatively poor, mainly owing to his open-handedness to friends in worse circumstances than himself. When he was too old and ill to appreciate it the Government gave him a small Civil List pension, by which he only profited for a few weeks. But his memory will long be green in the hearts of his friends, old and young, and Ireland and her musical children will always remember him with gratitude, affection, and respect.

Dr. J. Varley Roberts, the distinguished organist of Magdalen College, Oxford, has written a "Treatise on a practical method of training choristers" (Henry Frowde). As the author deservedly holds a high reputation as a skilful choir-trainer, his views on the subject of which he treats will be received with respect and not a little benefit to those who adopt his methods. The practical nature of the book may be estimated by an extract from the preface, in which Dr. Roberts says: "I have tried to put myself—(1) in the place of village church choirmasters, and (2) to lead up to the position of those who have 'better material' and larger scope for development." The book should be read.

Mr. George Riseley has resigned his appointment of organist of Bristol Cathedral, the Dean and Chapter having, at his request, granted him a pension. Born and bred at Bristol, he has been connected with its Cathedral for forty-six years—first as chorister, afterwards as deputy-organist, and, since 1876, as organist and master of the choristers. Mr. Riseley has accepted two important appointments in London—the conductorship of the Queen's Hall Choral Society and of the Alexandra Palace—the duties of which his long experience and high qualifications eminently fit him to discharge with distinction. He will, however, still retain his public appointments (other than the Cathedral) and his teaching connection at Bristol; but during the greater part of each week he will reside in London in order to fulfil his official conducting and private teaching engagements in the metropolis. Vigorous, alert, and with a remarkable zeal for hard work, Mr. Riseley will find in this "smoky nest" splendid opportunities for his well-tried abilities. May all success attend him.

Sir Alexander Mackenzie is announced to give three lectures, with musical illustrations, at the Royal Institution, on the afternoons of Saturdays, the 21st and 28th inst. and February 4, at 3 p.m. The subjects of the three lectures are respectively Liszt, Tschaïkowsky, and Brahms.

An interesting development of the Nonconformist Choir Union, founded ten years ago, is that of the orchestra associated with that flourishing Society. Time was, and it is well within living memory, when players upon divers instruments were wont to lead the service of song in many Nonconformist churches, especially in rural districts. The organ or harmonium has, however, displaced these good men and true, though the latter attribute could not always be applied to their intonation. The *personnel* of the orchestra of the Nonconformist Choir Union is, it is hardly necessary to say, very different from that of the chapel bands of the past. The players number upwards of eighty performers, including sixty-five strings and complete wind. They meet for rehearsal once a month, on a Saturday afternoon, at Essex Hall, Essex Street, Strand. A chance visitor at one of these most recent meetings would have heard such pieces as a Haydn Symphony, Macfarren's Overture to "Chevy Chace," and German's Bourrée from the incidental music to "Much Ado about Nothing" being vigorously rehearsed. The enthusiasm of the players and their indefatigable conductor clearly proved that their operations could not be placed in the category of making much ado about nothing. Mr. T. R. Croger is the conductor of the orchestra, to whom, and to his trusty followers—ladies as well as gentlemen—we wish all possible success.

The fourteenth annual conference of The Incorporated Society of Musicians will be held on the 3rd, 4th, 5th, and 6th inst. The place of meeting this year is Plymouth. The chairmen at the various assemblies are to be: Mr. W. H. Cummings, Principal of the Guildhall School of Music; Dr. J. C. Culwick, Dublin; Dr. A. King, Brighton; and Mr. John Thomas, Harpist to the Queen. Mr. Cummings is announced to deliver an address on "Our responsibilities as Professors of Music: The Past, the Present, the Future." Dr. F. G. Shinn will discourse on "The training of the ear," Mr. Frederic James on "The influence of prejudice upon the present state of Musical Art," and the Rev. Baring Gould on "The Folk-Music of the West of England," an interesting subject apart from its local associations, upon which the lecturer is so eminent an authority. One afternoon will be devoted to a debate, to be opened by Mr. S. S. Stratton, of Birmingham, on "That the time has arrived when the recognition and support accorded by the Municipalities of this country to Literature and Painting should be extended to the Art of Music." In addition to the usual social functions, excursions, &c., and the inevitable banquet, there will be a concert given by the combined choral societies in the Three Towns, with the aid of a full orchestra, no less than six local musicians being announced to conduct, though probably not all at the same time. As a possible antidote to any excess of jollification on the part of the less seriously disposed amongst the assembled members, if not to entice the sons and daughters of Orpheus from the arms of Morpheus, Professor Prout will give four recitals of Bach's "48"—presumably in doses of a dozen at a time—on the four successive mornings of the Conference, at the hour of 9.30 a.m.! Hoe! Hoe! to use an ejaculation having a decidedly Plymouth sound.

A *resumé* of works performed at 200 Symphony concerts between October 14, 1895, and December 12, 1898, by the Bournemouth Municipal Orchestra, has been issued. From this interesting document it appears that there have been performed within the above-mentioned period: 98 different overtures, 74 symphonies, 37 orchestral suites, 31 suites de ballet, 52 concertos, and 85 various pieces. Eight works have been composed specially for these concerts by Mr. T. Arthur Burton, one by Mr. W. H. Speer, and one by Mr. J. Horspool, and performed for the first time. Mr. August Manns has conducted on two occasions, and Mr. Edward German discharged a similar duty when his own compositions formed a complete first part of one of the concerts. A spirit of commendable eclecticism has prevailed in the choice of works performed, young composers like Mr. S. Coleridge-Taylor (whose "Four Characteristic Waltzes" were given on the 5th ult.) having every encouragement. Hearty congratulations to Bournemouth upon its municipal orchestra, and in no less measure to Mr. Dan Godfrey, jun., who, in his official capacity of Musical Director to the Corporation, is the excellent conductor of the orchestra at that popular seaside resort.

Dr. Walford Davies informs us of a proposed new departure in connection with the musically-famous Temple Church, of which he is the organist. It is intended to give, on one Sunday afternoon in each month, a special musical service of an oratorio nature, when portions of an oratorio or a complete short cantata will be performed. Evensong will be shortened on these particular Sundays: and, although we have no direct information on the point, it may be assumed that the choir will be considerably augmented on these special occasions. Dr. Walford Davies hopes to include in the series the Passions Music and some of the lesser known sacred works of Bach and others, for the proper rendering of which, he thinks, the Temple Church is eminently suited. The first of the services is announced to take place on the 8th inst. at 3 p.m., when Parts I. and II. of Bach's Christmas Oratorio will be sung.

Good news for work-a-day Londoners! The London County Council, at its meeting on the 13th ult., agreed to spend £9,000 for providing music in the parks and open spaces of the metropolis during the season of 1899. Their Parks Committee originally proposed an expenditure of £7,800; but the Council referred back the report, with the above result. High rates, or low rates, this, at any rate, is first-rate.

In reference to a paragraph that appeared in our September issue (p. 598), Mr. H. F. Frost informs us that he did not resign his appointment of musical critic of the *Athenæum* on account of ill-health, but because he found it impossible to do justice to two such important newspapers as the *Standard* and the *Athenæum*. We gladly make this correction and apologize for any inconvenience the mis-statement may have caused.

Mr. Jean de Reszke has been appointed manager of a new opera house to be built in Paris and to be opened during the Exposition year.

Maxim for a young pupil:—"Take care of the leading-note: or it may become a misleading-note.

A ROYAL CHORAL SOCIETY'S REHEARSAL.

The chorus rehearsals of the Royal Choral Society take place on Monday evenings throughout the season. On these occasions the gigantic Royal Albert Hall presents a very different appearance, especially internally, from that of a concert night. The building is so vast that even the presence of the 800 or more singers, and of their friends who occupy seats in the arena, fails to change the atmosphere of desolation and weirdness caused by the shadowed auditorium and the echoes that come and go.

Before proceeding to describe one of these rehearsals, it may be interesting to give some particulars of the huge choir that assembles week by week under Sir Frederick Bridge's conductorship. Its present strength is 826 voices, and when the superintendents are added the force totals 842, distributed thus:—

Sopranos	242
Altos	174
Tenors	174
Basses	236
Total	826
Superintendents	16
Grand total	842

At both rehearsals and concerts this vocal force is divided into two complete choirs of equal strength, called "Right Choir" and "Left Choir," so named from their positions right and left of the conductor, and separated by the orchestra and organ. The advantage of this arrangement is obvious when double choruses, such as those in "Israel in Egypt," are sung; moreover, the general effect is better in the ordinary choruses than if the parts were arranged in the usual way. On rehearsal nights the space occupied by the orchestra is vacant. The rules of the Society are very simple. The possession of "a good and powerful voice, a general knowledge of music and the power of reading vocal music at first sight" are primary essentials to membership. No subscription is required, and the Society provides the necessary music. The ladies "must appear at the concerts in *white* dresses and wear the *coloured sashes* of their respective choirs (right choir, *red;* left choir, *blue*)"; the gentlemen, of course, have to be clad in the garb known as "swallow tails." A complimentary concert ticket for a friend is given at the last rehearsal preceding a concert, but only on condition that the member of the choir so favoured takes part in the concert. The secretary of the choir is Mr. John Hedley, an old Sacred Harmonic choirman, to whom we are indebted for much of the foregoing information. Mr. Hedley is not only a model disciplinarian and an excellent man of business, but his personality is the very essence of unfailing courtesy and dignified urbanity.

At the hour of rehearsal, every member of the choir being already seated, Sir Frederick Bridge takes his place at the conductor's desk. The accompaniment used at the rehearsals is that of the organ, most efficiently played by Mr. H. L. Balfour, organist to the Society. Having an instrument of such immense resource as that provided by Mr. Willis for the building, an organist might be strongly tempted to assert himself too prominently, but Mr. Balfour commendably exercises artistic restraint in his admirable accompaniments. The choir, who sing from chorus parts, remain seated during the whole of the practice.

The rehearsal begins with Mendelssohn's "Elijah," a work familiar enough to the choir, but which goes through the needful process of "touching-up" preparatory to its performance on the following Thursday. Sir Frederick starts with the first chorus of Part II., "Be not afraid." He insists upon hearing the first note (quaver) of the fugal subject—"*Though* thousands languish," &c., and a distinct emphatic enunciation of the word "languish." The conductor's humorous remarks throughout the rehearsal are very amusing. In regard to the coughing, he says: "Now, have your cough out," and, after the necessary pause for that operation, he adds: "that's all right; there's no reason for coughing, it's a beautiful night." He warns his singers not to get slovenly in the fugue and says: "One eye on your book and one eye on me: if everybody would only do their *very best*—in fact, do as I do" (laughter). In the scene with the *Queen*, he asked for the word "perish" to be sung with *ferocious* effect, "as if you meant to kill him, not somebody else." When the chorus "Woe unto him" was taken, Sir Frederick observed that he would tell them a secret for all the world to know. "It's no use to mince matters," he said; "at the last performance, entirely owing to my fault, I did not give you a fair start, and consequently some enthusiastic basses bawled out '*woe!*'" Much care was devoted to "He, watching over Israel." A slight *crescendo* was suggested for the repeated notes of the opening phrase, and in regard to the *diminuendo* after the last *forte* (near the end) the conductor said: "That *diminuendo* was not thrown in by the printer's devil for his own amusement; we must not reduce the tone too soon, it must be done gradually." "A large body of voices singing *pianissimo* is worth all the *fortissimos* in the world," was the sagacious observation on "He that shall endure to the end." A "tremendous *crescendo*" was required in "Behold, God the Lord," and a special point was made of the word "But." Just before the major portion a fine effect was attained at the skip of the octave D sharp (in unison) by the *fortissimo* being held with full tone to the very end of the sustained note. "Tenors, you sang a good G then (bar 12 of "Holy, holy"). I wish they were always like that; your sweet voices don't reach me when the solo soprano is standing beside me," a little sally which created much merriment.

"Wobbly," was the conductor's criticism on "Go, return upon thy way." "I know that there is great enmity between the two choirs; it's lucky the organ is between you. *I* know which is the best side; mind those dotted notes." No. 38 ("Then did Elijah"). "Don't push this on too quick. I want to hear the letter 'r' in torches; it has a wonderful effect. Don't sing it 'tawchez'—you can manage to screw an 'r' out." The passage "And when the Lord would take him away to heaven" was considered by Sir Frederick to be one of the grandest points in the work. The fine effect of the following chord of A on the word "Lo" was also commented upon. In the passage "with fiery, fiery horses," the singers were urged to imagine the trappings of the horses—and the three notes to the *three* syllables of the word *fi-e-ry* were insisted upon. "I daresay," said Sir Frederick, "that you'd like to go home and sit by your own *fire*sides; but you won't go yet!" He succeeded in getting a very dramatic rendering of the concluding bars of this chorus—"one of the few instances of unison in the work."

Sir Frederick Bridge then turned to a few weak places in the first part. The most interesting feature was his reading of the first Baal chorus, which he took more slowly than some conductors. He said: "Mendelssohn was afraid that it would be taken too quickly, therefore he marked it *grave e maestoso*. It is not a rollicking chorus of drunken revellers, but that of a body of worshippers prostrating themselves before their idol." There can be no question that the chorus gains greatly in impressiveness when interpreted from this standpoint. The effect of the too often neglected *sfs* followed by >, that Mendelssohn has plentifully supplied in this chorus, was very properly commented upon as an essential feature of the chorus.

Space does not permit of our referring to the latter part of the rehearsal, at which the choruses of Beethoven's Choral Symphony were run through. It is no wonder that country conductors frequently attend these rehearsals to pick up various hints and suggestions that may be useful to them. One thing that strikes the listener is the tact displayed by Sir Frederick Bridge in managing his vast choir and keeping them in the best possible humour during the rehearsal. It might reasonably be assumed that the conductor would feel very tired after the physical exertion of controlling so large a number of voices spread over so wide an area; but at the conclusion of the rehearsal he informs us that not only does he feel wonderfully fresh, but that he always sleeps better on a Monday than on any other night in the week. "It does me good," says the genial Knight as he bids us a cheery "good night."

CHURCH MUSIC.

The Advent performance at St. Paul's Cathedral of Spohr's "Last Judgment" was not shorn of any of its well-known features. Sir George Martin again amply demonstrated his ability as conductor and Mr. Charles Macpherson presided at the organ. The Cathedral choir evinced thorough knowledge of its duties. Under such circumstances the moving solos and imposing choruses exercised their accustomed effect upon a vast congregation.

Special Orchestral Services are being given in Brixton Church, the band consisting of professional players. Upon a recent occasion, under the conductorship of Mr. D. Redman, orchestral music by Schubert and Mendelssohn was included in the service.

Two musical recitals, to quote the somewhat new title, were lately given in Oldham Parish Church, under the direction of Mr. Sydney Franz Somers, who also acted as organist.

The increasing desire to fitly observe All Saints' Day now on November 1, but anciently perhaps still more appropriately held on May 1, is one of the many signs of the earnest Church life of our time. The Sydney (N.S.W.) papers give an account of the important choral service held on November 1 at All Saints' Church, Petersham, Sydney—an annual celebration. The Evening Canticles were S. Wesley's in G. The anthems were "Trust ye in the Lord for ever" (E. H. Turpin) and a new work specially composed for the occasion by Mr. F. W. Harmer, "Who are these like stars appearing."

From Barbadoes comes an account of a special musical service in St. Michael's Cathedral, including vocal solos, anthems, and organ pieces. It is satisfactory to note the increase in the number of these interesting and impressive occasions in our far off colonies.

The service lists of the Church of the Incarnation, New York, are interesting not only as affording evidence of admirably planned choral services, but as also showing us something of the progress of sacred music as employed in a typical church by "our kith and kin across the sea." The selection of music for Advent and Christmastide is in excellent taste. There is a large mixture of music by English and American composers, both vocal and instrumental, an indication among many evidences of the possibility of an Anglo-Saxon School.

At St. Asaph's Cathedral Bach's "Christmas" Oratorio (Parts I. and II.) was sung on Wednesday evening, the 21st ult., by a choir of eighty voices, accompanied by the organ and a string orchestra. Dr. A. W. Wilson, organist of the Cathedral, conducted, and Mr. R. H. Whale presided at the organ.

ORGAN MUSIC.

The Organists' Association of the city of Wakefield and District has been in existence some six years or more, and is one of the leading tokens of this healthy movement in the direction of that form of self-respect known politically as "decentralisation." The Wakefield organists have a scheme wise and moderate in its scope, the objects of the Association being the promotion of friendly intercourse and the interchange of information and opinion on musical matters; four ordinary meetings are held annually. Such an Association crosses the path of no central body of any kind; it is, on the contrary, not only of local value and usefulness, but is in many ways calculated to advance every department of musical culture, both provincial and metropolitan.

An organ recital was given at St. John's Episcopal Church, Perth, by Mr. F. Midgley, on the 14th ult. The scheme included Mendelssohn's Fourth Sonata, which, when the six organ sonatas were first published, was accepted by many as the most effective, taking all its movements into consideration, a verdict considerably changed when Mr. Best, at the Exhibition of 1851, stirred the organ-playing world by the more noble Sonata forming No. 1 of the memorable collection.

Mr. E. H. Lemare's programme at the recital at St. Margaret's, Westminster, on the 3rd ult., included, among other good things, a Concert-overture in C minor by Mr. Alfred Hollins, shortly to appear in the "Recital Series," and a Cantilène in F minor, also in manuscript, by another distinguished blind organist, Mr. Wolstenholme.

At Sherborne School, one of the public schools where music seems to be cultivated with exceptional earnestness, Mr. B. G. Thome lately gave recitals, the programmes of which included Mr. E. H. Thorne's Overture for the organ; a Postlude, by Gordon Saunders; "Three Impressions" for the organ, by Roeckel: Canto Funèbre, Canto amoroso, and Canto drammatico; Guilmant's Sonata, No. 4; and Fantasia in A minor (Lemmens), a not very frequently heard specimen of the late Belgian master. Mr. R. E. Parker's programme at Wilmslow included Offertoire in D flat (Salomé) and "In Paradisum" (Dubois), both popular specimens of the modern French organ school.

Dr. G. H. Smith's programme, played at Sculcoates Church, Hull, on the 3rd ult., included Rheinberger's fine Sonata in A minor, and at another performance, on the 17th ult., the same player's list of pieces contained Cantilène (Mailly) and Guilmant's "Fantasia on two Christmas Carols." At St. Bede's Church, Liverpool, Mr. Ernest H. Smith carried out an excellent idea—a "Henry Smart" recital programme. The scheme included the well-known Andante in A and the stately Postlude in D.

A re-opening recital was recently given at Leeds Town Hall by the new organist, Mr. H. A. Fricker, who played an excellent programme of music (old and new), chiefly written for the instrument. Mr. Fricker abundantly proved his skill as a performer before a large and interested audience. The whole of the interior of the organ has practically been rebuilt by Messrs. Abbott and Smith, the local builders, nearly all the flue stops being provided with new pipes, whilst the pedal organ is fitted with new soundboards, and such soundboards as are again utilised have been re-made and re-palletted. The echo organ, which was originally placed in the swell box, has been removed and made to form a new manual. The instrument, as it now stands, is one of five complete manuals.

London is indeed the city of fine organs, and additions to the number of effective church organs are constantly being made. The new instrument, built by Messrs. Norman and Beard, for St. Saviour's Church, Walton Place, Brompton, is approaching completion. The scheme includes some forty-seven registers, of which thirty-seven are sounding stops, together with an ample provision of composition pedals. A satisfactory feature is a proportionate pedal organ, including a register of thirty-two feet tone.

At the Parish Church, Ealing, Mr. Owen H. Mead recently gave a recital, leading features of his scheme being Bach's fine Fugue in D major and Boëlmann's "Suite Gothique," a work now worthily commanding the attention of many skilled organ-players.

Messrs. Norman and Beard are to build a new and large organ in connection with the further restoration of the fine old Parish Church of Chelmsford, an instrument which will be heard under the skilful hands of the esteemed organist, Mr. F. R. Frye.

ROYAL CHORAL SOCIETY.

Beethoven's "Choral" Symphony and Mendelssohn's "Hymn of Praise" formed an attractive combination at the Albert Hall on the 8th ult. Under the safe guidance of Sir Frederick Bridge, both band and chorus were on this occasion quite equal to the requirements of the two works. The expectations of a satisfactory rendering of the exacting vocal passages in Beethoven's masterpiece were abundantly realised, all the more notable points being taken up with a firmness and decision bespeaking assurance of a triumphant result, and there was no indication of flagging energy towards the conclusion. The purely instrumental movements were carefully played, but the effect suffered from the unsuitability of the building for expressive compositions of this nature. The solo vocal quartet consisted of Miss Alice Esty, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Daniel Price—each highly efficient. By all concerned the ever-welcome "Lobgesang" was given with splendid impulse alternating with devotional feeling. Thus, once again, the popularity of the work was fully maintained.

MR. ROBERT NEWMAN'S SYMPHONY AND WAGNER CONCERTS.

In another column we refer to the programme of the Symphony concert of November 26, when the orchestra was in superb form and Mr. Wood surpassed himself in the Wagner selection, especially the "Parsifal" Prelude, the "Charfreitagszauber," and the "Meistersinger" Overture, which we heard for the third time that week, and which seemed as fresh and as great as ever. In Saint-Saëns's "Le Rôuet d'Omphale" the orchestra displayed a delicacy and refinement and, when required, a sonority which even M. Lamoureux could not have surpassed. Miss Blauvelt was heard in Ambroise Thomas's "Connais-tu le pays" and in a rollicking air from Verdi's "Sicilian Vespers," which her exquisite art made quite enjoyable.

At the last Symphony concert, on the 10th ult., we heard a Requiem Mass by M. Edmond Depret, a Belgian composer, born in 1827, whose fame in his native country seems to rest chiefly on this work and on his exploits with "bristly monsters with cruel tusks." He is a mighty Nimrod, evidently, but only an uninspired, loquacious music-maker. His Mass is quite a respectable exercise, but few duller works can ever have been presented to an apathetic audience. Misses Ella Russell and Ada Crossley, Messrs. Ben Davies, Charles Tree, and Daniel Price struggled bravely with the solos and sang really well; while the chorus and orchestra were quite adequate.

Tschaïkowsky's "Francesca da Rimini" came as almost a welcome contrast to the Mass. We do not love this piece, as we have said on previous occasions and now repeat more emphatically. It is a work of genius, but of genius that is akin to madness. "Semel insanivimus omnes." We are all mad at some time, and Tschaïkowsky was mad, as men of genius sometimes are, when he wrote this. The opening wail for the brass over the low A flat of the basses and bassoons is a real stroke of genius, and the middle portion (love-music) is almost, but not quite, Tschaïkowsky at his best. But all the *fff* hurly-burly of the "infernal hurricane" is not only downright ugly, but positively comic in its vain attempts to be impressive by depicting what is utterly outside the province of music.

It was a wonderful performance, but this kind of music only startles and interests on a first hearing. The second time it bores, and the third time it amuses or becomes a nuisance. Great music forsooth! Grieg's "Peer Gynt" Suite and the March and Chorus from "Tannhäuser" completed the programme.

At the final Wagner concert, on November 28, Mr. Louis Frölich, a highly promising young bass and an earnest young artist, sang "Wotan's Abschied" ("Walküre"). Except that his fine voice is as yet hardly powerful enough to battle against the strenuous surging of Mr. Wood's magnificent orchestra, nor his style sufficiently broad and elevated to suggest the largeness of utterance of a god in distress, his performance merits ungrudging praise. The "Rienzi" and "Flying Dutchman" Overtures, the lovely "Siegfried" Idyll (most efficacious of musical disinfectants!), the brilliant "Epithalamium" (most exhilarating and exulting of wedding pieces), and the everlasting "Ride of the Valkyries" formed the Wagner selection and were superbly played. *The* C minor Symphony received a sonorous, rugged interpretation, in which pathos, humour, and triumphal transport were happily blended.

CRYSTAL PALACE CONCERTS.

The special Saturday afternoon concert, of which the bright particular star was M. Paderewski, took place on the 10th ult. The Polish artist played with masterly brilliancy the solo part of Beethoven's E flat Concerto and gave his usual individual readings of pianoforte pieces by Schubert, Chopin, and Liszt. A very fine reading was given under Mr. Manns's direction of Schumann's Symphony in D minor, and the programme also contained the first performance of three orchestral pieces entitled "Polish Sketches," by Miss Maud Matras. It may be remembered that a Ballade for violin and orchestra by this lady was performed last year at a Queen's Hall Promenade concert and excited favourable comment. The "Polish Sketches" were written last year and are dedicated to M. Paderewski, whose high opinion of them doubtless conduced to their acceptance by Mr. Manns. They are laid out for full orchestra and show considerable melodic inventiveness, combined with appreciative knowledge of orchestral effect. The pieces were most favourably received, and Miss Matras, who was born in 1876 of a French father and English mother, was induced to acknowledge the prolonged applause. The vocalist was Miss Florence Monteith, who is to be commended for introducing a beautiful song entitled "Air des adieux," from Tschaïkowsky's "Jeanne d'Arc."

SATURDAY POPULAR CONCERTS.

The chief event of Mr. Arthur Chappell's familiar concerts during the past month was the second performance in London of Herr Ernst von Dohnányi's MS. Pianoforte Quintet, which was played by the composer, Lady Hallé, and Messrs. Haydn Inwards, Gibson, and Paul Ludwig, on the 17th ult. This fine work was described in last month's issue of The Musical Times (p. 805), on its first performance in England, on November 16 last, at the Hampstead Conservatoire, and it is therefore unnecessary to say more now, save that a second hearing confirms the favourable opinion already expressed. Few works of this class have had a more cordial reception, the same appreciation being extended to its gifted composer. In addition to being associated with Lady Hallé in a very fine interpretation of Beethoven's Sonata in G (Op. 96), Herr Dohnányi subsequently played several pianoforte solos, including an exquisitely finished rendering of Rubinstein's Barcarolle in G minor and a brilliant MS. Capriccio from his own pen.

Herr Dohnányi was the solo pianist at the concert on November 26 last, when he aroused much enthusiasm by his interpretation of Beethoven's Sonata in E flat (Op. 31, No. 3), and assisted with Lady Hallé and Mr. Paul Ludwig in an effective interpretation of Brahms's masterly Pianoforte Trio in C (Op. 87). M. Pachmann was the pianist on the 3rd ult., and Miss Fanny Davies on the following Saturday.

The vocalists have been respectively Frau von Dulong, Miss Beatrice Spencer, Madame Blanche Marchesi, and Herr Arlberg, the last-named a new-comer.

An "extra" Monday Popular concert was given on the 12th ult., when M. Paderewski gave a remarkably brilliant reading of Schumann's Sonata in F sharp minor (Op. 11). He also played with noticeable control, with Lady Hallé and Mr. Paul Ludwig, in Beethoven's Trio in B flat (Op. 97).

MR. FREDERICK DAWSON'S CONCERT.

Mr. Dawson had set himself a gigantic task for his second concert, on November 29. To play either of Brahms's two pianoforte concertos is generally considered more than sufficient unto the day or evening; but to perform both demands an amount of physical and intellectual strength and endurance exceedingly rare amongst pianists of any school. Neither concerto is a *virtuoso* piece meant in the first instance to display the soloist's technique to the utmost advantage. They are virtually symphonies with pianoforte obbligato. The pianist has to bear that fact in mind, and adjust his performance to these, from a pianist's point of view, more or less unwelcome circumstances.

There could not well be two concertos more calculated to display the pianist's musical, as distinguished from his technical development. But Mr. Dawson came out of the ordeal with great credit, since he impressed his audience quite as much by the stern and gloomy grandeur of the first concerto, and the somewhat cold and distant beauty of the companion work, as by his strength and brilliancy of technique.

Though not quite so happy in Brahms's works as in the Liszt concerto played at his previous concert, he showed once more that he has acquired the three things which, according to Von Bülow, are necessary for a pianist to learn—viz., technique, technique, and again technique. His performances were brilliant and powerful; occasionally he displayed almost too much muscular strength; but he is too good a pianist to spoil himself by an over-indulgence in mere fisticuffs. His success was as great as at his first concert.

Professor Karl Klindworth conducted with all the vigilance and enthusiasm we admired before, though, with but one rehearsal, he could not be expected to produce the finish obtained at the first concert, when better known and easier works constituted the programme. His readings of Wagner's "Huldigungsmarsch" and "Tannhäuser" Overture, however, were marked by rare breadth and dignity.

ROYAL ARTILLERY BAND CONCERT.

It would be difficult to frame a programme appealing to a wider circle of cultivated concert patrons than that submitted by Cavalière L. Zavertal at Queen's Hall on the 9th ult. Commencing with the March from "Tannhäuser" (played with infectious spirit) and ending with the "Angelus" and "Fête Bohême" from Massenet's "Scènes Pittoresques," it had for central features Beethoven's Second Symphony, the Bourrée and Gigue from German's music written for the revival of "Much Ado about Nothing" at the St. James's Theatre, some of Bizet's "L'Arlésienne" pieces, and the ancient dance, "La Cinquantaine," of Gabriel-Marie. Such a scheme, carried through with the ability characteristic of the Royal Artillery band and of its zealous conductor, could not but command hearty approval. Though no impediments to smooth progress awaited the executants in the symphony, it is only just to refer to the delicacy and grace with which the lighter phases of the composition were interpreted. But the hold of Cavalière Zavertal over his forces was even more effectively manifested in Bizet's strains, pulsating with Southern ardour. All the glowing effects in the score were admirably brought out, and each section of the work received ample justice.

THE FRANSELLA ORCHESTRA.

The newly-formed Fransella Orchestra gave its first performance on November 25, at St. James's Hall. This body of performers has been organised by Mr. Albert Fransella, the well-known flautist, and consists of twenty-six players, selected from the Philharmonic, Richter, Queen's Hall, and Crystal Palace orchestras. Although the instruments forming the orchestra are insufficient for the due rendering of much modern music, there is a large number of pieces, especially of light character, for which it is quite adequate, and when necessary extra players could easily be engaged. The chief aims of Mr. Fransella are to supply amateur choral societies with a competent orchestra for their public performances, and to supplant the foreign bands in variegated costumes at garden parties and "at-homes." Judging by the excellent performances at the opening concert, Mr. Fransella should have little difficulty in achieving his objects.

MR. NEWLANDSMITH'S SCANDINAVIAN ORCHESTRA.

It may be well to state at once that Mr. Newlandsmith's recently formed "Scandinavian String Orchestra," of some thirty players, is, judging from a perusal of the list of members, as English in character as the termination of its founder and conductor's name. At its first performance, on the 7th ult., at St. James's Hall, works by English composers seem to have been carefully avoided, which was a pity, for such a procedure was likely to retard the flow of sympathy towards the new venture, but neither was there any orchestral work by a Scandinavian composer.

The orchestral works were rendered with enjoyable precision, crispness, and delicacy; especially Fuchs's Serenade Suite, which was delightfully interpreted. Two first performances in England were claimed: an Intermezzo for strings, organ, and harp, by M. Louis H. Hillier, by whom it was conducted, and a Ballade for strings, by M. de Greef. The Ballade is based upon a Flemish folk-song and is written in variation form. It is decidedly clever, and contains many effective passages.

HIGHBURY PHILHARMONIC SOCIETY.

Mr. Edward Elgar's cantata "Caractacus" was introduced to London by Mr. Betjemann at the Highbury Athenæum, on November 29, when the eminently favourable verdict delivered at the Leeds Festival was fully endorsed. This was not a surprising result for a work so well calculated to bear the closest examination. The solos are thoroughly appropriate to the characters, the orchestration is picturesque, and the choral writing displays a wealth of resource creating the expectation of even greater things from Mr. Elgar in this branch of his art than he has yet accomplished. The performance under Mr. Betjemann, who had evidently bestowed considerable care upon the preparation of the work, was decidedly meritorious. The chorus sang with point and determination, making fewer mistakes than might have been anticipated on first grappling with such complicated music. As regards the soloists, Madame Medora Henson as *Eigen*, Mr. Edward Lloyd as *Orbin*, and Mr. Andrew Black as *Caractacus* repeated the successes they originally gained; and Mr. Charles Copland justified his selection for the *Arch-Druid*.

BRITISH CHAMBER CONCERTS.

The fifth season of this praiseworthy and patriotic enterprise was concluded on the 14th ult., at the Queen's (Small) Hall. At the preceding concert, on November 30, first performances were given of three new works: a Sonata in E for pianoforte and violin by Mr. Alfred Wall, a String Quartet in E minor by Mr. W. Y. Hurlstone, and a "Duo Appassionata" for two pianofortes (Op. 26) by Mr. Edwin Evans. The first two of these merit notice. Mr. Wall's sonata is unpretentious, but it is pleasing music and the writing is ingenious and flowing, and in the third movement expressive. The quartet is a clever work. It is in three movements, respectively headed *Allegro*, *Allegretto ma non troppo*, and *Allegro giusto*, the first and last of which are based upon suggestive themes which are developed in an interesting manner and with notable command of contrapuntal resource. The rendering of the Sonata, by Madame Frickenhaus and Mr. Jasper Sutcliffe, was better than that of the quartet by Messrs. Jasper Sutcliffe, Wallace Sutcliffe, Leonard Fowles, and A. Williams, the playing of this party being at times rough and out of tune. Mr. Owen Morgan was the vocalist.

The concert on the 14th ult. was opened by a meritorious interpretation, by Messrs. Ernest Fowles, Jasper Sutcliffe, Leonard Fowles, and Paul Ludwig, of Gerard F. Cobb's Pianoforte Quartet in E (Op. 34), and was made specially distinctive by the first performance of a Sonata in D minor (Op. 28) for pianoforte and violin, by Mr. Coleridge-Taylor. This work fully maintains the reputation which this gifted young composer has so early acquired. The music seems to have much to express, and the three movements, severally headed *Allegro ma non tanto*, "Lament" *Larghetto*, and *Allegro vivo con fuoco*, the last terminating with a mournful section entitled *Alla moresco*, tell a tale that appears to range over the whole scale of sentiment. The "Lament" is really beautiful and seems to "give sorrow words." The work was sympathetically interpreted by Mr. Ernest Fowles and Mr. Jasper Sutcliffe, and should be heard again at an early date. Miss Nelly Raeberg was an acceptable vocalist.

ELDERHORST CHAMBER CONCERTS.

THE first series of Mr. Elderhorst's commendable chamber concerts was terminated on the 7th ult. The principal works on the last three programmes were respectively Mendelssohn's Pianoforte Trio in C minor (Op. 66) and Tschaïkowsky's Pianoforte Trio in A minor (Op. 50); Schumann's Quartet in A minor (Op. 41, No. 1) and Sir Alexander Mackenzie's Pianoforte Quartet in E flat; Schubert's String Quintet in C (Op. 163) and Dvorák's Pianoforte Quintet in A (Op. 81). The comprehensiveness of this selection merits recognition and warm praise, and if this principle is pursued it will undoubtedly conduce to the development of interest in the enterprise. The *ensemble* has always been good, sometimes excellent, and the pianists who have appeared were Mr. Otto Hegner, Herr Friedheim, and Herr Alfred Reisenauer. Solo pieces have added to the attractiveness of the performances. The vocal element also has been of considerable interest, Madame Marian McKenzie, Mr. Kennerly Rumford, and Mrs. Helen Trust having been engaged for the respective concerts and their songs having been well chosen, Mr. Rumford's magnificent interpretation of Brahms's "Four Serious Songs" being memorable.

CURTIUS CONCERT CLUB.

THE musical meetings on Wednesday evenings instituted by Mr. Schulz-Curtius at the Princes' Galleries (Royal Institute of Painters in Water Colours) have been well attended during the past month. The programmes have possessed musical interest and have been interpreted in a finished manner by artists, the majority of whom enjoy a well earned reputation.

The concert on November 30 last was provided by the Messrs. Walenn, whose programme included Edward Schütt's Pianoforte Trio in D minor, the keyed instrument being played by Mr. Herbert Parsons. Mrs. Helen Trust and Mr. Arthur Walenn were the vocalists.

The evening of the 7th ult. acquired distinction by the first performance of a sonata for violin and pianoforte in A (Op. 70), by Professor Villiers Stanford. The first movement opens with a graceful subject of flowing character, to which, in the course of development, is imparted considerable intensity of expression of an impassioned nature. The next number is the gem of the work. It is an *Adagio molto*, which might well be named a "Lament." The cry of the Irish "banshee" seems to be heard now and again, and the music makes one think of many things that "might have been." A vivacious *Prestissimo* which follows effectually sweeps away "pale melancholy," and the spirit of light-heartedness thus invoked stays and animates the final movement, an *Allegretto* of genial spirit, somewhat lacking in contrast to the preceding number, but containing many touches which reveal the hand of its creator. The work, sympathetically interpreted by Herr Johann Kruse and Madame Fischer-Sobell, was very warmly received.

The concert on the 14th ult. was given by Mr. G. A. Clinton, who, assisted by Miss Llewela Davies and Messrs. F. Griffith, W. M. Malsch, E. Davies, Julian Egerton, Borsdorf, T. Busby, T. Wotton, and E. F. James, secured excellent performances of Beethoven's Quintet in E flat (Op. 16) for pianoforte, oboe, clarinet, horn, and bassoon; Mozart's wind Octet in C minor, composed in Vienna in 1782; and a melodious Sextet in B flat (Op. 6), by Thuille, for pianoforte, flute, oboe, clarinet, horn, and bassoon. Some songs were sung in a refined and agreeable style by Miss Marguerite Haering.

AMATEUR ORCHESTRAL SOCIETIES.

THE Stock Exchange Orchestral and Choral Society gave the first Subscription concert of its sixteenth season on the 5th ult., at the Queen's Hall, and, under the able conductorship of Mr. Arthur W. Payne, gave a praiseworthy interpretation of Beethoven's Symphony in E flat (No. 3). Effective performances were also secured of the Prelude to the third act of Wagner's "Lohengrin" and Massenet's vivacious orchestral suite "Scènes Pittoresques." Mr. Bertie Withers played with great skill the solo part of M. Saint-Saëns's Violoncello Concerto in A minor and Madame Marie Hooton sang. The singing of the male choir was excellent, and beautifully finished renderings were given, under the direction of Mr. Munro Davison, of "The Mariner's Return" (Hoesler), "Breathe soft, ye winds" (J. B. Calkin), "The Love Spell" (T. B. Evison), "Lady, see on every side" (Luca Marenzio), and "I loved a lass" (S. Reay).

The Royal Amateur Orchestral Society also chose Beethoven's "Eroica" Symphony for its *pièce de résistance* at the opening, on the 7th ult., of its twenty-seventh season, at the Queen's Hall. The reading secured by Mr. Ernest Ford and his forces was very effective and meritorious. The other orchestral works were Massenet's Overture to Racine's tragedy "Phèdre," the Passepied from Messager's opera "La Basoche," and the sparkling Overture to Auber's "Masaniello," all of which were rendered with admirable precision and commendable delicacy in the *piano* passages. The brilliant pianoforte playing of Miss Maud Agnes Winter and the singing of Miss Gertrude Drinkwater and Mr. Hirwen Jones also contributed to the success of the evening.

The Westminster Orchestral Society, under the baton of Mr. Stewart Macpherson, began its fourteenth season on the 14th ult., at the Westminster Town Hall, and is to be commended for reviving Raff's Fourth Symphony in G minor (Op. 167), which, although of unequal value, well merits occasional performance. Saving a tendency now and again of the strings to get out of tune, the work was excellently interpreted, and gave manifest pleasure to the large and attentive audience. Spirited renderings were also given of Mendelssohn's "Ruy Blas" Overture and the Overture to Nicolai's "Merry Wives of Windsor." Miss Maude Wilson, a pupil of the Royal Academy of Music, played the solo part of Beethoven's Third Pianoforte Concerto in C minor with noteworthy clearness of touch and purity of style, and Madame Kate Bensberg sang tastefully Liszt's beautiful setting of "Die Loreley" and Schubert's "Sehnsucht" and "Haiden Röslein."

HERR VON DOHNÁNYI'S RECITALS.

AT his two recitals given in St. James's Hall, on November 28 and the 12th ult., very large and enthusiastic audiences testified to their admiration of Herr von Dohnányi's gifts, both as an interpretative and a creative artist. In the former capacity his brilliant technique, his rare command over all gradations of tone, his wonderful chord and part-playing, the smoothness of his scales (both single and double), his freedom and accuracy in passage-playing deserve, and have received, the highest encomiums. But with this young artist these excellent qualities of technique are but a means to an end, and his interpretative gifts are no less remarkable. It can serve no purpose to go through his programmes piece by piece, and we can only single out some of his most striking achievements. Amongst these we place his superb performance of Liszt's much maligned Sonata in B minor, which he played with a poetry and charm, an insight and grandeur that deserve the epithet "great." The work appeared clothed in quite a new beauty and it impressed us as never before. The enormous difficulties of Brahms's Variations and Fugue on a theme by Handel (Op. 24) were surmounted with perfect ease and with exceptional clearness, while in Beethoven's Sonata in E flat (Op. 31, No. 3) he passed the supreme test to which an artist can put himself, for he played the beautiful work with a restraint and an evident appreciation of the composer's meaning that were delightful.

As a composer of three most artistic and effective "Intermezzi" he made the liveliest impression. They are no mere pieces for the virtuoso-like display of an agile technique, but they reveal qualities of brain and heart in the composer that augur well for his future. In turns brilliant, dignified, pathetic, and charming (in the best sense of that much abused word), they show a feeling for abstract beauty and a sane, healthy tone quite rare in these hysterical days. His Variations and Fugue on a theme by "E. G.," which he played at his last recital, are quite masterly and beautiful. These are strong epithets, but not a whit too strong. In our last issue we hailed the young composer as a coming man. After hearing further specimens of his creative talent we are even more strongly convinced that he will not disappoint us, if he will but have the strength of character to resist the temptations that beset the life of a virtuoso, and will use his rare creative gifts for the lasting benefit of his fellow men.

RECITALS.

Mr. and Mrs. Frederick Frederiksen, at their seventh annual concert, on November 30, at the Steinway Hall, played, for the first time in England, a "Rhapsodie Suédoise" (Op. 59) by M. Emil Sauret. The work is written for violin solo and orchestra, and is based upon Swedish folk-tunes. These are successively announced and treated with sundry variations which contain some effective passages for the solo instrument. But apart from the opportunities thus afforded for executive display, and the interest natural to the folk-tunes, the piece possesses little musical value. Nothing can be said of the orchestration of the work, as this portion was played on a pianoforte. Mr. Frederiksen, however, did justice to the violin part and was much applauded. The programme also included Raff's Pianoforte Trio in G (Op. 112), in which the concert-givers were assisted by Mr. B. Patterson Parker. Madame Zippora Monteith was the vocalist.

Mr. Lane Wilson and Miss Hilda Wilson's vocal recital, on the 12th ult., at the Queen's (Small) Hall, proved one of the most enjoyable of the Autumn season. The latter gave a beautiful rendering of three of Dvorák's Biblical Songs, and sang three MS. songs of expressive nature and artistic character, severally entitled "A Lament," "The sweetest flower that blows," and "The fountain," by her brother, Mr. Lane Wilson. This vocalist has made notable progress in his art of late, and his interpretation of Carl Bendl's striking "Gipsy Songs" and some old English melodies was distinguished by all that makes singing enjoyable. Several duets were also rendered with delightful unanimity and finish, and agreeable variety was afforded by the pianoforte playing of Mr. Claude Pollard.

THE ROYAL ACADEMY OF MUSIC.

Exceptional interest pertained to the pupils' concert which took place on the 15th ult., at the Queen's Hall. On this occasion the first performance in London was given of three of the "Four Sacred Pieces" by Verdi, which were heard for the first time in England at the Gloucester Festival in September last. The settings of the "Stabat Mater" and Te Deum present difficulties which a student choir and orchestra could scarcely be expected to overcome entirely; but the works were sung with an ability and intelligence that testified to skilful training and individual ability of no mean order. Specially worthy of praise were the attack and the sympathetic singing of the contraltos and sopranos, the firmness and truth with which the high notes were held by the latter being excellent. The beautiful quartet "Laudi alla Vergine" (the hymn to the Virgin in the last canto of Dante's "Paradiso") was sung by Ethel Wood, Kelyn Williams, Julia Franks, and Margaret Nutter with a finish and depth of expression that were really astonishing. In common with its companions, the music presents many difficulties, and particularly in regard to truth of intonation, the piece being unaccompanied and some of the entrances requiring very clear and determinate mental conception of the note to be pitched. No hesitancy, however, was noticeable, the voices blended perfectly, and the quartet, which, as the work of a man in his eighty-fifth year, is simply amazing in point of freshness of conception and treatment, was sung in a manner that can only be adequately described as exquisite. An overture, entitled "In May," by Garnet W. Cox, proved a very pleasing and genial composition. The composer has headed his work by a quotation from Tennyson—

The honeysuckle round the porch has woven its wavy bow'rs,
And by the meadow trenches blow the faint, sweet cuckoo flowers!

and the spirit of spring seems to have inspired the music. Percy Miles played with great intelligence and skill the solo part of the *Andante* and *Finale* from Sir Alexander Mackenzie's Violin Concerto (Op. 32) and Marguerite Elzy rendered the pianoforte portion of Liszt's Concerto in E flat with conspicuous ability. Enriqueta Crichton and C. Murray Rumsey, who sang, both reflected credit on the vocal teaching of the Institution. Sir Alexander Mackenzie conducted.

The usual dramatic and operatic performances at the close of the winter term took place at the Academy on the 14th and 16th ult. respectively. On the first occasion a very creditable performance was given by the female pupils of the dramatic class of an arrangement, by Mr. William Farren, of Shakespeare's "Much Ado about Nothing."

The opera chosen was Benedict's "Lily of Killarney," a good choice, for it was within the capabilities of the performers and furnished excellent opportunities for the study of lyrical singing. Alice M. Holder presented a sympathetic embodiment of the heroine, and Mrs. Julia Franks and Eleanor Nicholls were commendable as *Mrs. Cregan* and *The Heiress* respectively. Whitworth Mitton's agreeable voice was well employed in the songs assigned to *Hardress*, C. Murray Rumsey showed promise as *Myles*, and Haigh Jackson personated *Danny Mann* with considerable dramatic perception. A gallant attempt was made to meet the scenic requirements of the piece, and with much success; but it is obvious that it is now time that the management secured some small theatre for these performances.

The competition for the Heathcote Long Prize took place on the 8th ult., when the prize was awarded to Gerald F. Kahn, a native of London. The examiners were Messrs. Charlton T. Speer, Graham P. Moore, and Fountain Meen (chairman).—The competition for the Sainton Dolby Prize took place on the 10th ult., when the prize was awarded to Julia Franks, a native of Melbourne, Australia. The examiners were Miss Esther Palliser, Miss Charlotte Thudichum, and Mr. William Ludwig (chairman).—The competition for the Rutson Memorial Prizes took place on the 12th ult., when the prizes were awarded as follows: For sopranos, to Anna Bella McDonald, a native of Thurso, Caithness; for tenors, to R. Whitworth Mitton, a native of Manchester. The examiners were Miss Marie Fillünger, Messrs. Hirwen Jones and C. Lyall (chairman).—The competition for the Bonamy Dobree Prize took place on the 15th ult., and the prize was awarded to R. V. Tabb, a native of London. The examiners were Messrs. Henry Bramsen, Edmund Woolhouse, and W. H. Squire (chairman).—The following competitions took place on the 17th ult.: Potter Exhibition, awarded to Mabel Colyer, a native of London. The examiners were Messrs. Henry R. Eyers, Arthur O'Leary, and Walter Macfarren (chairman). Westmoreland Scholarship, awarded to George Henry Gardner, of London. The examiners were Messrs. W. Nicholl, Arthur Thompson, and Francis Korbay (chairman). Hine Prize (composition), awarded to Katie E. B. Moss, of London. The examiners were Messrs. Gerard F. Cobb, Arthur Somervell, and Edward Elgar.

THE ROYAL COLLEGE OF MUSIC.

A new Quintet in B minor for pianoforte and strings, by F. Gernsheim (Op. 63), was produced for the first time in London at the students' concert of the 1st ult. It is an earnest, dignified, and in parts original effort by a gifted composer, somewhat deficient in charm of theme and warmth of expression, perhaps, but full worthy of the consideration of maturer players than the five young people to whom fell the honour of its introduction to a London audience—viz., Marjorie Richardson (who was excellent in the difficult pianoforte part), Kitty Woolley, Philip Lewis, Edward Behr, and Robert Grimson. Brahms's virile Pianoforte Trio in C minor (Op. 101) was well played by Thomas Dunhill, Helen Egerton, and Robert Grimson; while in Mozart's String Quartet in B flat, little Haydn Wood distinguished himself greatly as leader by his firm bowing, perfect intonation, rhythmical accuracy, and by his alertness generally. He is a wonderful little fellow. Herbert Fryer, an able pianist, chose for his solos two unhackneyed pieces by Stojowski (Prelude, Op. 1) and S. Coleridge-Taylor (Humoreske, Op. 31, No. 2), of which we much prefer the melodious and original *jeu d'esprit* of our young countryman. Harold Bealey displayed a high baritone of sympathetic quality in Gounod's song "Le Vallon," while Hilda and Muriel Foster sang Brahms's beautiful duets "Phänomen" and "Die Schwestern" (Op. 66, Nos. 3 and 1) quite beautifully.

Wagner's "Flying Dutchman" was the work chosen for the annual opera performance at the Lyceum Theatre, on the 9th ult., an ambitious choice and not altogether a wise one. The young people of the Royal College performed Mozart's "Don Giovanni" delightfully some months ago, for they were all such conventional operatic heroes and heroines. "The Flying Dutchman," on the other hand, proved tedious for exactly the same reason. We had the same artistic display of *bel canto*, but also the same carefully taught poses and pump-handle action; the same idiotic running across the stage in opposite directions by the lovers, when any other two lovers would have drawn nearer to each other. In fact, we had all the stereotyped operatic conventionalities which make a Wagner opera under such circumstances ridiculous. As we have already suggested, the young artists sang well, but something more than *bel canto* is wanted in doing justice to the dramatic intensity of Wagner's vocal writing. Of the performers Ivor Foster as the *Dutchman* deserves special mention as a vocalist. His voice, though not yet quite powerful enough for such a part, is of beautiful quality and well trained. His acting was somewhat amateurish. He converted his part into a splendid "thinking," as distinguished from an acting part. Eleanor Jones as *Senta*, Thomas Thomas as *Erik*, Muriel Foster as *Mary*, Gwilym Evans as the *Steersman*, and Arthur McD. Davy all sang well and acted creditably. The orchestra was excellent almost throughout, though the strings might have been increased with advantage. Professor Stanford conducted a performance which, in spite of the drawbacks indicated and a serious slip in the stage management, and considering the enormous difficulty of the task, was a praiseworthy achievement.

The final concert of the term was orchestral, and included excellent performances of Spontini's "Olympia" Overture. Schumann's ever-delightful D minor Symphony, and the Vorspiel and Liebestod from "Tristan," in which Agnes Nicholls was over-weighted as the vocalist. Kitty Woolley played Bruch's G minor Violin Concerto with good technique and beautiful expression. Robert Grimson introduced a pretty violoncello solo, "Entreaty," by Signor Piatti, and Ralph Courtier-Dutton sang the air "Vision fugitive," from Massenet's "Herodiade," with gratifying success.

The following awards were made at the conclusion of the Christmas term:—Council Exhibitions: Lucy C. Barton (singing), £5; Nicholas C. Gatty (composition), £10; Cicely R. Gleeson-White (singing), £10; Percy L. Scaife (organ), £5; Phœbe M. Walters (pianoforte), £10; Ethel Wilson (pianoforte), £10. The Hopkinson Gold Medal for pianoforte playing: Florence Smith. The Dove Prize, value £13: Eleanor Jones (singing), £6 10s.; Agnes H. Nicholls (singing), £6 10s.

"PARSIFAL" AT ST. MARGARET'S, WESTMINSTER.

Mr. Edwin H. Lemare occupies a unique position amongst London organists, for he has the courage to do things which we may safely say no colleague of his would dream of doing. Moreover, he does them in a way the masterfulness of which disarms criticism while revealing the rarest interpretative and executive gifts. His most daring as well as most successful achievement is the performance of the greater part of Act I. of Wagner's "Parsifal" without orchestra, the magnificent organ at St. Margaret's, built by Messrs. J. W. Walker and Sons to his own specification, proving a remarkably efficient substitute, as played by him, for the orchestra. Of course, those who expect to hear the glow and sonority of Wagner's scoring exactly reproduced will go away disappointed; but even they will not fail to acknowledge the rare gifts required for an hour's playing of such difficult music without a break, while at the same time controlling and influencing, as a conductor must, both soloists and choir. And what splendid playing it is; what ease of manipulation, beauty of registration, and dignity of style throughout! His performance is deeply impressive even to one who has sat under the spell of the great work at Bayreuth, the mysterious and wonderful charm and, we might say, awe of which cannot be reproduced anywhere else. Mr. Frangcon-Davies as *Amfortas* sang superbly. His perfect mastery over the German text was as striking as his incisive but always vocal declamation, while he sang with such deep feeling as to recall some of the greatest German exponents of the magnificent part. Mr. Leo Wilson, as *Gurnemanz*, sang well, though a little more vigour would have improved the old knight's opening speech. Messrs. Pennington, Habbijam, and C. and F. Henry deserve a word of praise for the careful performance of the small parts allotted to them. The church was crowded to the doors, and the utter stillness of the audience a thing to hear (as the Irishman might say). It was a wonderful experience.

SCHOOL OPERETTAS.

Exceptionally interesting performances of two excellent operettas for school and class use were given on the 21st ult., at the Cripplegate Institute. The works chosen were "The Enchanted Palace" and "Cinderella," both written by Mr. Shapcott Wensley, who shows considerable skill in dramatic construction, and respectively furnished with vivacious music by Mr. Arthur Somervell and Mr. G. Jacobi. The first-named operetta is based upon the story of the "Sleeping Beauty," and its chief incidents are set forth in a manner admirably adapted to the abilities of young people. In this instance the little folks came from the Fleet Road Board School, and those amongst the audience who have vague ideas of the teaching at Board schools must have been pleasantly surprised with the efficiency shown in singing and delivery of the dialogue. Several of the exponents displayed quite a measurable quantity of dramatic talent. Among such may be mentioned Master Willie Tregale, who seemed to realize the importance of being the King's poet as fully as ever did a poet laureate. The rhythmic dance was gracefully executed by Miss Amy Merriman, and the dresses were an object lesson in obtaining picturesque effects by simple and inexpensive means. Mr. J. Harris conducted.

"Cinderella" was played by the students and pupils from Miss Franks' Training School for Kindergarten Teachers, and in a manner that testified to much individual talent and careful training and rehearsal. Miss Margaret Webster, as the father of the unamiable family, evinced considerable dramatic perception, and the two daughters, to whom Mr. Wensley has given a novel touch by endowing them with different temperaments—the one stately, the other vivacious—were cleverly embodied by Miss Irene Smith and Miss Margaret E. Nuth, the former imparting much individuality to her personation. Words of praise are also due to Miss Ethel Cook for her quiet and natural embodiment of the heroine, and especially for her charming rendering of the pathetic song, "Oh, were I a lady," in the first act, and other names worthy of mention are Miss Margaret Wilson as the *Prince* and Miss Suzanne Lehmann as the *Fairy Godmother*. The *ensemble* was excellent, a chattering chorus in particular being sung with a crispness and vivacity that deserve the warmest praise. The instrumental portion of the operettas were ably played by Mrs. W. G. McNaught at the pianoforte, assisted by a string quartet. Dr. McNaught conducted.

THE MUSICAL ASSOCIATION.

"Every staff its own modulator" was the suggestive title of the paper read by Dr. F. J. Sawyer at the meeting of the Musical Association, on the 13th ult., at the Royal College of Organists.

The lecturer began his discourse by disclaiming all originality or copyright in what he was about to say, but claimed that his system could be used with any syllabic names or figures, and that it made pupils think for themselves while reading music at sight. The method was divided into three grades, in all of which the staff itself was regarded as a modulator. In the first grade, after the position on the staff of the common chord had been taught—*i.e.*, that the first three notes were always a third apart and the octave notes severally on a space and line—only the key-note was permitted to remain on the blackboard, the intervals required to be sung being pointed on or between the lines of the staff itself. In the next grade the key-notes of F, C, and G, with their respective signatures, were written on the stave between double-bars with dotted lines on either side of the notes. The modulations to the dominant and subdominant of C, by means of the sharpened fourth and flattened seventh of the scale of C, were explained, and exercises pointed on the staff on the left of the dotted lines were read as flattened notes and on the right of the dotted lines as sharpened notes. In the form for the third grade the staff was extended on either side of the division until it embraced all the sharp and flat keys, and the intervals pointed as before. The minor scale could be pointed with reference to its relative major or as a tonic minor, and when a modulation to another key was effected the teacher would point from the division containing the new tonic.

At the close of the paper there ensued a somewhat animated discussion. Dr. Pearce, who occupied the chair, said that the staff could not be regarded as a complete pictorial modulator as the half-tones were not indicated. Dr. McNaught followed this up by adding that neither did the staff show the difference between major and minor thirds, and Mr. John Taylor, in a general attack, said that no provision was made for enharmonics and double sharps and flats. Other speakers were Dr. Hamilton Robinson, Mr. Venables, and Dr. Shinn, and the sum of the discussion seemed to be that each speaker was determined to follow his own method as before. Dr. Sawyer, in reply to his opponents, said that his system was chiefly designed for use in high schools and for those who could play from music but could not sing at sight. Several musical examples and proofs of the efficacy of his system were admirably sung by some of his pupils at the Royal College of Music.

THE PLAIN CHANT OF THE MIDDLE AGES.

At a meeting of the Historical Research Society, held on the 5th ult., at the Archbishop's House (Roman Catholic), Westminster, the Rev. Dom. Wilfrid Corney read a paper, entitled "Plain Chant of the Middle Ages," in which the development of the liturgical music of the Roman Church was traced in a masterly manner.

The lecturer, after briefly referring to the interest of the subject to the archæologist and the musician, said that the student who had the curiosity and the leisure to examine the many graduals would notice, in the first place, the uniformity of form which prevailed amidst the diversity of details. The MSS. of the first period—say from the eighth to the eleventh centuries—were noted by means of certain signs called "neums," which were merely an adaptation of the oratorical grave and acute accents to the requirement of the diatonic melodies. The system of neumatic notation thus created was very imperfect, for the accents applied to the chant afforded no more definite guidance to the singer than to the reader—that is to say, the acute accent indicated a rise of the voice and the grave accent a fall; but the exact diatonic interval required by the melody had to be supplied by the memory of the singer, who through a long course of study and practice had learned by heart the melodies handed down by tradition. The variety of forms they assumed in different countries was almost infinite, but to the patient investigator these divergencies were easily accounted for, and traces of their common origin were clearly discernible.

In the eleventh century we came to what might be termed the second class of MSS., in which an immense advance was made in musical notation by the neums being written on or upon certain horizontal lines traced over a liturgical text, an invention generally attributed to the Benedictine monk, Guido of Arezzo. The idea, however, was not altogether original, for before Guido's time the line drawn with a dry point on the parchment to receive the text was made use of by the musician to fix his neums; at first the note Do, or C, was established on a yellow line, and Fa, or F, on a red line; later on the colours were discarded and the letters C or F written at the commencement of the line which was to bear those notes. The establishment of this system had a very important effect on the form of the neums, tending to make them more distinctive. About the commencement of the thirteenth century the notation of the MSS. assumed a still more legible appearance. Not that there was any essential change in the system, but the points assumed an enlarged and square form from the fact that the same broad pen now used to trace the Gothic character of the text was also employed for the notation, and accordingly as the pen was held horizontally or obliquely the point assumed a square or a diamond form. It should be noticed that the forms of the ancient accents, their elongation, their inclination to the right or to the left, had entirely lost their importance, and that the whole value of the (diasematic) new system consisted in the position of the points on the graduated scale. A tailed note therefore was merely a relic of the acute accent; a diamond note a modified grave accent.

It had been stated that MSS. from the eighth to the eleventh centuries could not be interpreted. This was not correct. In the Antiphonar of Monpellier dating from the eleventh century, discovered by M. Danjon, the neum marks were accompanied by alphabetical notation, and comparison with the books of the next period showed that the text had not been changed. If the copyists of the second period placed their neums on lines, they were always the same neums, and, moreover, their interpretation of the interval was so uniform that it might be reasonably argued that their version was the strict interpretation of the melodies handed down by careful tradition. All the plain-song MSS. from the eighth to the fourteenth or fifteenth centuries of whatever nationality agreed in presenting the melodies in precisely the same form. In recent years the Benedictine monks of Solesmes had rendered signal service by the publication of their quarterly periodical, *La Paléographie Musical*, and this publication proved the uniformity referred to, and showed that before the invention of printing there existed throughout the Latin Church a single definite uniform body of liturgical chant extending over a period of seven or eight centuries.

The interesting question then presented itself: Was this the body of chant commonly connected with St. Gregory the Great? There was no contemporary evidence of St. Gregory's work, but tradition existed at a very early period. Egbert, Archbishop of York, writing in the middle of the eighth century, about 150 years after St. Gregory's death, referred to "Blessed Gregory and his 'Antiphony.'" Popes Adrian I. (772-795) and Adrian II. (867-872) both bore witness to the tradition, and there was a letter dated a few years later from Leo IV. (847-855), in which this Pope spoke of the sweetness of the Gregorian Song. We possessed no copy of St. Gregory's Antiphony; but John the Deacon, writing the life of the Saint somewhere about 872, distinctly told us that an authentic copy of St. Gregory's work existed in his day.

Now if the melodies contained in this authentic Antiphonar were not identical with the uniform chant found in the MSS. of that date, how were we to account for the fact that almost simultaneously all traces of this precious Antiphonar disappeared, and that in its place there sprang up a new collection of chants equally venerated and respected, and yet there was no tradition that even suggested its origin or its author, nor trace of any such revolution? The fame of St. Gregory, whose work, upon this supposition, scarcely survived two centuries, has been handed down by tradition and is still amongst us, whereas we knew nothing whatever of the genius so capable of modifying, or may be replacing, the venerated melodies of the Gregorian tradition, while for six or seven centuries the churches vied with each other in their efforts to secure authentic copies of St. Gregory's work.

With the introduction of mensural music the chant became seriously affected, and particularly by the adoption of the plain chant signs to express the new measured chant. The result of this was that the *virga*, or tailed note, which originally signified a *high* note, became a *long* note; the *punctum*, or square note, was called a "breve," and had half the time-value of the long; and the diamond *punctum* was called a semibreve, with half the value of the breve. The other signs of modern notation were evolved in like manner. Sometimes the perfect and imperfect measures, or what we now call triple and common time, were used together in the same chant, and in that case the colour of the notes was changed, and when a copyist had no red ink he contented himself with merely tracing the outline of the note—hence our white and black notes.

The new notation soon destroyed recollection of the neums, and no doubt when the revival of plain-song set in the attempt to read the old signs according to modern teaching added to the consequent confusion. The editions issued abounded in errors. Baini considered the best to be that published in 1614, by order of Paul V., at the Medici Press in Rome, the editor of which was probably Roger Giovanelli, successor of Palestrina in the Apostolic choir. This edition of the manual, known as the "Medicæan edition," was of singular interest, as it formed the basis of the Mechlin and the Ratisbon editions, which were now most generally used in England. The Mechlin Gradual was a modified version, and the Ratisbon claimed to be a reprint of the Medicæan, and their common origin was easily recognised; but both were unsatisfactory. In the "Liber Gradualis," first published in 1883 by the Benedictine monks of Solesmes, the ancient plain chant was restored.

BRAHMS'S ORGAN FUGUE IN A FLAT MINOR.

It is doubtful if many lovers of Brahms have ever heard the master's Organ Fugue in A flat minor, but those who attended Miss Fanny Davies's "Brahms Memorial Concert," on the 19th ult., which took place, by kind permission of Mr. and Mrs. Threlfall, at 19, Hyde Park Terrace, listened to the work under most favourable conditions. Mr. Threlfall has one of the most charming and commodious private music rooms in London, and it moreover contains a fine example of Mr. Hope-Jones's skill in organ building. On this instrument and amidst these congenial surroundings Sir Walter Parratt gave a very finished reading of the fugue, which so greatly interested its listeners that it was repeated. The work is remarkable for its subdued and introspective character. There is not a *forte* note from beginning to end, and it seems to speak in a whisper of "sessions of sweet silent thought" and to "summon up remembrance of things past." It was originally published in 1864 in a supplement of the *Allgemeine musikalische Zeitung;* but with its signature of seven flats it is doubtful if it increased the circulation of the number in which it appeared. In some preliminary remarks Sir Walter Parratt contradicted the common belief that this was the only organ fugue left by Brahms. He said he possessed another one, and had been told that there were others on the master's shelves, a statement that will doubtless incite some music-lovers to make enquiries. The other works heard on this occasion were the Pianoforte Quartet in G minor (Op. 25), which was sympathetically interpreted by Miss Fanny Davies and Messrs. Arbos, Gibson, and Whitehouse; the first set of "Liebeslieder Walzer" (Op. 52), which were effectively sung by Miss Percival Allen, Miss Beatrice Wilson, Mr. Shakespeare, and Mr. Iles, with Miss Alice Dessauer and Miss Fanny Davies at the pianoforte; three pianoforte solos, delightfully rendered by the last-named lady; and some songs, tastefully sung by Miss Louise Phillips and Mr. Shakespeare.

CHURCH AND ORGAN MUSIC IN AMERICA.

(By our own Correspondent.)

The American Guild of Organists has issued a circular which states that examinations of candidates will be held during the present month in various important cities throughout the country. These examinations are to be conducted by the resident founders in each city, who will report on the practical organ-playing tests, and forward the paper work to the examining committee in New York. The examinations will take place in Chicago, Detroit, Denver, Pittsburg, Norfolk, Philadelphia, Buffalo, Cleveland, Boston, San Francisco, and Syracuse.

The first general meeting of the Guild was held in New York, at the house of the warden, Dr. Gerrit Smith, on the evening of the 1st ult. Mr. Huntington Woodman read a paper on "Intelligibility and uniformity in the non-liturgical service," and there was a discussion on "The theory and practice of chanting." The first public service was held at the First Presbyterian Church, Brooklyn (Mr. R. Huntington Woodman, organist and choirmaster), on Thursday evening, the 15th ult. The following anthems were sung: "Rejoice in the Lord, O ye righteous" (Martin), "Oh, joyful light" (Tours), and "The shadows of the evening hours" (Blumenthal). Mr. David N. Wood, the blind organist, and Mr. Minton Pyne, both of Philadelphia, played the organ.

The Clemsen prize medal has been awarded to Dr. Smith N. Penfield, organist of the Scotch Presbyterian Church, New York, for the best anthem submitted to the examiners.

A new and very complete organ by Muller and Abel, of New York, has been erected in St. Dominic's Church, San Francisco. The dedication services were held on November 13, under the direction of Dr. H. J. Stewart, organist and choirmaster. Mr. Walter J. Clemsen, of Taunton, Mass., the donor of the Clemsen prize medal of the Guild of Organists, has presented St. Thomas's Church, Taunton, with a new three-manual organ built by Geo. Jardine and Son, of New York. The specification is very complete, and, judging by the other Jardine instruments, Mr. Clemsen will have a fine instrument in his church. St. Paul's, Camden, N.J., has also a new Jardine organ, which is admirable in tone and provided with thoroughly satisfactory mechanical arrangements. One of the very best organs in America is that in St. Luke's, Germantown; Mr. Geo. Alexander West is organist and choirmaster, and the music there is up to a high standard of efficiency.

REVIEWS.

Novello's Part-Song Book. Nos. 782, 784-5, 787-94.
[Novello and Company, Limited.]

Exceptional musical interest is attached to several of the recent additions to this series. No. 782 is a four-part song entitled "Sweet day, so cool," written by George Herbert (1593-1632), and composed by Edward C. Bairstow. This is intended to be sung unaccompanied, although for practice the vocal parts are written on two staves beneath the voice parts. These are written in a flowing and melodious style, easy to read and interesting to sing. The harmonic scheme is well devised and considerable originality is shown in the closing chords. No. 784 will interest madrigal societies. It is an attractive example in this form in five parts entitled "When love and beauty," from the unpublished opera "The Sapphire Necklace," written in 1863 by Sir Arthur Sullivan. It is set out for two sopranos, alto, tenor, and bass in the key of G. The part-writing is flowing and grateful to sing, and contains some effective imitative passages. No. 785, "Wreaths for our graves," is supplied by the same composer. The words are by L. F. Massey, and in design and character the music bears a curious resemblance to the "Evening Hymn" in the author's cantata "The Golden Legend." The harmonies are rich and resonant, the parts for the sopranos and tenors being doubled. It is written in G, but a footnote directs that it should be sung unaccompanied half a tone lower. The following seven numbers, Nos. 787 to 793, have been contributed by Sir Hubert Parry, and will doubtless widely engage the attention of choral societies. The words of the first, "O Love, they wrong thee much," have been taken from an "Elizabethan Song Book," and the period has appropriately influenced the music. Independent of the interest of the part-writing, which is very great, the music is remarkable for its faithfulness to the accent and spirit of the text, and each voice part possesses sympathetic individuality. The next number, entitled "At her fair hands," is a setting of some lines by Robert Jones. This will prove a most effective part-song for well-trained choristers who can give unanimous utterance to swift changes of sentiment, and to such it may be warmly recommended. "Home of my heart" has been written by Arthur Benson, and the pleading, wistful nature of the lines find sympathetic echo in the music, and with beautiful effect in the closing bars. There is a distinct vein of humour running through the music of "You gentle Nymphs," a setting of another excerpt from an "Elizabethan Song Book," and the final bars are well calculated to put an audience on excellent terms with itself. The text of No. 791, "Come, pretty wag, and sing," is by Martin Pierson, and the music is as bright as the words are gay. It will require sharp attack and crisp singing, but practice will be well repaid. The burden of the next number, "Ye thrilled me once," written by Robert Bridges, is, "For howsoe'er man hug his care, The best of his art is gay," and this healthy sentiment permeates the music. Some effective contrasts are, however, suggested by the poet, and these have been taken full advantage of by the musician. Beaumont and Fletcher have been called upon to supply the text of the last of this set of part-songs, the text chosen being the lines beginning "Better music ne'er was known," a statement that may be applied to the strains to which they are in this instance allied. Gaiety and vivaciousness distinguish the music, and it concludes a series that certainly increases the rich store of English part-songs. Last year the Madrigal Society offered a prize for the best setting of Alfred Austin's patriotic poem "Victoria." The judges had the pleasing task of examining thirty-four compositions, and finally gave the award to Philip Armes, whose setting forms No. 794 of this publication. The music is in five parts, for two sopranos, alto, tenor, and bass, and is worthy to be ranked amongst the best of its class. The parts flow in melodious phrases, and the harmonic scheme is dignified and is carried out with solidity befitting the subject.

Novello's Octavo Anthems. Nos. 594-5, 597-8.
[Novello and Company, Limited.]

Late additions to this series are of considerable interest. No. 594 is Schubert's beautiful setting of Psalm xxiii., "The Lord is my Shepherd," arranged for soprano, alto, tenor, and bass, by Sir John Stainer. No words are necessary concerning this music, nor is comment required on how the ex-organist of St. Paul's Cathedral has done his work. Little also need be said with reference to the next number of this series, which comprises the anthem "Light of the world, we know Thy praise," from Edward Elgar's oratorio "The Light of Life." It will be remembered that this anthem is one of the most beautiful portions of the work, which was produced at the Worcester Festival of 1896. It demands a well-trained choir to do it justice, but the part-writing presents no exceptional difficulties, and, if well sung, the anthem would be most impressive in a sacred edifice. In No. 597 will be found an arrangement for four voices, by Sir John Stainer, of William Crotch's setting of Bishop Heber's "Prayer for Peace." The music finely expresses the sentiment of the text, and some admirable contrasts are obtained by the unaccompanied passages. No. 598, "Behold, God is great," an "anthem for Trinity Sunday or general use," composed by E. W. Naylor, is an excellent example of its class and will interest its singers. It opens with declamatory passages for the tenors and basses in unison, and is continued by others of like nature for the sopranos, tenors, and basses alternately. Subsequently the choir enters in the usual four parts, and, after a section of impressive character, concludes the anthem with a movement of a jubilant nature.

Four English Dances. By Frederic H. Cowen. Arranged for Pianoforte and Stringed Instruments by John E. West. [Novello and Company, Limited.]

Mr. Cowen's "Four English Dances in the olden style" have already become favourite measures at orchestral concerts, and their charm and musical interest are too well known to need description or comment. The arrangement under notice is for first and second violins, viola, and violoncello, with pianoforte accompaniment, and will doubtless be widely welcomed in many musical homes. The chief characteristics of these attractive dances have been preserved, and the music will present few difficulties to average players. They would form admirable overtures and *entr'actes* for amateur concerts or dramatic entertainments, and the string parts could, of course, be doubled or trebled according to the number of the players available. It should be added that each dance can be had separately, but that the four, when performed consecutively, form a fascinating suite.

O rendimi il mio Core (*O give me my heart again*); *Se mai giungi all' Idol mio* (*If thou seest the lad I love dearly*); *Per te vive e per te more* (*For thee living, for thee dying*). Airs by Allessandro Scarlatti. Edited by J. A. Fuller Maitland.

The Lesson (*Die Lehre*); *The Star of Love* (*Der Stern der Liebe*). Words by Heine. Translated by Algernon Rose. Music by Georg Liebling.

A Good-bye. Song. By Filson Young.
[Forsyth Brothers.]

All the above songs are worthy of the attention of cultured vocalists. Those by Scarlatti have been edited by Mr. Fuller Maitland from a contemporary manuscript, and the style of the old master has been carefully preserved in the arrangement of the accompaniments for the pianoforte. The songs themselves are known to most singers, but it may be useful to state that the compass of "O Rendimi" extends over an octave and a tone, from E to F sharp, and that the two latter are published in two keys.

Herr Liebling's compositions always show artistic striving, and "The lesson" and "The Star of Love" are in his best vein. The former is a piquant setting of Heine's version of the old story of the moth and the candle flame. The latter is meditative and calls for a singer of poetic temperament and an accompanist who has a sympathetic and delicate touch. The tonality is restless and a chord in the key suggested by the signature, C, occurs so seldom as to appear accidental.

Mr. Young's "Good-bye" has the rare merit of being cheerful in tone and is consequently to be welcomed. The words over the initials "T. M. Y." take an optimist view of leave-taking, and the music effectively reflects the confident and trustful spirit of the text. Tenor singers will find this a graceful and expressive song.

Short Settings of the Office of the Holy Communion. No. 36, in E flat. By Arthur E. Godfrey.
[Novello and Company, Limited.]

This excellent series of settings of the Holy Communion Office, specially designed for parochial and general use, is being carried out with conspicuous ability. Mr. Godfrey's music will present no difficulties to the large majority of choirs, while it fulfils the necessary conditions of making the words more impressive. The Credo is set for choral unison with the exception of the section beginning "And was incarnate," which is set in four parts, but may also be sung by the boys alone, the harmonies being given by the organ. Not the least attractive portions are the music provided for the Offertory Sentences, those chosen being "Give alms of thy goods," "Be merciful after thy power," and "He that hath pity upon the poor." The Sanctus is directed to be sung unaccompanied, and is simple and devotional. The same character pertains to the Benedictus. The Agnus Dei contains some short solo passages for the tenor and bass soloists, who are answered *pianissimo* by the choir in four parts. Solo passages for the boys are also met with in the Gloria, the conclusion of which is set in unison for the voices with full organ accompaniment. A threefold Amen is provided at the close and intended to be sung after the Blessing.

In distant lands. Three pieces for Viola with Pianoforte accompaniment. Composed by J. Jacques Haakman.

Capriccio. Chanson Joyeuse. For pianoforte. By Lydon Harris.

'Tis sweet to stroll. Song. Words and music by Kate Willis. [Charles Woolhouse.]

Viola players will doubtless be glad to know of Mr. Haakman's pieces, which are well laid out for their instrument and possess musical interest. The pianoforte part is more difficult than that for the viola, and calls for an accompanist of some skill.

Mr. Harris's pianoforte pieces are bright and vivacious. The "Capriccio" is the more satisfactory of the two with regard to form and unity of design, but both are pleasing and of moderate difficulty.

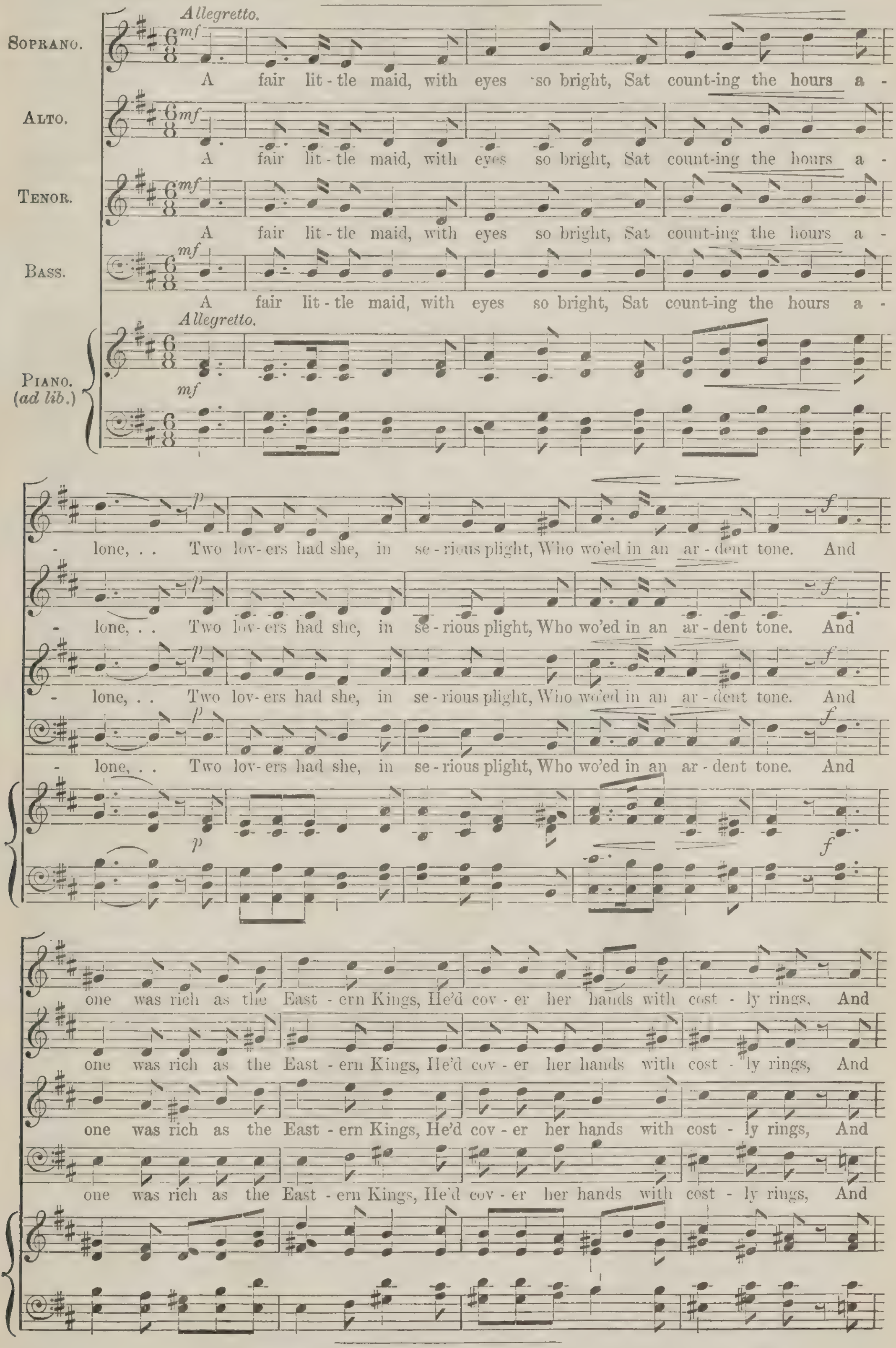
Miss Willis's song is a melodious and graceful composition of meditative character, which, however, includes some effective contrasts.

Love and Gold.

FOUR-PART SONG.

Written and Composed by Hamilton Clarke.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Allegretto.
Soprano.
Alto.
Tenor.
Bass.
Piano. (ad lib.)
mf
A fair lit-tle maid, with eyes so bright, Sat count-ing the hours a -
A fair lit-tle maid, with eyes so bright, Sat count-ing the hours a -
A fair lit-tle maid, with eyes so bright, Sat count-ing the hours a -
A fair lit-tle maid, with eyes so bright, Sat count-ing the hours a -
Allegretto.
p
- lone, . . Two lov-ers had she, in se-rious plight, Who wo'ed in an ar-dent tone. And
- lone, . . Two lov-ers had she, in se-rious plight, Who wo'ed in an ar-dent tone. And
- lone, . . Two lov-ers had she, in se-rious plight, Who wo'ed in an ar-dent tone. And
- lone, . . Two lov-ers had she, in se-rious plight, Who wo'ed in an ar-dent tone. And
f
one was rich as the East-ern Kings, He'd cov-er her hands with cost-ly rings, And
one was rich as the East-ern Kings, He'd cov-er her hands with cost-ly rings, And
one was rich as the East-ern Kings, He'd cov-er her hands with cost-ly rings, And
one was rich as the East-ern Kings, He'd cov-er her hands with cost-ly rings, And

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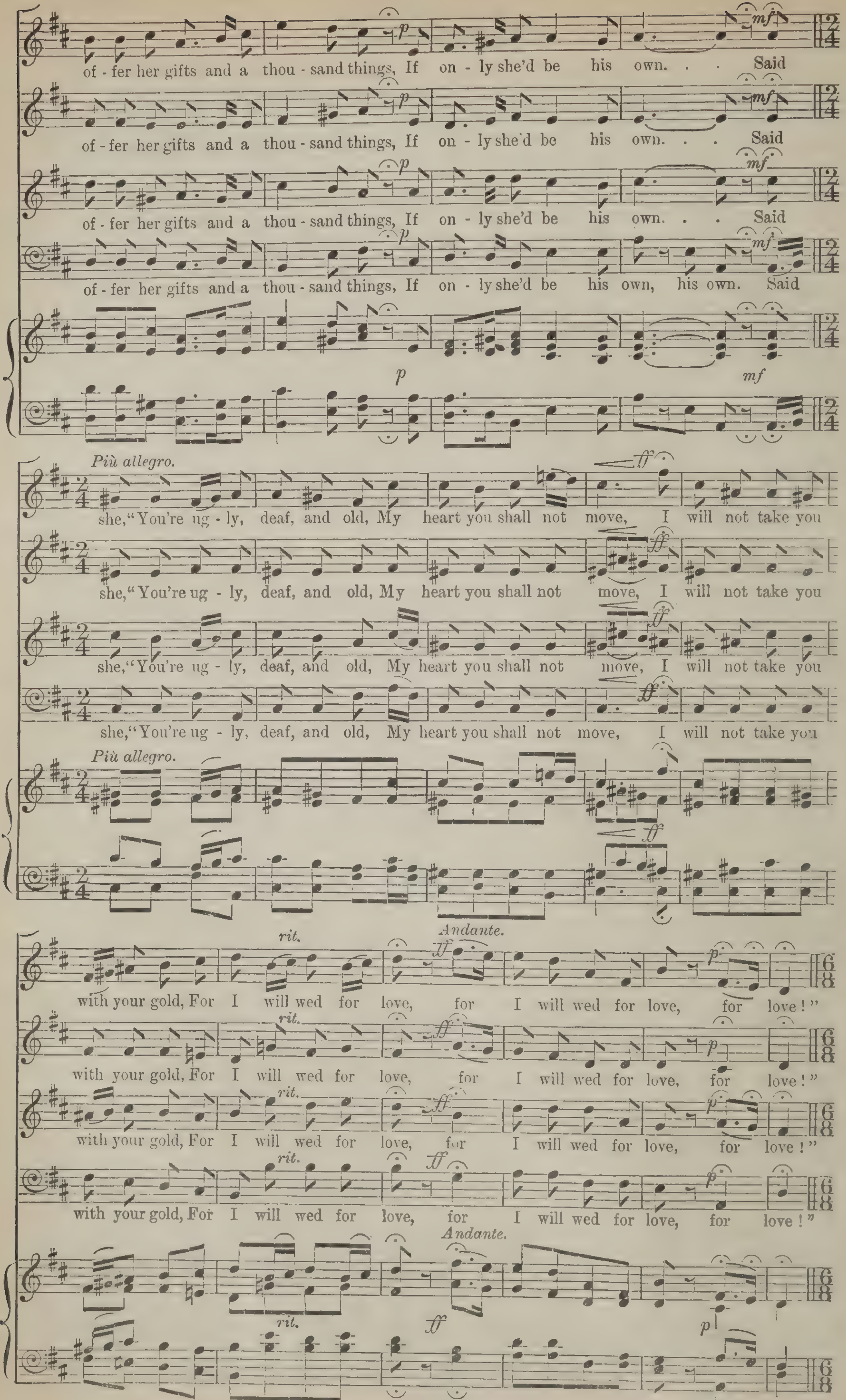
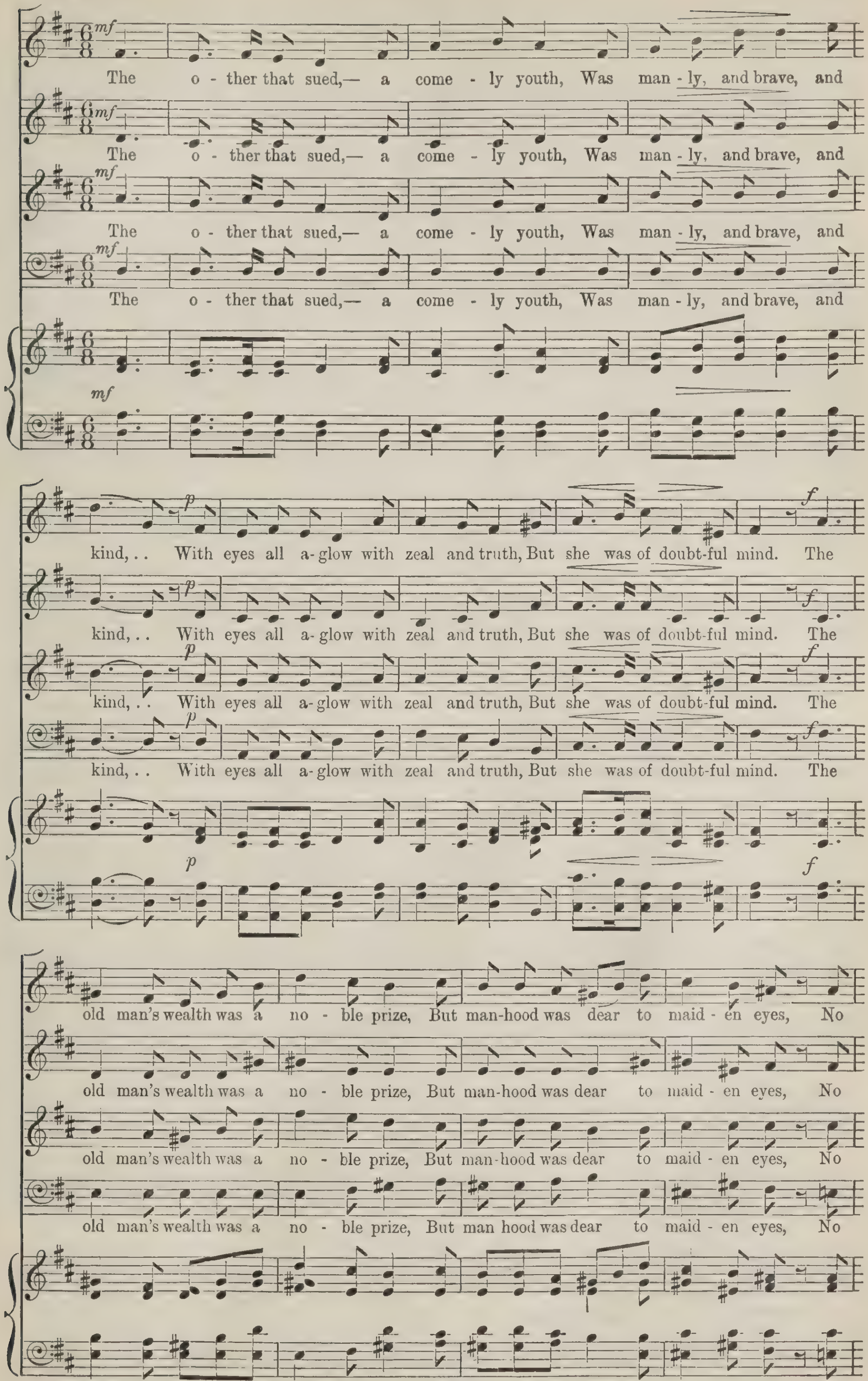
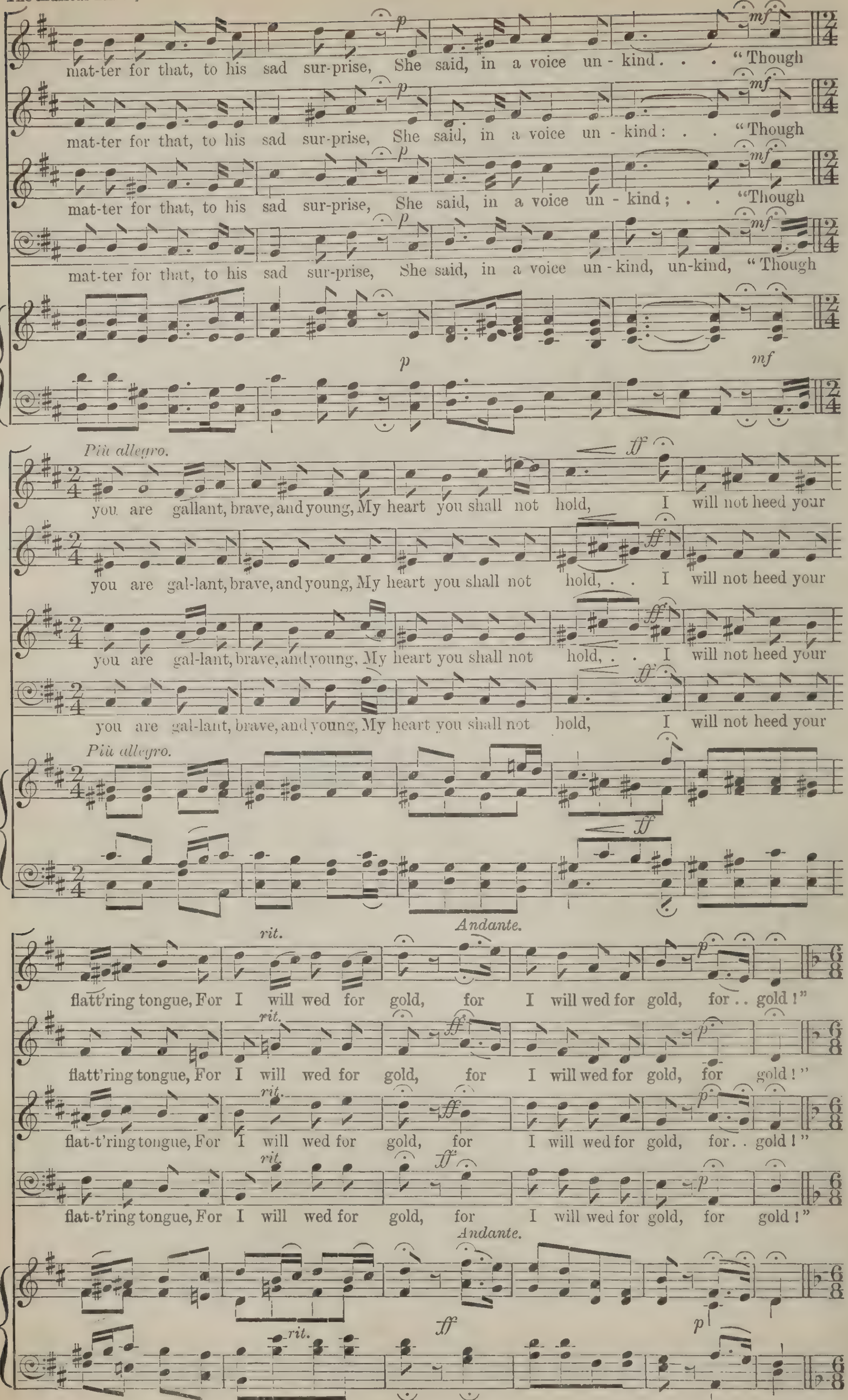

of - fer her gifts and a thou - sand things, If on - ly she'd be his own. . . Said
of - fer her gifts and a thou - sand things, If on - ly she'd be his own. . . Said
of - fer her gifts and a thou - sand things, If on - ly she'd be his own. . . Said
of - fer her gifts and a thou - sand things, If on - ly she'd be his own, his own. Said
p
mf
Più allegro.
she, "You're ug - ly, deaf, and old, My heart you shall not move, I will not take you
she, "You're ug - ly, deaf, and old, My heart you shall not move, I will not take you
she, "You're ug - ly, deaf, and old, My heart you shall not move, I will not take you
she, "You're ug - ly, deaf, and old, My heart you shall not move, I will not take you
ff
rit.
Andante.
with your gold, For I will wed for love, for I will wed for love, for love!"
with your gold, For I will wed for love, for I will wed for love, for love!"
with your gold, For I will wed for love, for I will wed for love, for love!"
with your gold, For I will wed for love, for I will wed for love, for love!"
ff
p


mf
The other that sued,— a comely youth, Was manly, and brave, and
The other that sued,— a comely youth, Was manly, and brave, and
The other that sued,— a comely youth, Was manly, and brave, and
The other that sued,— a comely youth, Was manly, and brave, and
mf
kind, . . With eyes all a-glow with zeal and truth, But she was of doubtful mind. The
kind, . . With eyes all a-glow with zeal and truth, But she was of doubtful mind. The
kind, . . With eyes all a-glow with zeal and truth, But she was of doubtful mind. The
kind, . . With eyes all a-glow with zeal and truth, But she was of doubtful mind. The
p
f
old man's wealth was a noble prize, But manhood was dear to maiden eyes, No
old man's wealth was a noble prize, But manhood was dear to maiden eyes, No
old man's wealth was a noble prize, But manhood was dear to maiden eyes, No
old man's wealth was a noble prize, But man hood was dear to maiden eyes, No


mat-ter for that, to his sad sur-prise, She said, in a voice un - kind . . . "Though
mat-ter for that, to his sad sur-prise, She said, in a voice un - kind : . . "Though
mat-ter for that, to his sad sur-prise, She said, in a voice un - kind ; . . "Though
mat-ter for that, to his sad sur-prise, She said, in a voice un-kind, un-kind, "Though
p
mf
Più allegro.
you are gallant, brave, and young, My heart you shall not hold, I will not heed your
you are gal-lant, brave, and young, My heart you shall not hold, . . I will not heed your
you are gal-lant, brave, and young, My heart you shall not hold, . . I will not heed your
you are gal-lant, brave, and young, My heart you shall not hold, I will not heed your
ff
rit.
Andante.
flatt'ring tongue, For I will wed for gold, for I will wed for gold, for . . gold !"
flatt'ring tongue, For I will wed for gold, for I will wed for gold, for gold !"
flat-t'ring tongue, For I will wed for gold, for I will wed for gold, for . . gold !"
flat-t'ring tongue, For I will wed for gold, for I will wed for gold, for gold !"
ff
p

The Musical Times, EXTRA SUPPLEMENT. January 1, 1899.

No. 758. WAKEN, LORDS AND LADIES GAY. *Price 3d.*

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129	Under the greenwood tree	1½d
130	Hark, the lark	3d.
131	Tell me where is fancy bred	1½d

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The Musical Times, EXTRA SUPPLEMENT. January 1, 1899.

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(SECOND SERIES.)

TO J. A. MATTHEWS, ESQ.

COMPOSED EXPRESSLY FOR THE CHELTENHAM MUSICAL FESTIVAL, NOVEMBER, 1896.

WAKEN, LORDS AND LADIES GAY

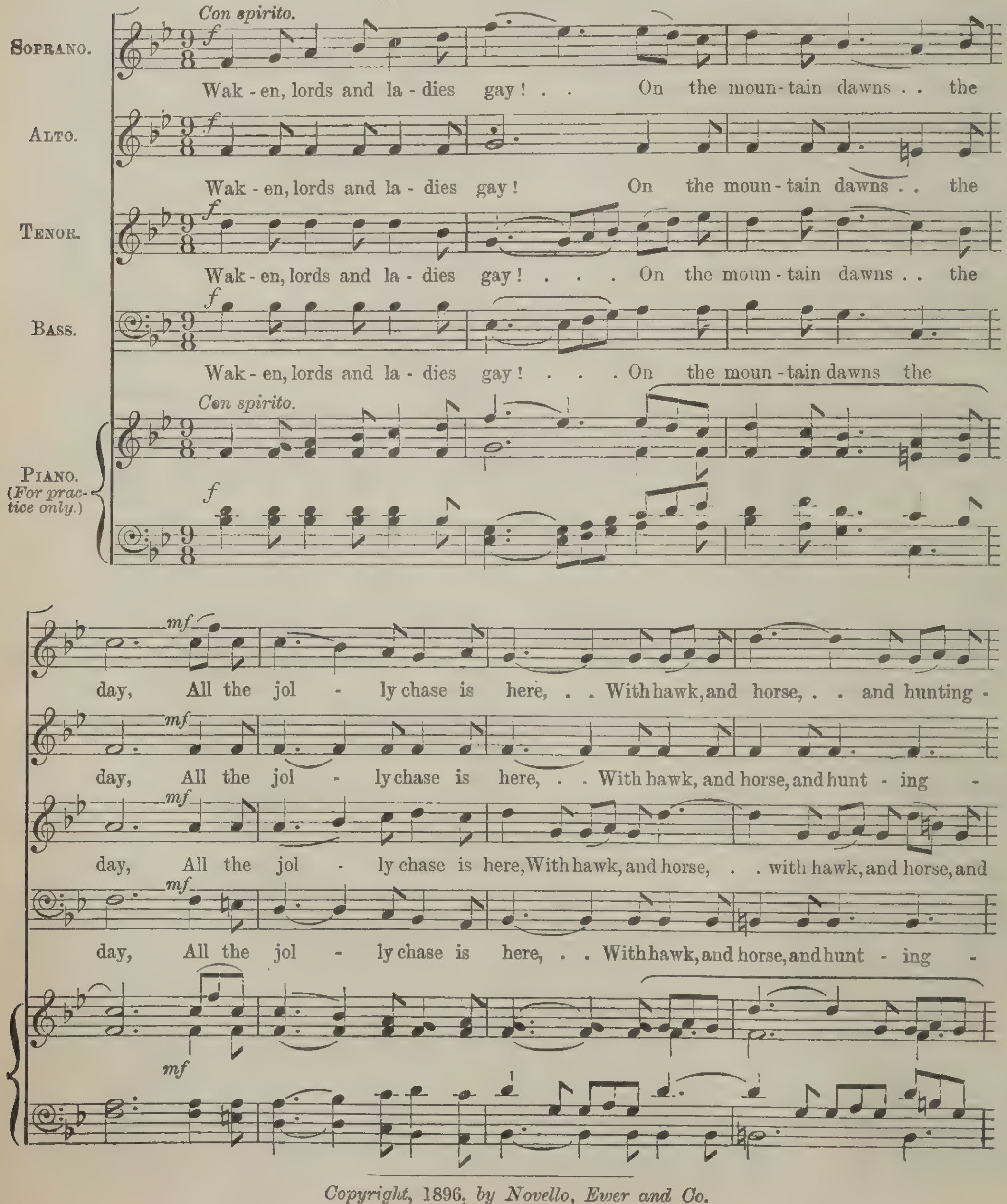
FOUR-PART SONG

THE WORDS WRITTEN BY SIR WALTER SCOTT

THE MUSIC COMPOSED BY

A. HERBERT BREWER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Con spirito.
Soprano.
Alto.
Tenor.
Bass.
Piano. (For practice only.)
f
mf
Wak - en, lords and la - dies gay! . . On the moun - tain dawns . . the
Wak - en, lords and la - dies gay! On the moun - tain dawns . . the
Wak - en, lords and la - dies gay! . . . On the moun - tain dawns . . the
Wak - en, lords and la - dies gay! . . . On the moun - tain dawns the
day, All the jol - ly chase is here, . . With hawk, and horse, . . and hunting -
day, All the jol - ly chase is here, . . With hawk, and horse, and hunt - ing -
day, All the jol - ly chase is here, With hawk, and horse, . . with hawk, and horse, and
day, All the jol - ly chase is here, . . With hawk, and horse, and hunt - ing -

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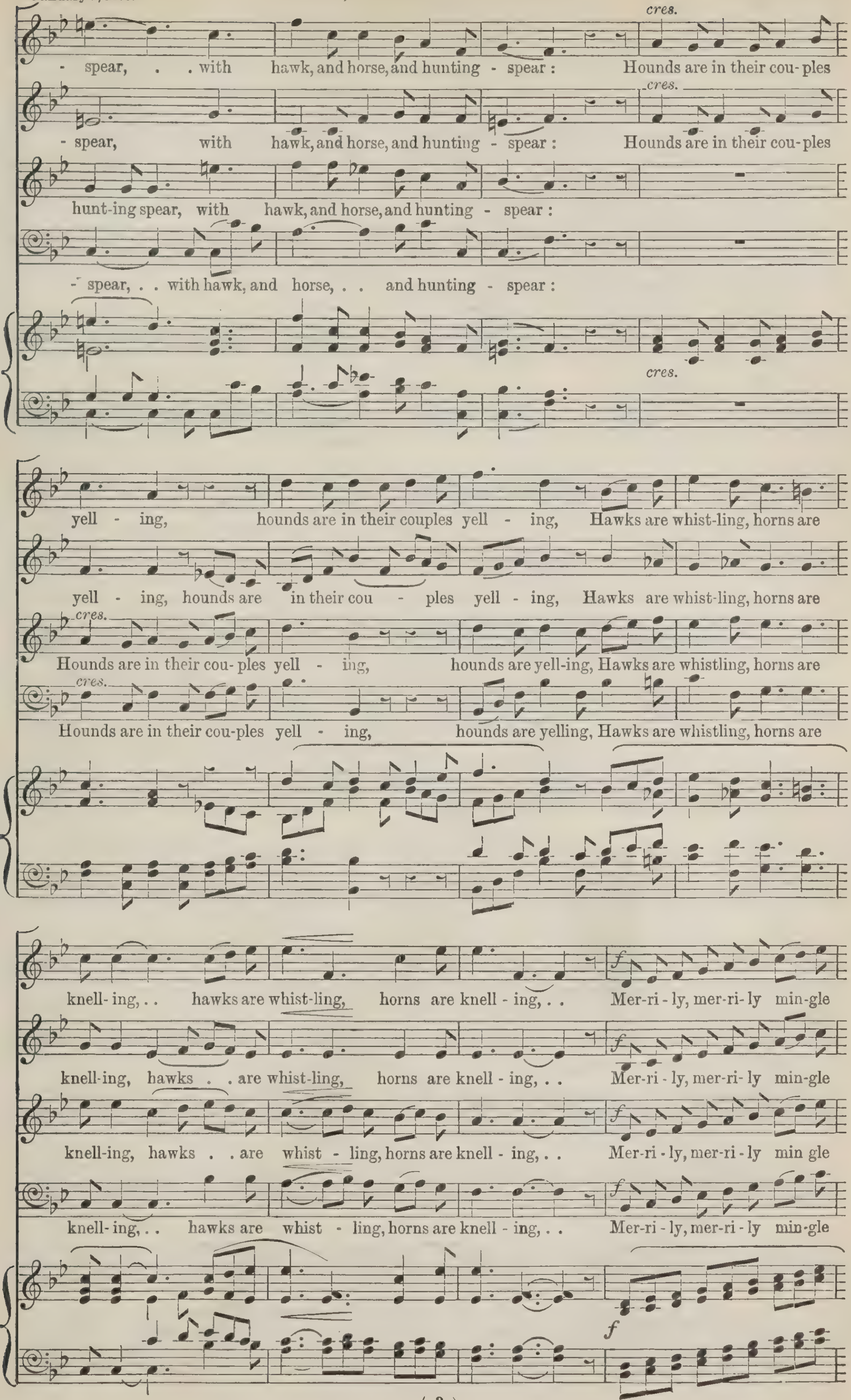
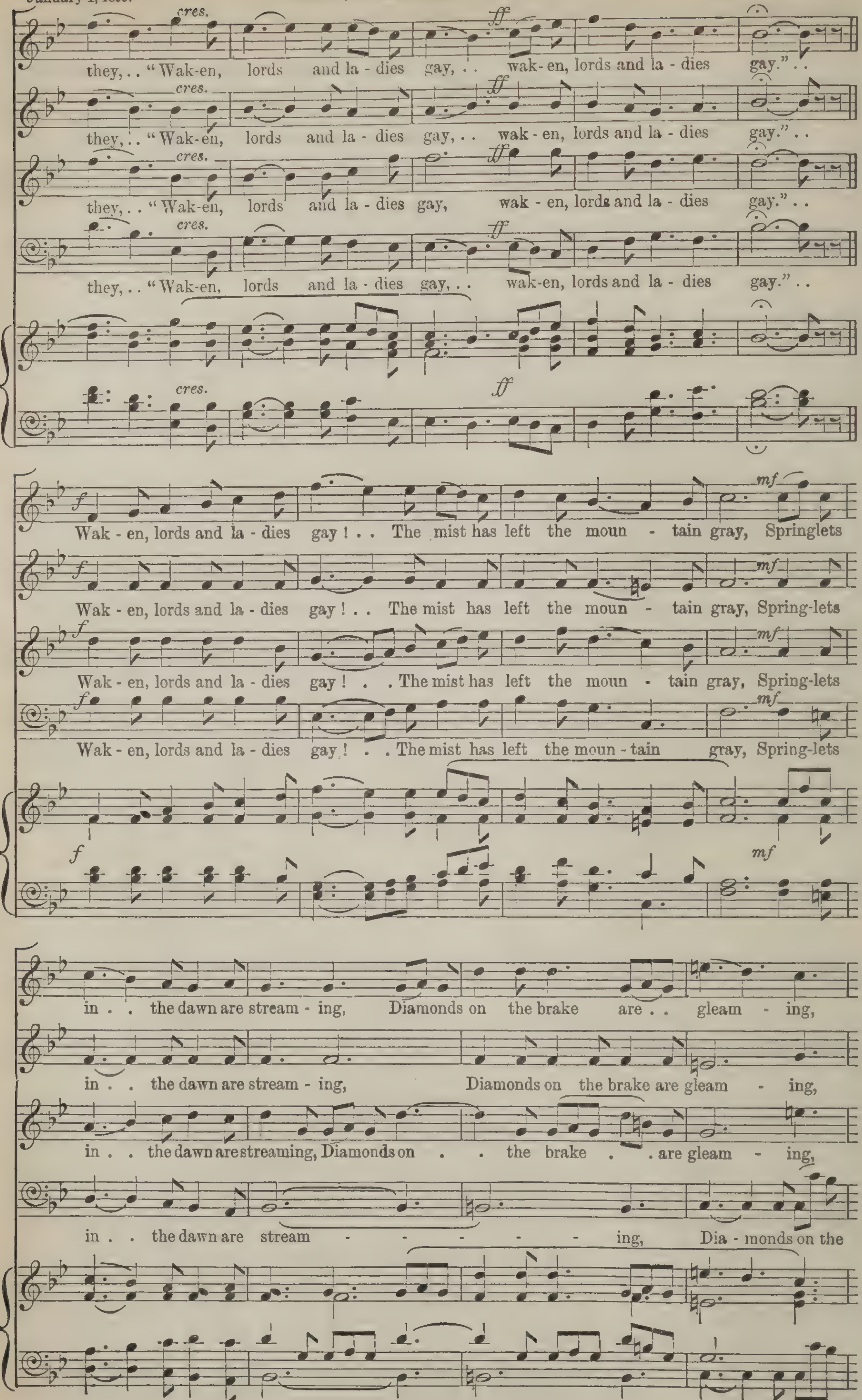
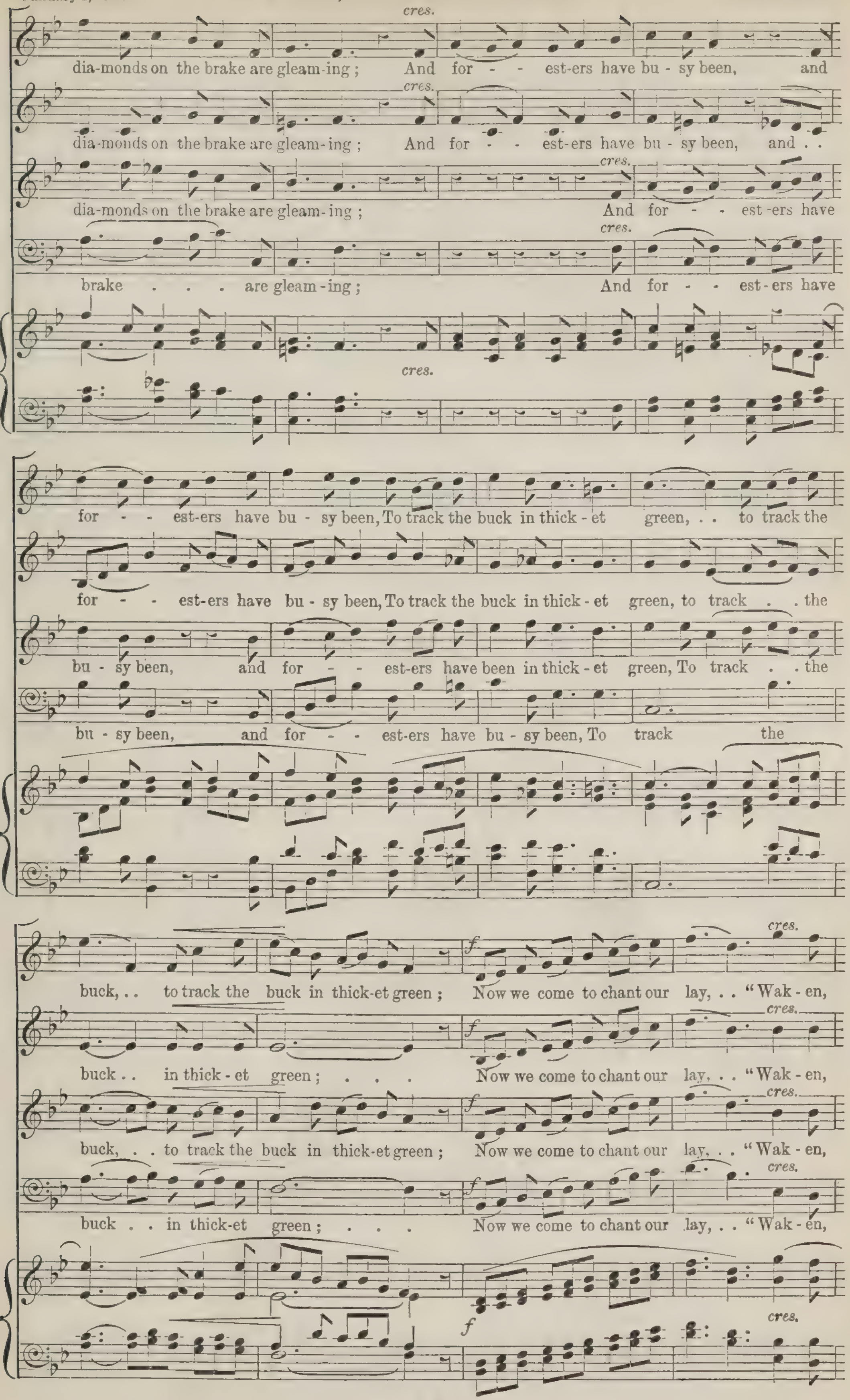
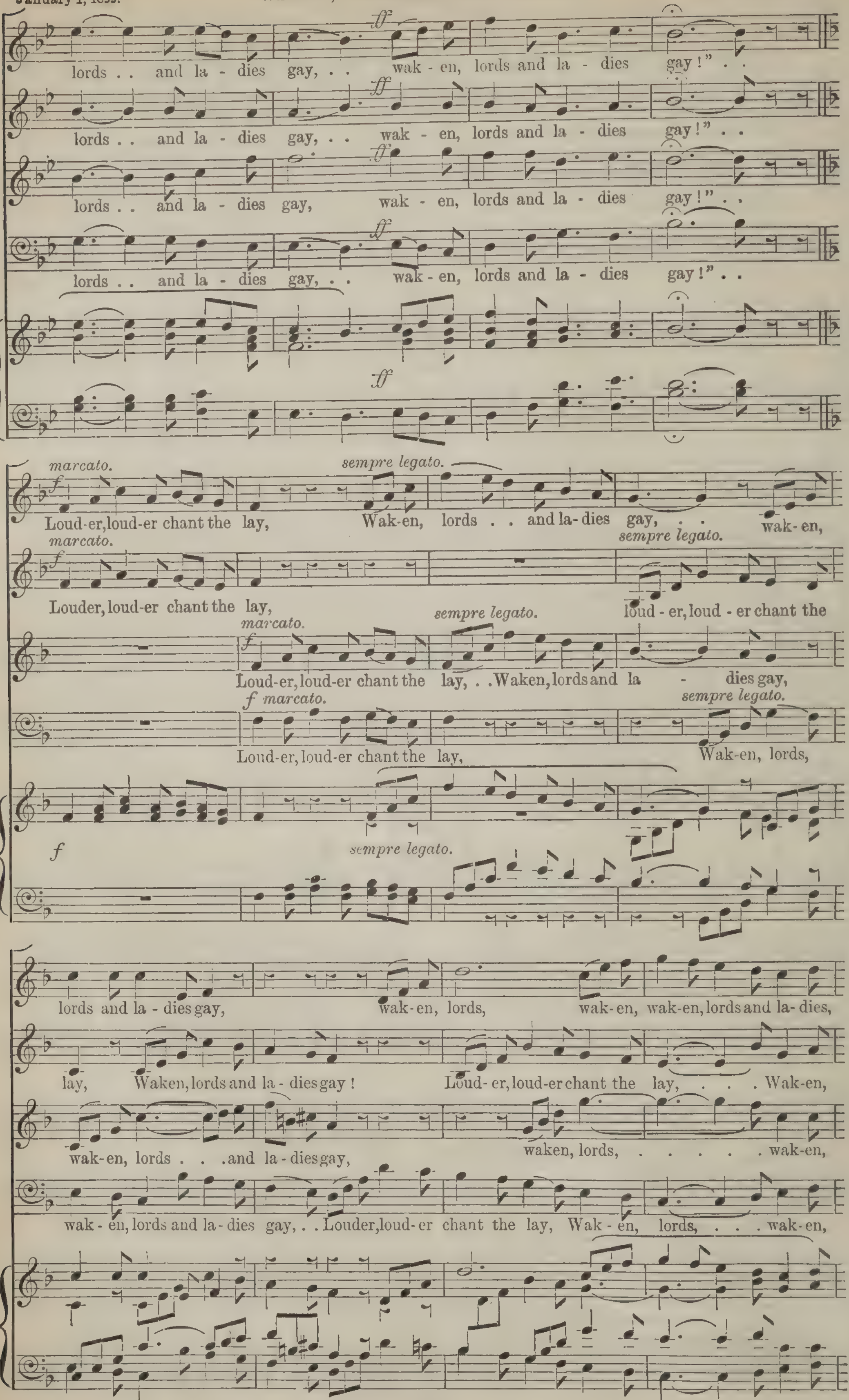
WAKEN, LORDS AND LADIES GAY.

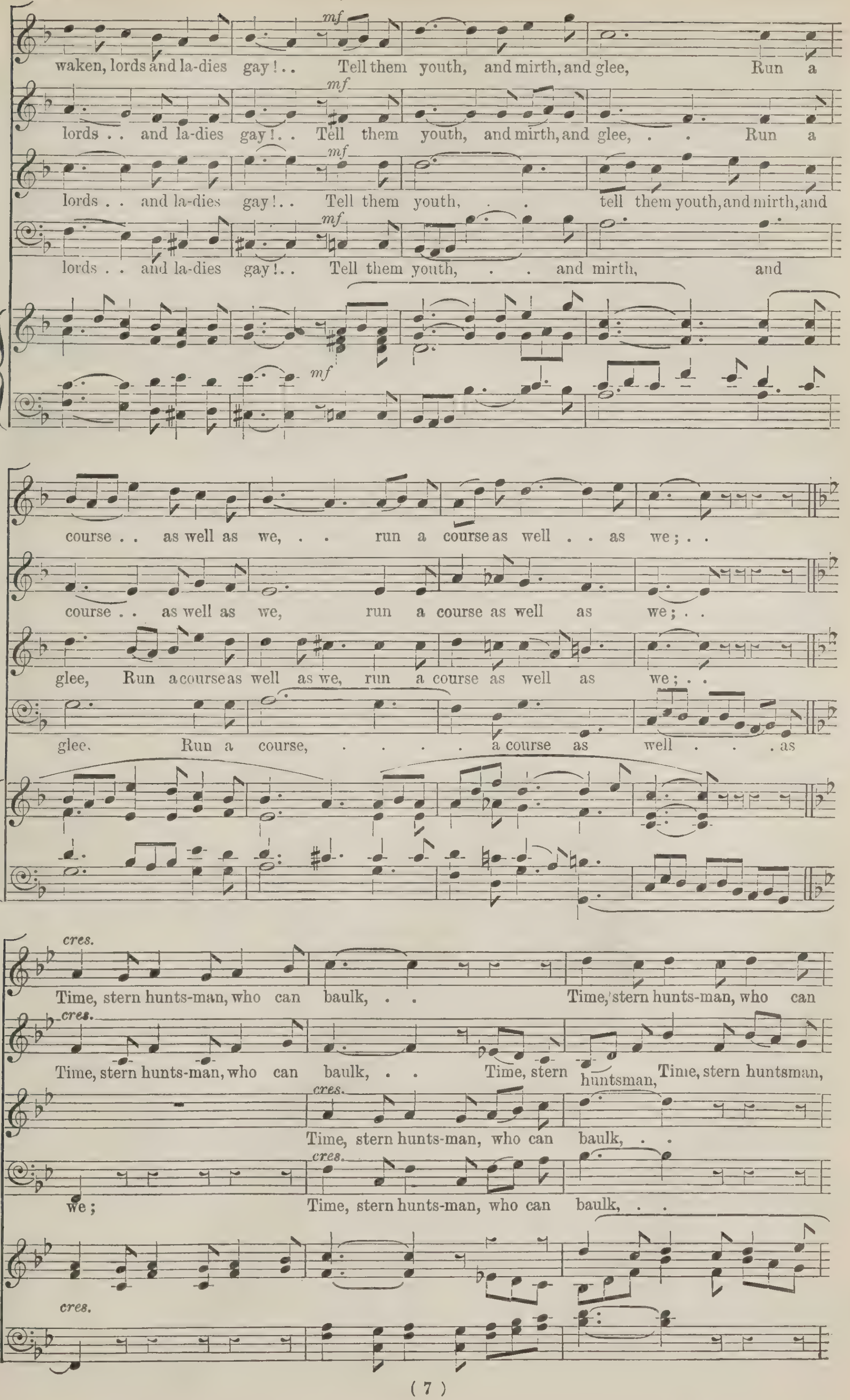

cres.
- spear, . . with hawk, and horse, and hunting - spear : Hounds are in their cou-ples
cres.
- spear, with hawk, and horse, and hunting - spear : Hounds are in their cou-ples
hunt-ing spear, with hawk, and horse, and hunting - spear :
- spear, . . with hawk, and horse, . . and hunting - spear :
cres.
yell - ing, hounds are in their couples yell - ing, Hawks are whist-ling, horns are
yell - ing, hounds are in their cou - ples yell - ing, Hawks are whist-ling, horns are
cres.
Hounds are in their cou- ples yell - ing, hounds are yell-ing, Hawks are whistling, horns are
cres.
Hounds are in their cou-ples yell - ing, hounds are yelling, Hawks are whistling, horns are
knell- ing, . . hawks are whist-ling, horns are knell - ing, . . f Mer-ri - ly, mer-ri- ly min-gle
knell-ing, hawks . . are whist-ling, horns are knell - ing, . . f Mer-ri - ly, mer-ri- ly min-gle
knell-ing, hawks . . are whist - ling, horns are knell - ing, . . f Mer-ri - ly, mer-ri - ly min gle
knell- ing, . . hawks are whist - ling, horns are knell - ing, . . f Mer-ri - ly, mer-ri - ly min-gle
f


cres.
ff
they, . . "Wak-en, lords and la - dies gay, . . wak- en, lords and la - dies gay." . .
they, . . "Wak-en, lords and la - dies gay, . . wak - en, lords and la - dies gay." . .
they, . . "Wak-en, lords and la - dies gay, wak - en, lords and la - dies gay." . .
they, . . "Wak-en, lords and la - dies gay, . . wak-en, lords and la - dies gay." . .
f
mf
Wak - en, lords and la - dies gay ! . . The mist has left the moun - tain gray, Springlets
Wak - en, lords and la - dies gay ! . . The mist has left the moun - tain gray, Spring-lets
Wak - en, lords and la - dies gay ! . . The mist has left the moun - tain gray, Spring-lets
Wak - en, lords and la - dies gay ! . . The mist has left the moun - tain gray, Spring-lets
in . . the dawn are stream - ing, Diamonds on the brake are . . gleam - ing,
in . . the dawn are stream - ing, Diamonds on the brake are gleam - ing,
in . . the dawn are streaming, Diamonds on . . the brake . . are gleam - ing,
in . . the dawn are stream - - - - - ing, Dia - monds on the


cres.
dia-monds on the brake are gleam-ing ; And for - - est-ers have bu - sy been, and
dia-monds on the brake are gleam-ing ; And for - - est-ers have bu - sy been, and . .
dia-monds on the brake are gleam-ing ; And for - - est -ers have
brake . . . are gleam-ing ; And for - - est-ers have
f
for - - est-ers have bu - sy been, To track the buck in thick - et green, . . to track the
for - - est-ers have bu - sy been, To track the buck in thick - et green, to track . . the
bu - sy been, and for - - est-ers have been in thick - et green, To track . . the
bu - sy been, and for - - est-ers have bu - sy been, To track the
buck, . . to track the buck in thick-et green ; Now we come to chant our lay, . . "Wak-en,
buck . . in thick - et green ; . . . Now we come to chant our lay, . . "Wak - en,
buck, . . to track the buck in thick-et green ; Now we come to chant our lay, . . "Wak - en,
buck . . in thick-et green ; . . . Now we come to chant our lay, . . "Wak - en,

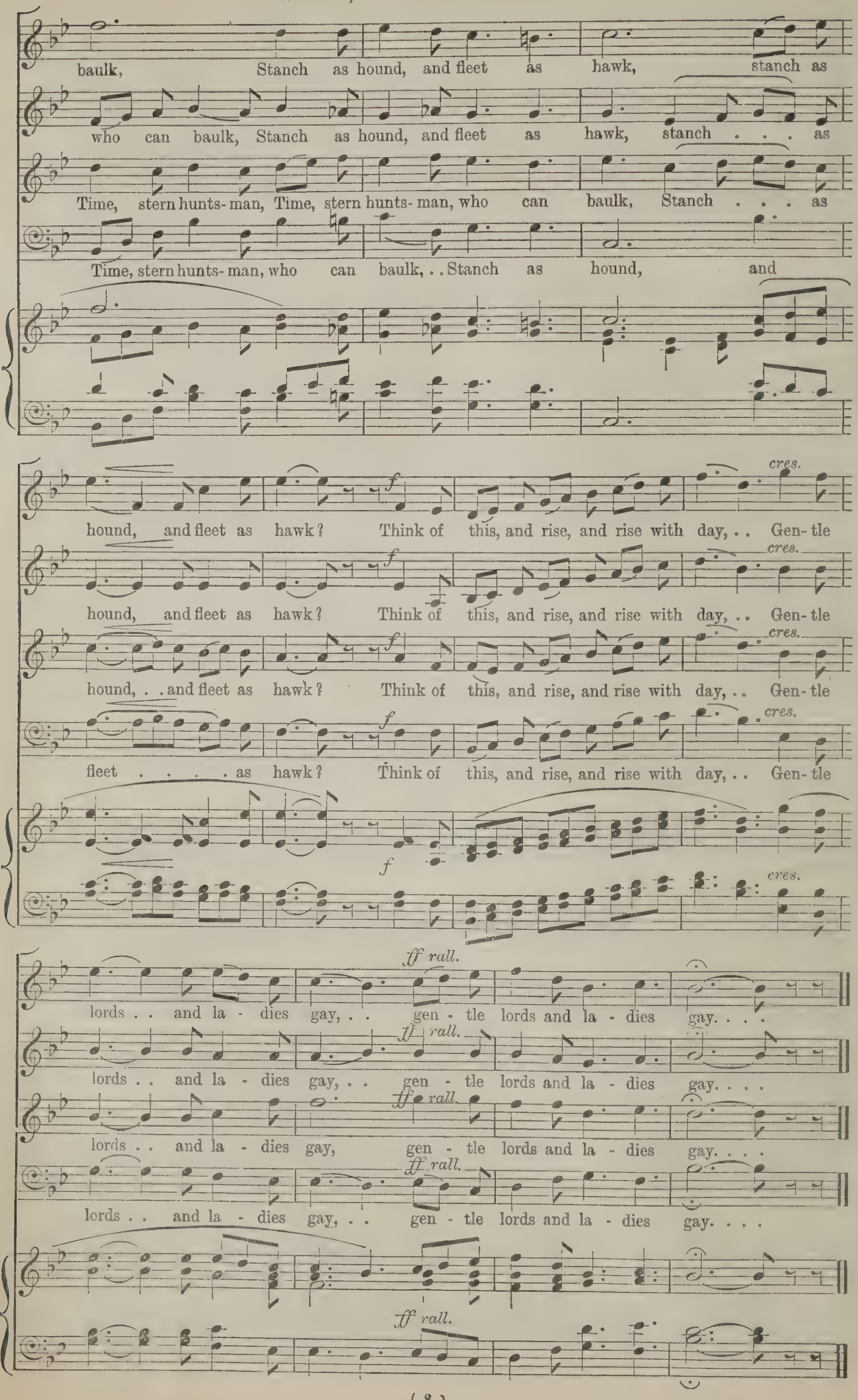
WAKEN, LORDS AND LADIES GAY.

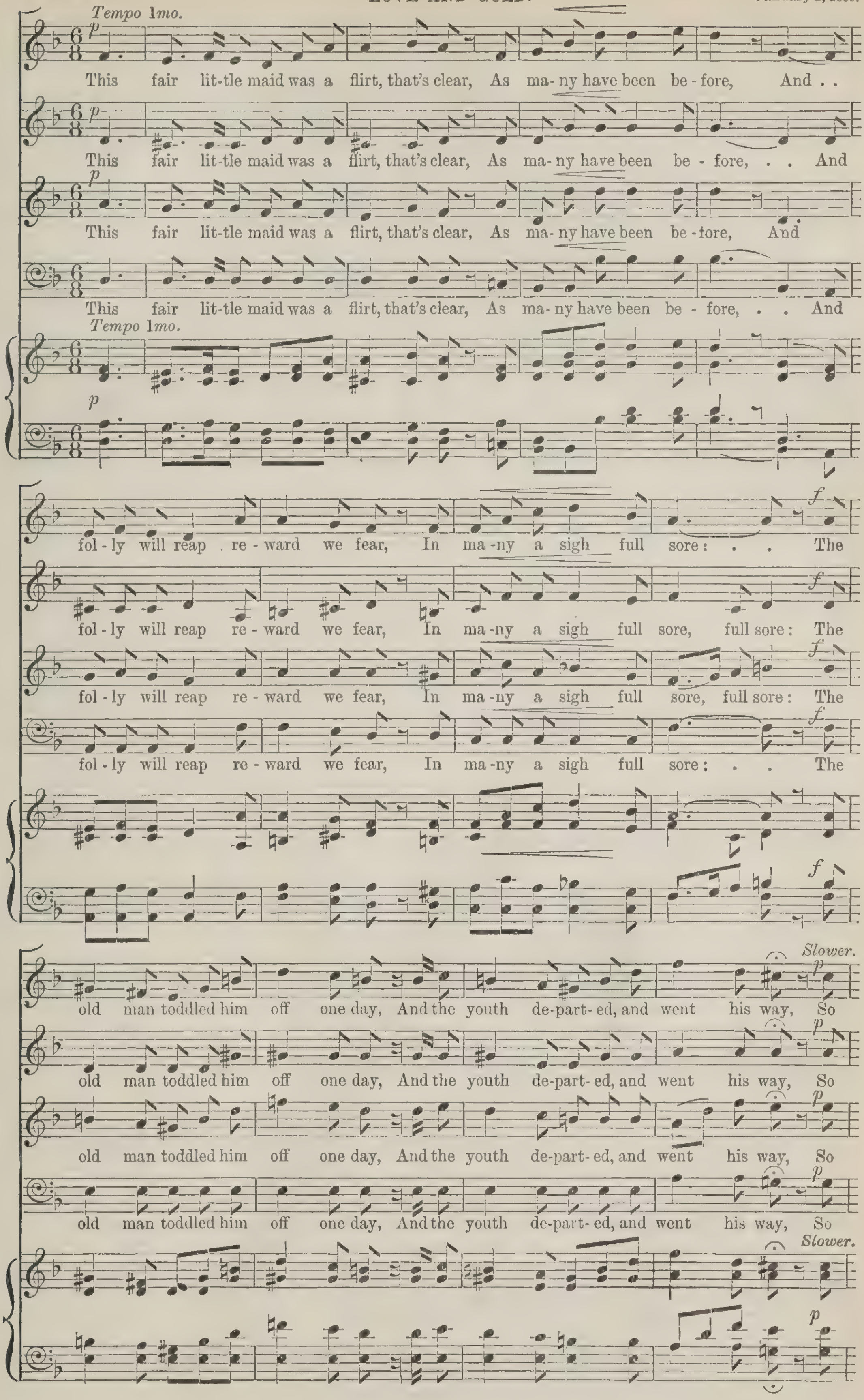

lords . . and la - dies gay, . . wak - en, lords and la - dies gay!" . .
ff
lords . . and la - dies gay, . . wak - en, lords and la - dies gay!" . .
lords . . and la - dies gay, wak - en, lords and la - dies gay!" . .
lords . . and la - dies gay, . . wak - en, lords and la - dies gay!" . .
marcato.
f
Loud-er, loud-er chant the lay, Wak-en, lords . . and la-dies gay, . . wak-en,
sempre legato.
Louder, loud-er chant the lay, loud - er, loud - er chant the
Loud-er, loud-er chant the lay, . . Waken, lords and la - dies gay,
Loud-er, loud-er chant the lay, Wak-en, lords,
lords and la - dies gay, wak-en, lords, wak-en, wak-en, lords and la-dies,
lay, Waken, lords and la - dies gay! Loud-er, loud-er chant the lay, . . . Wak-en,
wak-en, lords . . . and la - dies gay, waken, lords, ... wak-en,
wak - en, lords and la-dies gay, . . Louder, loud-er chant the lay, Wak - en, lords, . . . wak-en,

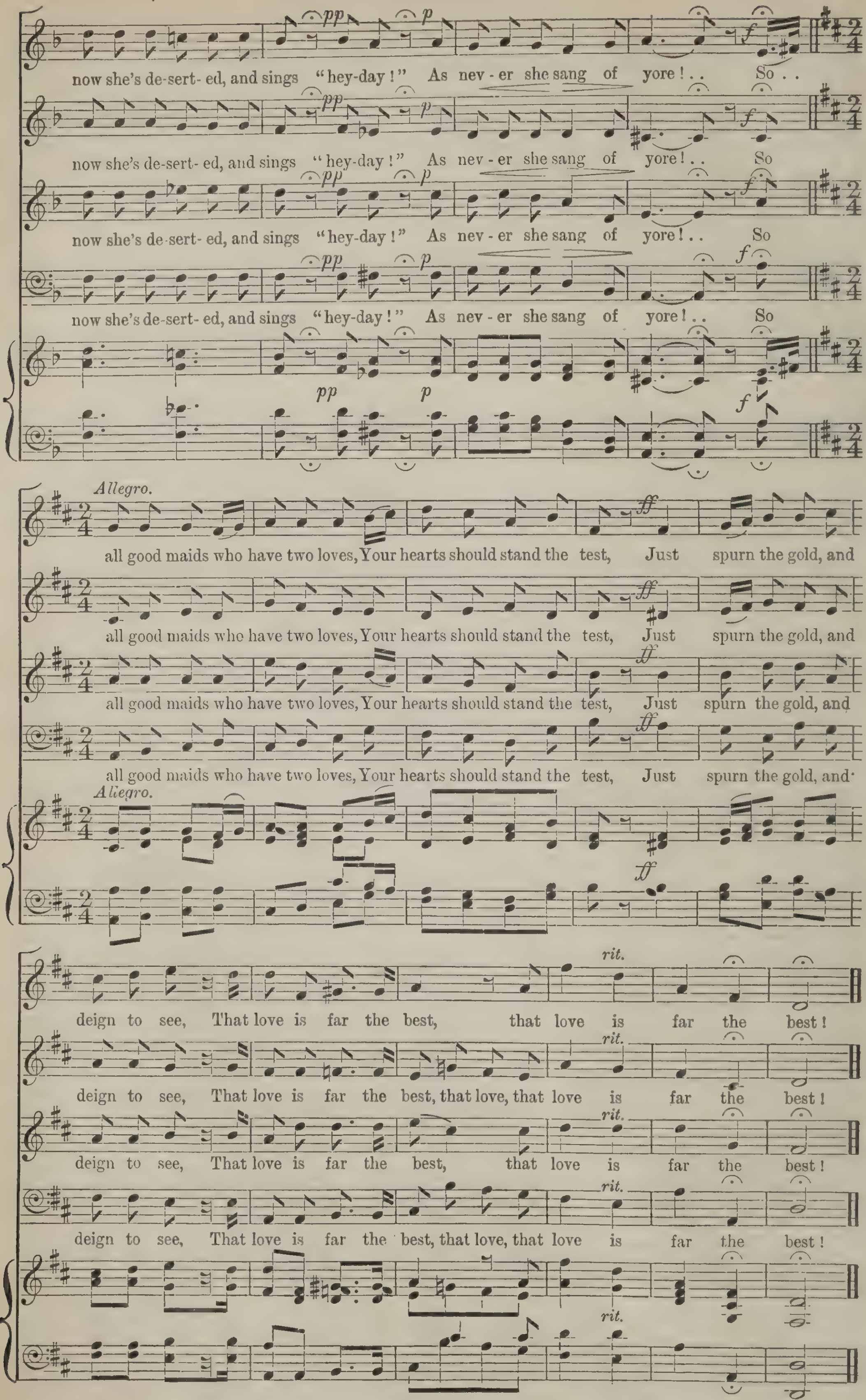

mf
waken, lords and la-dies gay! . . Tell them youth, and mirth, and glee, Run a
lords . . and la-dies gay! . . Tell them youth, and mirth, and glee, . . Run a
lords . . and la-dies gay! . . Tell them youth, . . tell them youth, and mirth, and
lords . . and la-dies gay! . . Tell them youth, . . . and mirth, and
course . . as well as we, . . run a course as well . . as we; . .
course . . as well as we, run a course as well as we; . .
glee, Run a course as well as we, run a course as well as we; . .
glee. Run a course, ... a course as well . . . as
cres.
Time, stern hunts-man, who can baulk, . . Time, stern hunts-man, who can
Time, stern hunts-man, who can baulk, . . Time, stern huntsman, Time, stern huntsman,
Time, stern hunts-man, who can baulk, . .
we; Time, stern hunts-man, who can baulk, . .

EXTRA SUPPLEMENT.

WAKEN, LORD AND LADIES GAY.


baulk, Stanch as hound, and fleet as hawk, stanch as
who can baulk, Stanch as hound, and fleet as hawk, stanch . . . as
Time, stern hunts-man, Time, stern hunts-man, who can baulk, Stanch . . . as
Time, stern hunts-man, who can baulk, . . Stanch as hound, and
f
cres.
hound, and fleet as hawk? Think of this, and rise, and rise with day, . . Gen-tle
hound, and fleet as hawk? Think of this, and rise, and rise with day, . . Gen-tle
hound, . . and fleet as hawk? Think of this, and rise, and rise with day, . . Gen-tle
fleet . . . . as hawk? Think of this, and rise, and rise with day, . . Gen-tle
ff rall.
lords . . and la-dies gay, . . gen-tle lords and la-dies gay. . . .
lords . . and la-dies gay, . . gen-tle lords and la-dies gay. . . .
lords . . and la-dies gay, gen-tle lords and la-dies gay. . . .
lords . . and la-dies gay, . . gen-tle lords and la-dies gay. . . .


Tempo 1mo.
p
This fair lit-tle maid was a flirt, that's clear, As ma-ny have been be-fore, And . .
This fair lit-tle maid was a flirt, that's clear, As ma-ny have been be-fore, . . And
This fair lit-tle maid was a flirt, that's clear, As ma-ny have been be-fore, And
This fair lit-tle maid was a flirt, that's clear, As ma-ny have been be-fore, . . And
fol-ly will reap re-ward we fear, In ma-ny a sigh full sore: . . The
fol-ly will reap re-ward we fear, In ma-ny a sigh full sore, full sore: The
fol-ly will reap re-ward we fear, In ma-ny a sigh full sore, full sore: The
fol-ly will reap re-ward we fear, In ma-ny a sigh full sore: . . The
f
old man toddled him off one day, And the youth de-part-ed, and went his way, So
old man toddled him off one day, And the youth de-part-ed, and went his way, So
old man toddled him off one day, And the youth de-part-ed, and went his way, So
old man toddled him off one day, And the youth de-part-ed, and went his way, So
Slower.


pp
p
f
now she's de-sert- ed, and sings "hey-day!" As nev-er she sang of yore! . . So . .
now she's de-sert- ed, and sings "hey-day!" As nev - er she sang of yore! . . So
now she's de-sert- ed, and sings "hey-day!" As nev-er she sang of yore! . . So
now she's de-sert- ed, and sings "hey-day!" As nev - er she sang of yore! . . So
Allegro.
ff
all good maids who have two loves, Your hearts should stand the test, Just spurn the gold, and
Allegro.
deign to see, That love is far the best, that love is far the best!
deign to see, That love is far the best, that love, that love is far the best!
deign to see, That love is far the best, that love is far the best!
deign to see, That love is far the best, that love, that love is far the best!
rit.

A Shakesperian Cycle. (Op. 19.) For the Pianoforte. By Harvey Löhr. [Schott and Co.]

There is much evidence of artistic endeavour in these pieces. They are twelve in number, and each one is headed by a quotation from Shakespeare having reference to the several months of the year, and these quotations seem to have prompted the conceptions of the composer. For the most part the music is not of a difficult nature, but some of the pieces call for digital nimbleness. Others are ingeniously contrived to sound more difficult of execution than they really are, to which few pianists will object.

Six Morceaux. (Op. 114.) For Pianoforte Solo. By M. Enrico Bossi. [Milan: Carisch and Jänichen.]

These six pianoforte pieces by M. Bossi, the director of the Conservatoire at Venice, comprise a Valse, Gavotte, Petite Polka, Impromptu, Canzone-Serenata, and Romance, and, with the exception of the Impromptu, they will present few difficulties to the pianist of average attainments. The Impromptu, however, is a brilliant little piece, which will well repay any practice it may require to do it justice, while all the other compositions are excellent examples of light and pleasing drawing-room music.

Penitence, Pardon, and Peace. A short Lenten Cantata. The words selected from Holy Writ by the Rev. W. J. Bettison. The music by J. H. Maunder.

[Novello and Company, Limited.]

This cantata is an admirable example of that commendable class of Church music which admits of the congregation joining in familiar hymns, which are made to form an integrant portion of the work. The hymns thus grafted in are "I heard the voice of Jesus say," "Lord, in this Thy mercy's day," and "How bright these glorious spirits shine." These severally conclude the three portions into which the cantata is divided, the preceding music consisting of solos for soprano or tenor and baritone, and four-part choral writing of that melodious and effective nature for which the composer is so widely famed.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Festival Choral Society's second choral concert of the current series, given in the Town Hall on the 1st ult., was conducted by Mr. G. R. Sinclair, organist of Hereford Cathedral, in place of Dr. C. Swinnerton Heap, absent on account of illness. Mr. Sinclair proved himself to be a genial, earnest, and painstaking conductor. The programme included, in addition to Mozart's "Jupiter" Symphony, Max Bruch's cantata "Das Lied von der Glocke" (The Lay of the Bell), given for the first time in this country at our musical festival of 1879. The bass part of the Master or Narrator was assigned to Mr. Frangcon-Davies, the other principals being Miss Evangeline Florence, Miss Lilian Hovey, Mr. William Green, and Mr. C. W. Perkins (organ). Mr. Green, who made his *début* before a local audience, created an excellent impression. The work done by the chorus and orchestra was superb in every way, and rarely, if ever, have our choristers achieved a more pronounced success.

The Midland Musical Society gave Mendelssohn's "Elijah" in the Town Hall, on November 26, under Mr. H. M. Stevenson's conductorship. The chorus of the Society was present in full force and to it fell the honours of the evening. The performance was the best work done by this association since its formation, nineteen years ago. The principals comprised Miss Marjorie Eaton, Miss Florence Bourne, Mr. William Molineaux, and Mr. William Evans. Mr. C. W. Perkins was the organist.

The tenth annual Scottish concert was given in the Town Hall, on the 2nd ult., by the Glasgow Select Choir, conducted by Mr. J. Millar Craig.

Mr. Max Mossel's second drawing-room concert was given in the Grosvenor Rooms on November 24. Herr van Rooy was the particular star, who gave a most interesting vocal recital of Schumann's cycle of sixteen songs, "Dichter liebe" (Poet's love), in addition to songs by Schubert and Beethoven, and an exquisite song by R. Strauss, entitled "Traum durch die Dämmerung." Herr Arthur Friedheim was the pianist, who, in addition to accompanying all the songs, gave capital performances of Chopin's Second Sonata in B minor (Op. 58) and of pieces by Liszt.

An excellent chamber concert was given in the Masonic Hall, on November 28, by the Willy Hess String Quartet from Cologne, this being its first appearance in our city.

The Birmingham Temperance Philharmonic Choir, conducted by Mr. H. W. Graham, gave a popular concert in the Town Hall on the 3rd ult. The choir was in good form and never sang better, especially in its delicate rendering of Pinsuti's "The sea hath its pearls."

Mr. Halford's orchestral concerts were given in the Town Hall on November 22 and the 6th ult., when fine performances of Beethoven's Second and Third Symphonies were secured by the excellent conductor. The first appearances here at these concerts of the new composer-pianist, Ernst von Dohnányi, and the Scotch pianist, Frederic Lamond, caused much excitement.

Mr. Wymark Stratton gave a somewhat novel concert in the Masonic Hall on the 7th ult., which consisted of Taffanel's Quintet for wind instruments and Beethoven's Quintet for pianoforte and wind. The concert-giver, who is a pianist and bassoonist, confined his efforts to the pianoforte only, taking part in the Beethoven quintet and playing for his solos Schubert's Impromptu in G flat and Schumann's Arabesque in C. Miss Rosina Hammacott was an excellent vocalist.

Messrs. Fred. Ward and Percy Strander's second chamber concert took place in the Masonic Hall on November 23.

The musical *matinées* in connection with the Royal Society of Artists were brought to a brilliant close on the 10th ult. The series proved the most attractive given under Mr. Oscar Pollack's direction. The last concert was the 140th given by him.

The St. James's Choral Society, of Handsworth, gave its eighth concert in the Public Buildings, Handsworth, on the 13th ult., under Mr. B. Nock's conductorship. A good performance of Benedict's "St. Cecilia" was given, the soloists being Mrs. Bertram Nichols, Mrs. Northall, Mr. Henry Stokes, and Mr. H. Sims. Mrs. Cleobury was the accompanist.

Dr. Winn's second orchestral concert took place in the Town Hall on the 15th ult., the principal attraction being M. Vladimir de Pachmann, who gave a truly wonderful performance of Chopin's Second Concerto, magnificently accompanied by the orchestra. The principal orchestral novelties were César Franck's Poeme Symphonique, "Le Chasseur maudit," based on Bürger's gruesome ballade, "Der wilde Jäger," and Tschaïkowsky's "Capriccio Italien."

The West Bromwich Choral Society gave, under Mr. William Hartland's conductorship, a vocal and instrumental concert at the West Bromwich Town Hall, in aid of the Hamstead Miners' Relief Fund, on the 15th ult. The principal feature of the concert was the admirable singing of the choir in a number of choruses and part-songs.

The Moseley Choral Society gave a capital performance of "The Messiah" at the Moseley and Balsall Heath Institute, on the 16th ult., under Mr. J. Thomas's direction. The principals were Miss Edith Dudley, Miss Minnie Hackett, Mr. Frederick A. Thomas, and Mr. William Bennett.

MUSIC IN BRISTOL AND DISTRICT.

(From our own Correspondent.)

More choral performances have taken place during December than in any month throughout the past year. On the 6th ult. the Bristol and Clifton Philharmonic Society gave a performance of "The Messiah," in the Victoria Rooms. Mr. E. Pavey conducted.

The Bristol Æolian Male Choir gave its annual concert on the 7th ult., at the hall of the Young Men's Christian Association, under the direction of Mr. Sleigh. The programme was made up chiefly of familiar compositions, which were sung with a good degree of finish.

The ladies' night of the Gleemen fell on the 8th ult., when the most successful concert in the annals of the

Society took place. Under the guidance of Mr. W. J. Kidner the ninety members sang, almost with uniform excellence, familiar and new compositions, to the delight of the assemblage who crowded the large hall of the Victoria Rooms. Miss Agnes Nicholls, whose songs added agreeable variety, paid her first visit to Bristol and won the hearty goodwill of the citizens.

It is gratifying to be able to record continued progress in Church music in our city and an increasing number of places of worship wherein suitable compositions are rendered at Christmas. On the 9th ult. a really excellent and impressive performance of Spohr's "Last Judgment" was given in the Church of St. Mary, Tyndall's Park, by the choirs of the church and parish, which were united for the occasion. Miss Alice Boaden, Miss F. M. Bush, Mr. W. H. Lewis, and Mr. W. H. Wickes were the soloists. Mr. F. W. Rootham conducted. At Stapleton Church, within the extended boundaries of the city, a section of the Bristol Choral Society gave an excellent rendering of "The Messiah" (abridged), on the 14th ult. The soloists were Mrs. Barker, Miss E. Hartshorne, Miss Kate Downs, Mrs. M. Thomas, Mr. W. Fancourt, Mr. J. T. Tuckfield, Mr. Brinsdon, and Mr. Barker. Mr. J. Burn was the conductor. At both churches a small orchestra assisted.

In the scheme of concerts to be given during the season by the Bristol Choral Society—which had to be abandoned because of the destruction of Colston Hall—was a Christmas performance of "The Messiah." It was thought, however, that Yuletide should not pass without the oratorio being given in a smaller building and on a lesser scale, and, responding to an invitation, over 200 members offered their services. The representation took place on the 17th ult., in the hall of the Young Men's Christian Association, under the direction of Mr. George Herbert Riseley, nephew of Mr. George Riseley, and assistant-secretary of the Choral Society, who now came forward as a conductor in a more pretentious way than hitherto. The members of the choir knew their work thoroughly and sang with correctness, spirit, and expression.

Besides these choral performances, there is little else to record. Mr. and Mrs. Henschel gave a vocal recital on November 23, Master Warner's pianoforte recital took place on the 2nd ult., and Mr. Herbert Parsons and Mr. Otto Milani were joined in a pianoforte and violin recital on the 8th ult.

Weston-super-Mare Philharmonic Society gave a praiseworthy performance of "St. Paul" on the 8th ult. Miss Eva Hartshorne, Miss Agnes Wilkie, Mr. Gwillym Richards, and Mr. Arthur Wills were the principal vocalists, and Mr. Cook conducted.

Mr. Edward Elgar's "King Olaf" was given for the first time in Cheltenham, on November 22, by the New Philharmonic Society, under the able direction of Mr. C. J. Phillips, the indefatigable conductor of the Society. The rendering of this fine work produced highly satisfactory results, and the performance reflected the greatest credit on the orchestra and chorus and their talented leader (Mr. Lewis Hann) and conductor, who must have expended great energy and indomitable perseverance to carry it through so successfully. The solos were taken by Miss Alice Esty, Mr. Reginald Brophy, and Mr. Albert Archdeacon, who, one and all, earned hearty and well-merited applause.

On the 13th ult. the Clevedon Philharmonic Society gave an excellent representation of "The Messiah," under the direction of Mr. E. Cook. Miss K. Gerrish, Miss A. Wilkie, Mr. E. P. Law, and Mr. J. A. Basker were the soloists.

Two performances of Sullivan's "Golden Legend" were given by the Exeter Choral Society in the Victoria Hall, Exeter, on the afternoon and evening of the 9th ult., under the able conductorship of Dr. H. J. Edwards. The solos were safe in the hands of Madame Medora Henson, Madame Ruland, Mr. Reginald Brophy, Mr. Copland, and Mr. H. Long. The singing of the chorus reflected great credit upon Mr. F. J. Shapcott, the chorus master, nor was the band, led by Mr. Barrê Bayly, less efficient in its admirable accompaniments and in its rendering of Schubert's "Unfinished" Symphony. Mr. E. M. Vinnicombe rendered excellent service at the organ.

MUSIC IN CAMBRIDGE.

(From our own Correspondent.)

After a year's interval, the University Musical Society has once more taken in hand the question of a regular series of concerts in the two winter terms. The new scheme provides for chamber concerts only, but it is to be hoped that in the future orchestral concerts will also be included. Three concerts have been given this term, all of the highest class, and a gratifying amount of support has been accorded. The Gompertz Quartet appeared twice, on October 26 and November 9, and Mr. L. Sickert and Miss Fillünger were the vocalists. On November 21 Mr. and Mrs. Henschel gave an altogether delightful vocal recital.

The University Musical Society also gave a very successful performance of the "Last Judgment," in Trinity Chapel, on November 29. The work has not been heard in Cambridge for a very great number of years, and it was much appreciated by many who find modern developments of music not to their taste. There was no orchestra, but the exceptionally beautiful tone of the Trinity organ and the great skill of Dr. E. W. Naylor, who presided thereat, made all possible amends. The choruses were sung with accuracy and refinement, and the soloists, Miss Lucy Broadwood, Miss E. Downes, Mr. J. Reed, and Mr. Foxton Ferguson, formed a highly efficient quartet. Dr. Gray conducted.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Musical Society's first concert for the season, which took place at the Royal University Buildings, Earlsfort Terrace, on November 24, was in all respects a most successful one. The work chosen for performance was Mendelssohn's "St. Paul," which was preceded by Sullivan's funeral anthem, "Brother, thou art gone before us," given as a tribute to the memory of Mr. Joseph Robinson, many years conductor of the Society, whose death was recently recorded in these columns.

The artists specially engaged for this performance were Miss Evangeline Florence, Mrs. Ward-Moriarty, Mr. William Green, and Mr. Plunket Greene, who acquitted themselves with distinction in their several parts, while the choir and band (which now number 400) were at their best and did justice to the work entrusted to them and credit to their conductor, Dr. Joseph Smith. Mr. Arthur Darley led the strings and Mr. John Horan presided at the organ.

On the 20th ult. the Dublin Musical Society achieved a further success at the Christmas performance of "The Messiah," for which Madame Marie Duma, Madame Alice Lamb, Mr. Reginald Brophy, and Mr. Watkin Mills were specially engaged. It is needless to particularise the excellence of the performance of a work so familiar to the choir and orchestra; but a feature of some novelty in Dublin was the brilliant rendering of the trumpet obbligato in "The trumpet shall sound" by Mr. Jaeger, whose special engagement for this number gave great satisfaction to the Society's friends.

On the 7th ult. the Orpheus Choral Society gave its first concert in the Antient Concert Room, which was crowded by an appreciative audience. This Society is one of a number of new glee and madrigal choirs, the existence of which is distinctly traceable to the "Feis Ceoil" annual competitions, and numbers about ninety voices, including some of the leading amateurs of Dublin. Dr. J. C. Culwick is the conductor, and the performance of his choir at its first concert was of a character that leaves no doubt as to the future success of the Society. The programme included some of the best examples of madrigal and glee writing from the times of Orlando Lasso, Luca Marenzio, Dowland, Morley, &c., down to the modern part-song; and a selection of solos of a classical nature, contributed by Mrs. Werner, Miss Holland, Mr. Gordon Cleather, and Herr Bast. On the same date the Kingstown Musical Society, under the direction of Mr. Thomas F. Marchant, gave a performance of "The Messiah" at the Town Hall, Kingstown. The band and chorus were effective, and the solo parts were well rendered by Miss Agnes Treacy, Mr. Dan Jones, and Mr. Charles Kelly.

The Dublin University Choral Society's first concert for the season took place in the Examination Hall, Trinity College, on the 10th ult., when Costa's oratorio "Eli" was performed by the choir, under the capable direction of Mr. Charles F. Marchant. A good deal of the massive effects of the work was lost through its performance with a pianoforte accompaniment, but praise is due to the choir, which showed to much advantage in the several chorales. The leading parts were taken by Mr. Dan Jones, Mr. W. A. Kelly, and some members of the choir. Mr. Melfort d'Alton's concert, which took place at the Rotunda on the 12th ult., was from every point of view a great success. The gifted tenor was in capital voice, and was ably supported by Miss Clara Butt, Miss Amy Craig, Mrs. Williams, Mrs. Page Thrower; Messrs. Charles Kelly, Gordon Cleather, Pecksai (violin), Rosenthal (pianoforte), and the Dublin Glee and Madrigal Union.

Professor Prout gave two lectures at Trinity College on the 15th and 16th ult., the subject being "The pianoforte works of W. A. Mozart."

Other events deserving of notice were the highly interesting "Wagner" lecture given on the 9th ult., at the Antient Concert Rooms, by Mrs. Leighton Cleather and Mr. Basil Crump; Miss Florence Connor's admirable violin recital at the Molesworth Hall on the 9th ult.; the concert of the Rathmines Choral Society on the 8th ult.; the Royal Dublin Society's Monday chamber music recitals; and an important meeting, on the 6th ult., to found a new orchestral society, under the direction of Signor Esposito.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norwich Festival Committee completed its series of interim concerts on the 8th ult., when an audience filling St. Andrew's Hall assembled to hear Beethoven's "Ruins of Athens," Schubert's "Song of Miriam," and Mendelssohn's "Loreley." The solos in these works were most creditably rendered by Madame Marie Duma and Mr. David Hughes. Dr. Horace Hill conducted, and the happy result of his training was the subject of general comment. Dr. Bunnett did useful work at the organ, and the band was mainly composed of the Norwich Philharmonic Society, led by Mr. F. W. B. Noverre.

The Norwich Working Girls' Orchestra and Singing Class, conducted by Mr. H. F. Howlett, gave one of its miscellaneous entertainments in the Agricultural Hall Assembly Room on November 28. Not only were part-songs, recitations, and selections for the band given with general success, but instrumental solos were introduced which would not have discredited players of a higher social rank—notably solos for violin, cornet, and trombone displayed good tone and remarkably true intonation. The conductor deserves every encouragement in his most commendable work.

Dr. Horace Hill read an interesting paper on Scottish Song before the students of the Norfolk and Norwich School of Music, on November 25. The musical illustrations were delightfully rendered by some of Dr. Hill's pupils.

The Norwich Orchestral Union gave its ninth concert in St. Andrew's Hall, on the 15th ult., under the conductorship of Mr. Ernest Harcourt. Dr. Lloyd's dramatic cantata "Hero and Leander" and Haydn's almost forgotten "Tempest" were the works produced, the latter receiving a happy interpretation, but "Hero and Leander" severely tried the band and chorus (the latter very unevenly balanced). Miss F. Lancaster and Mr. F. Hobbs sustained the title characters with artistic intelligence.

A more than usually interesting amateur performance of Cowen's "Rose Maiden" was given by the choir of St. Mary's Baptist Church, at Norwich, on the 14th ult. The organist of the church (Mr. R. Lowne) conducted, and the singing of the choir reflected credit on his training.

The members of the Ladies' Musical Union, conducted by Mr. Vernon Blount, gave a performance of Cowen's cantata "A Daughter of the Sea," at Weston House, the residence of Mr. and Mrs. Thompson, near Norwich, on the afternoon of the 1st ult.

The Diss Choral Society gave a miscellaneous concert in the Town Hall on the 6th ult. Excellently rendered part-songs, vocal solos, duets, and quartets, as well as pianoforte and clarinet solos, were the main features of the programme. Mr. T. M. Pullen conducted.

The Harleston Amateur Orchestra, numbering twenty-two performers, gave a concert in the Corn Hall, on November 24, conducted by Mr. J. E. Wilson.

The Downham Market Choral Society made its first public appearance this season on the 8th ult., when the fourth part of Haydn's "Seasons" received a good interpretation. The principal vocalists were Mrs. Alfred English, Master J. McBean, Mr. J. E. Jefferies, and Mr. Thomas Able. Mr. G. H. Harvey conducted, with Mr. W. O. Jones at the organ.

The Hunstanton Choral Society opened its ninth season, on the 14th ult., with the production of Barnett's cantata "Paradise and the Peri," the band and chorus numbering about 100 performers. By careful rehearsals Mr. A. H. Cross was enabled to conduct a highly satisfactory performance. The principal vocalists were Miss Clara Dow, Mrs. Hayter, Mr. Cross, and Mr. F. Ranalow.

The Lowestoft Musical Union, conducted by Mr. H. D. Flowers, opened the winter season with a performance of Haydn's "Creation," in the Parish Church, on the 13th ult. The principal vocalists were Madame Blanche Powell, Mr. H. J. Sawford Dye, and Mr. George Stubbs. The chorus was hardly strong enough for the building, but did its work with painstaking care, as did also the band, led by Mr. A. S. Coote Suggit.

The Beccles Choral and Orchestral Societies, conducted by Mr. Warden Harvey, united their forces at a concert given in the Town Hall on November 28. The programme included "To the Sons of Art" and a new work by Mr. F. Cunningham Woods, entitled "A Greyport Legend," the latter being accompanied by the band, led by Mr. W. H. Delf.

The Great Yarmouth Musical Society gave a concert on the 15th ult., when Stanford's Irish ballad "Phaudrig Crohoore" and Bridge's "Flag of England" were presented for the first time to a Yarmouth audience. In the former the chorus (in spite of weakness in the tenors) sang fairly well, but the choral difficulties in the work were not all overcome. Sir Frederick Bridge's spirited music went with a swing, Miss Thudicum singing the solos. Mr. Haydon Hare conducted with unremitting attention.

MUSIC IN EDINBURGH AND PERTH.

(From our own Correspondent.)

Messrs. Paterson's twelfth annual series of orchestral concerts was opened with brilliant success in the McEwan Hall, on the 5th ult. Mr. Wilhelm Bruch, the new conductor of the Scottish Orchestra, was warmly welcomed, and in Weber's "Der Freischütz" Overture and Beethoven's Seventh Symphony he gave an encouraging foretaste of the solid and artistic work we may expect from the orchestra. Miss Leonora Jackson commanded enthusiastic appreciation by her magnificent playing; we should have liked, however, to have had an opportunity of hearing the distinguished young violinist in solos more worthy of her gifts. Madame Ella Russell was the soloist at the second concert (12th ult.).

At the third of the series the bright particular star was Madame Brema, who, in the air from "Orpheus," Purcell's "Mad Bess," and songs by Schubert and others, made a very deep impression on her audience. Berlioz's "Faust" (Choral Union in conjunction with Scottish Orchestra) was announced for the 28th ult.

The first of Mr. Denhof's series of chamber concerts, on the 1st ult., in Queen Street Hall, was distinguished by the delightful playing of the Hess Quartet Party. Beethoven's Quartet in C (Op. 59, No. 3) was perfection itself in its rendering, and the long Sinding Quintet was almost as successful. Mr. Denhof joined the quartet in the latter and also in Dvorák's beautiful Quintet.

Mr. Peter gave the first of his series of chamber concerts in the Freemasons' Hall on the following evening (2nd ult.). The chief numbers in an interesting programme were a Trio (Op. 72) by Godard, Beethoven's Trio (Op. 97), Rubinstein's Sonata for violin and pianoforte (Op. 13)

(M. Rieu), and a Violin Concerto in A minor by Goltermann (Dr. Pudor). Madame Pudor contributed songs by various composers.

The second University concert was devoted to German songs, admirably sung by Miss Fillünger. The programme was judiciously varied by Dvorák's "Romantische Stücke" and Schumann's Sonata in A minor for pianoforte and violin, played by Messrs. Townsend and Colin McKenzie. Mr. A. Scott Jupp accompanied the songs most admirably.

Perth.—Following the lead of the Musical Society, which in November gave a performance of the "Creation" under Mr. F. S. Graves, Mr. Stephen Richardson's Choral Society gave a concert rendering of "Carmen," on the 16th ult. The title-part was taken by Miss Kirkby Lunn, and the other solo parts by Miss Lily Heenan, Signor Salvi, Messrs. Fox and Chapman. At both concerts the choral work was carefully and efficiently performed. Mr. Graves and the Musical Society have also given their usual Christmas performance of "The Messiah."

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Choral and Orchestral Union ushered in its season's concerts under Royal auspices, in the person of the Princess Louise, who graced by her presence the performance of Mendelssohn's "Elijah" in St. Andrew's Hall, on the 1st ult. The soloists were Madame Ella Russell, Miss E. Thornton, Mr. Brearley, and Mr. Santley. The consummate art of the veteran baritone retains its wonted charm, and the other soloists lent efficient aid to a record performance by the Glasgow Choral Union. Thanks to the training of Mr. Joseph Bradley, who conducted, the chorus singing was exceptionally fine, and the band also earned a large measure of praise on its first appearance in public.

On the 3rd ult. the first Popular Orchestral concert took place, when Mr. Wilhelm Bruch, the new conductor, made his *début* before a Scottish audience. The programme included the "Tannhäuser" and "Oberon" Overtures, the *Scherzo* from the "Midsummer Night's Dream," and Schubert's "Unfinished" Symphony. Mr. Santley was the vocalist of the evening. At the second orchestral concert much interest was centred in the first appearance here of Miss Leonora Jackson, the young and rising American violinist. She made an excellent impression by reason of her brilliant technique, as exhibited in Vieuxtemps's Concerto (No. 4) and in Ernst's "Hungarian Airs." The Symphony was Beethoven's in A, admirably played, and Mr. Bruch and his forces also favourably distinguished themselves in the "Freischütz" Overture, as also in the Prelude and Finale from "Tristan und Isolde." The second Saturday "Pop" was given on the 10th ult., when the Andante and March from Raff's "Lenore" Symphony, the graceful Dance from Sullivan's "Henry VIII." music, Ponchielli's ballet the "Dance of the Hours," and the "Rienzi" Overture were excellently performed, and it only remains to be said that Miss Florence Lancaster sang with much acceptance.

On the 13th ult. the classical programme comprised the Prelude to "Lohengrin," a selection from Berlioz's "Faust," and Mozart's G minor Symphony—interpreted in full sympathy with its ever beautiful workmanship. Tschaïkowsky's B flat minor Pianoforte Concerto afforded Mr. Frederic Lamond a sufficient test of his remarkable powers as a pianist of high rank.

For the fourth classical concert (20th ult.) Saint-Saëns's "Samson and Delilah" was announced, with Miss Marie Brema, Messrs. Ben Davies, Atherton Smith, and Daniel Price as soloists. On the following evening the Paisley Choral Union programme was devoted to Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise," for which the customary excellent arrangements were made as regards the band (from the Scottish Orchestra) and soloists.

The Maryhill Philharmonic Society gave its annual concert on the 15th ult., when the programme included Cowen's "Rose Maiden." Stainer's "The Crucifixion" was accorded the honoured place in the concert given by Wellpark Free Church choir on the 14th ult., and, a few nights later, the annual concert by the Athenæum School of Music in aid of the Glasgow Infirmaries took place. Mr. Allen MacBeth conducted an excellent performance of Cowen's cantata "The Fairies' Spring."

The Greenock Choral Union gave, on the 15th ult., a kind of ancient and modern concert by performing Handel's "Acis and Galatea" and Hubert Parry's "Ode on St. Cecilia's Day." The soloists were Miss Alice Esty, Mr. Tom Child, and Mr. Alec Marsh, and a large contingent of the Scottish Orchestra assisted. The chorus sang excellently under Mr. W. T. Hoeck, who conducted throughout with his customary ability.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The first of the Philharmonic Society's concerts was given on the 6th ult. Schumann's Third Symphony in C claimed the place of honour and was admirably played under Mr. Cowen's direction. The chorus had a field day on the 20th ult., when Handel's "Israel in Egypt" was given, and upon the performance of the gigantic oratorio all concerned may be congratulated. Oratorio has happily been revived at the Pro-cathedral, two excellent performances of Spohr's "Last Judgment" having taken place on the 8th and 15th ult., under the direction of Mr. F. H. Burstall. The Post Office Choral Society, which has usually devoted the proceeds of its chief annual concert to the cause of charity, gave excerpts from Handel's "Messiah," on the 8th ult., under Mr. A. Phipps.

On the Cheshire side of the Mersey, Mr. Granville Bantock adopted "The Messiah" for the inaugural concert of the New Brighton Tower Choral Society, on the 15th ult., and two days later it was given at Liscard by Mr. Swift's choral and orchestral organisation. On the 12th ult. Cowen's "Rose Maiden" was performed at the Birkenhead Music Hall, by the Oxton and Claughton Choral Society, under Dr. C. T. Reynolds. On the 19th ult. the Rock Ferry Amateur Society gave Walthew's "Pied Piper" and Beethoven's "Ruins of Athens," under Mr. W. R. Pemberton's skilful direction; the choir singing throughout excellently.

The Liverpool Orchestral Society gave a delightful ladies' concert at the Philharmonic Hall, the leading features of which were Dvorák's "New World" Symphony, conducted by Mr. A. E. Rodewald, and Mr. S. Coleridge-Taylor's Ballade in A minor, conducted by the composer. At the same concert a couple of songs by Mr. H. S. Welsing, already known as an exceptionally fine pianist, were produced, and these happy vocal compositions will surely be heard more of. At the College of Music Mendelssohn's "Italian" Symphony was capitally given, on the 15th ult., under Mr. Courvoisier, and three original part-songs deserve mention as the work of as many clever students, whose names are worthy of record: Miss Grace Davis, Miss Gorst, and Mr. R. C. Hazlehurst. The concert on the 4th ult. of the Sunday Society was devoted to excerpts from "Tannhäuser" and "Lohengrin," under Mr. W. I. Argent, with a band and chorus of 250.

The Schiever Quartet gave an excellent performance on the 17th ult., Brahms's Clarinet Quartet being the leading attraction.

Mr. Weingartner, one of the most esteemed of local professors, gave his annual recital on the 12th ult., in which the pianist was felicitously joined by his son, Mr. F. Weingartner, a violinist of great ability.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The production here, at the Hallé concerts, of the "King Olaf" of Edward Elgar took place on the 1st ult. The young composer, who has rapidly come to the front as one gifted with considerable melodic endowment, has acquired an enviable command over orchestral resources. The industry and perseverance of the young Worcestershire musician are sure to lead to yet loftier heights than those attained even in the "Caractacus," which was so warmly received at the recent Festival at Leeds, and, doubtless, a larger experience may lead to a greater concentration of effort. The very readiness wherewith Mr. Elgar handles the orchestra is a temptation to diffuseness and to an excessive elaboration of the score, which somewhat interferes with unity of design and clearness of effect; and we shall eagerly wait for works based upon subjects with which we have more sympathy than we could ever feel for the old sagas and myths affected by Wagner and his disciples.

It is not needful to speak of the undying love for Handel's great masterpiece which, every winter, draws multitudes of worshippers to our churches and concert rooms. Very excellent was the performance of "The Messiah," on the 15th and 16th ult., under the direction of Mr. Cowen—happily, recovered from his indisposition and warmly welcomed—the principals being the Misses Palliser and Butt, with Messrs. Lloyd and Santley, and for the Saturday evening Mr. Lane engaged an almost equally strong cast, including the Misses MacIntyre and Ada Crossley, with Messrs. Ben Davies and Andrew Black.

For many years the Concert Hall of the Athenæum was celebrated for the excellence and great refinement of the part-singing there to be enjoyed, and Dr. Watson has acted wisely in establishing on such classic ground the vocal society over which he ably presides. Among the items of the diversified programme of the second meeting, on the 14th ult., Mendelssohn's "Why rage fiercely" was admirably sung, and a lullaby by T. Facer, "Rest thee, my little one," was redemanded. On the 7th the male choir of Mr. E. Sachs gave with effect Brahms's somewhat lugubrious rhapsody "But who goes there?" and a few more melodious and popular pieces.

The North Manchester Orchestral Society gave a vocal and orchestral concert at the Public Hall, Cheetham Hill, on November 30, when the programme included the Overture to "William Tell," German's "Henry VIII." Dances, and Mackenzie's Benedictus (orchestral arrangement).

Six pupils at Henshaw's Blind Asylum have passed the recent examination of the Incorporated Society of Musicians.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

On November 23 the Durham Musical Society gave its first concert of the season in the Town Hall, when Haydn's "Creation" was successfully performed. The principal vocalists were Madame Wilby, Mr. T. H. Brearly, and Mr. Charles Knowles, all of whom acquitted themselves most satisfactorily, and the work of both chorus and orchestra was very creditable. Mr. F. Eustace Leatham conducted and deserves credit for the results of his labours. Another successful concert was that of the Durham Amateur Orchestral Society, which took place also in the Town Hall, on the 6th ult. The orchestra consisted of fifty-seven members, mostly, if not all, amateurs, and it speaks well for their enthusiasm and the skill of their conductor, Mr. Arthur Wallerstein, that they were able to give creditable performances of such works as the Overture to Weber's "Der Freischütz," Schubert's "Unfinished" Symphony in B minor, Goltermann's Violoncello Concerto in D minor, No. 2, and two movements from Massenet's Suite, No. 4, "Scènes Pittoresques." The solo violoncellist was Miss Hilda Richardson, and the vocalist, Mr. D. S. Macdonald. The Society is doing excellent work.

The Newcastle Chamber Music Society has given two concerts in the Assembly Rooms, the first on November 30 and the second on the 19th ult., which consisted of a pianoforte recital by Mr. Frederic Lamond.

The Newcastle and Gateshead Choral Union gave its first concert of the season in the Town Hall, on the 8th ult., the work performed being Handel's "Samson." The choir and orchestra numbered 400 performers, and the soloists were Madame Medora Henson, Madame Dews, Mr. William Green, and Mr. Bantock Pierpoint. Quite a feature of the concerts of this Society is the singing of the chorus, which found every opportunity of asserting itself in Handel's vocal phrases and massive effects, the most notable being in the chorus "Then round about the starry throne." Mr. James M. Preston conducted, as usual.

The Northern Musicians' Benevolent Society, which is also doing good work in the department of orchestral music, gave its annual concert in the Town Hall, on the 12th ult.

Franco Leoni's cantata "The Gate of Life" was performed in the Town Hall, Newcastle, on the 19th ult., by the Postal Telegraph Choral Society, under the baton of Mr. J. R. Andrews. The chorus had been carefully trained and the solos had the advantage of being entrusted to such capable artists as Miss Gertrude Hughes, Mr. Iver McKay, and Mr. David Hughes, the effect of the whole being decidedly satisfactory. The cantata is interesting and well worthy of the attention of provincial choral societies. A word of praise is due to the Postal Telegraph Society for its enterprise in first introducing the work to Newcastle.

In Sunderland a concert was given in the Lecture Hall of the Subscription Library on the 6th ult., by the Sunderland Chamber Music Society.

The Sunderland Philharmonic Society's Christmas performance of "The Messiah" took place in the Victoria Hall on the 21st ult., the soloists being Miss Gertrude Hughes, Madame Hannah Jones, Mr. Maldwyn Humphreys, and Mr. Montague Borwell. The chorus and orchestra did ample justice to Handel's familiar music. Mr. N. Kilburn conducted.

The South Shields Choral Society gave a very interesting concert in the Royal Assembly Hall, South Shields, on the 7th ult. The programme included the first two parts of Haydn's "Creation," Arthur Somervell's cantata "The Forsaken Merman," a Concert-overture in F for orchestra, by Mr. C. Francis Lloyd (conducted by the composer), and Edward German's Three Dances from "Henry VIII." The principal vocalists were Miss Helen Jaxon, Mr. Joseph Reed, and Mr. Douglas Powell. The whole of the music was very creditably performed and Mr. M. Fairs conducted with much skill.

The Bishop Auckland Musical Society, conducted by Mr. N. Kilburn, gave a very successful performance of Mendelssohn's "Elijah," on the 7th ult., in the Town Hall. The soloists were Miss Gertrude Hughes, Madame Hannah Jones, Mr. Maldwyn Humphreys, and Mr. Montague Borwell, all of whom acquitted themselves well. The chorus and orchestra contributed very largely to the success of the performance.

On the 7th ult. the Gateshead Vocal Society gave a performance of Mendelssohn's "St. Paul," in the Town Hall, with Miss F. Roscoe, Miss Lillie Southern, Mr. Tom Child, and Mr. Charles Knowles as principal vocalists. The choruses were sung by a choir of 140 voices; Mr. J. E. Hutchinson was the pianist, Mr. W. Walker presided at the organ, and Mr. Newton Laycock conducted.

A very successful performance of Handel's "Samson" was given on the 12th ult., in the Temperance Hall, Whitby, by the Whitby Choral Society, under the baton of Mr. Henry Hallgate. The soloists were Miss F. Roscoe, Miss Maggie Rankine, Mr. Tom Child, and Mr. James Browning.

The Darlington Choral Society gave a performance or "The Messiah" in the Drill Hall, Darlington, on the 13th ult. The conductor of the Society, Mr. T. Henderson, deserves much credit for having brought the choir to its present state of efficiency.

On the 14th ult. the Middlesbrough Musical Union, which, under the diligent supervision of Mr. N. Kilburn, has grown into one of the most successful institutions of its kind in the North of England, gave a very excellent performance of Handel's "Samson" in the Town Hall, Middlesbrough. Thoroughly efficient soloists were secured in Madame Alice Esty, Miss Jessie King, Mr. William Green, and Mr. Alec Marsh, and with the very capable choir and orchestra available for these concerts Handel's music received full justice. Mr. Kilburn conducted.

A performance of "The Messiah" was given in the Borough Hall, Stockton, on the 15th ult., by the Stockton Choral Society, under the baton of Mr. Felix Cruse, and with Miss Marjorie Eaton, Mrs. F. J. Pringle, Mr. T. H. Brearley, and Mr. John Browning as principals.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Nottingham Sacred Harmonic Society made an important epoch in local musical history when it entrusted its conductor, Mr. Henry J. Wood, with the formation and training of its new City orchestra. At its first appearance, at the concert on the 8th ult., the band numbered over ninety performers, of whom two-thirds were local musicians, including several ladies. Their performances fully realised the most sanguine expectations. Miss Cantelo, a local artist, was the solo pianist, and Mr. Louis Frölich, the vocalist. It is no secret that Mr. Wood was well satisfied with the efforts of his new orchestra. Under his admirable training the band may aspire with confidence to take a leading position. The Nottingham public will be guilty of gross ineptitude if they do not warmly and continuously support the Sacred Harmonic Society in its effort to permanently establish orchestral concerts in this city.

The Stapleford Choral Society gave a very creditable rendering of "Judas Maccabæus," on the 8th ult., under the direction of Mr. Geo. Spencer, whose training of the chorus gave good results. The principals were Miss Maggie Jaques, Miss Jessie Marshall-Ward, Mr. Kemp (of Lichfield Cathedral), and Mr. Rowland Hill, who did ample justice to their solos.

The Mansfield Harmonic Society gave a performance of Handel's "Alexander's Feast" on the 14th ult., under the direction of Mr. R. W. Liddle, organist of Southwell Cathedral. The choruses were excellently rendered, as were the solos by Miss Large, Mr. Kemp (Lichfield Cathedral), and Mr. Coleman (Southwell Cathedral). A miscellaneous second part of considerable artistic merit concluded a capital concert.

MUSIC IN OXFORD.

(From our own Correspondent.)

Academic affairs are always very prominent in Oxford, and it is impossible therefore to avoid recording the fact that the Term just over has been rendered notable by a number of proposals for modifying the requirements for degrees in music. But as the controversy and everything connected with it will have been consigned to the limbo of the rapidly forgotten past by the time that these pages appear, the whole matter may be safely dismissed without further comment.

In dealing with the "Early Harmonization of Hymn Tunes," on November 9, Sir John Stainer was engaged on a subject that he has made peculiarly his own. He selected three or four well-known tunes for discussion and traced their gradual development into their present shape. Few of the auditors were probably prepared for the extent of the changes that have taken place in familiar tunes, and the manner in which the "Easter Hymn" has been built up by the congregations that have sung it was of really remarkable interest. On November 22 and 29 Dr. Iliffe discoursed on the Preludes in Bach's "Das Wohltemperirte Clavier," and was most successful in securing the close attention of his audience to a thoroughly teaching lecture, which was inevitably technical in places and embodied the result of a good deal of original work.

Apart from matters connected with the University there is not much of interest to chronicle. The Choral and Philharmonic Society gave a satisfactory rendering of Haydn's "Creation" on November 8, in the Town Hall. Perhaps the most notable feature of the concert was the excellent playing of the orchestra, which was very largely composed of local performers. On November 24 the Oxford Gleemen gave a miscellaneous concert in the Town Hall, at which they had the valuable help of Mr. and Mrs. Henschel and Mr. C. W. Perkins, of Birmingham. The progress of this Society during recent years has been very striking, and it now possesses an admirable chorus.

Other concerts have been plentiful enough, but call for no special notice.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The list of works to be performed at the forthcoming Sheffield Festival now stands as follows:—"Messiah" (Handel), "King Saul" (Parry), "Golden Legend" (Sullivan), "King Olaf" (Elgar), "Samson and Dalila" (Saint-Saëns), Choral Symphony (Beethoven), and "Hymn of Praise" (Mendelssohn),

The Sheffield Male Glee and Madrigal Society gave a concert on November 29. Among the works performed were Ambroise Thomas's descriptive part-song "The Tyrol" and Beale's madrigal "What Ho!" The Society was assisted by Mr. Charles Fry, whose recitation of "King Robert of Sicily," with Mr. West's choral and instrumental accompaniment, created a profound impression, and the gifted elocutionist declaimed Hood's "Dream of Eugene Aram" (with Mackenzie's music) in dramatic style. Miss Florence Hoole sang ballads and Mr. J. A. Rodgers conducted and accompanied the musical recitations with much skill.

On the 1st ult. the Amateur Instrumental Society opened its twenty-seventh season with a successful concert. Under Dr. Coward's direction, Spohr's "Power of Sound" Symphony, the chief feature of the concert, was adequately performed.

Handel's "Theodora" was performed, for the first time in Sheffield, on the 5th ult. To the Choral Union belongs the distinction of introducing this rarely heard work to a Sheffield audience. Mr. Suckley's forces rendered a good account of the music. The principals were Mrs. Hutchinson, Misses Amy and Bertha Skerritt, Mr. R. Thompson, and Mr. T. C. Fagg.

On the 6th ult. the Musical Union gave a concert-recital of Gluck's "Orpheus." In the absence of Miss Marie Brema, the title-*rôle* was undertaken at short notice by Miss Lilian Hovey, who won a brilliant success and one which should do much to enhance her reputation. Dr. Coward conducted a performance distinguished for the fine singing of the chorus. Madame Norledge and Miss Louise Coward were the other principals.

The Barnsley St. Cecilia Society performed "Elijah," on the 8th ult., under Dr. Coward. The chorus singing was admirable, and the principals, Madame Norledge, Miss Hannah Jones, Mr. Maldwyn Humphreys, and Mr. Douglas Powell, acquitted themselves with credit.

The Norton Lees Choral Society performed Cowen's "St. John's Eve," in very satisfactory style, on the 9th ult., under the direction of Mr. W. H. Robinson.

"Elijah" was performed at Heeley on the 11th, under Mr. E. Jeffs, the soloists being Mrs. Bradbury, Miss F. Hoole, Mr. W. H. Burrows, and Mr. F. Shimeld.

The St. Peter's (Abbeydale) Choral Society gave Haydn's "Creation," with great success, on the 13th ult. Mr. W. Gadsby conducted.

Spohr's "Last Judgment" was sung in the Parish Church, Chesterfield, on the 12th ult. The rendering of the work reflected much credit on Mr. H. Biggin, who conducted.

Dr. Henry Coward gave the last of the useful and interesting University Extension lectures on music, on the 12th ult., his subject being "English Instrumental Music, Opera and Oratorio," with vocal and instrumental illustrations.

A performance of Bennett's "May Queen," by the Diamond Choral Society, was given in the Music Hall, Sheffield, on the 14th ult. Madame Pollini conducted a small band and chorus whose efforts met with appreciation by the audience.

The Retford Vocal and Instrumental Society gave a concert in the Town Hall, Retford, on the 16th ult. Directed by Mr. Hamilton White, the chorus and orchestra rendered Mendelssohn's "Christus," "Hymn of Praise," and Webbe's glee, "When winds breathe soft," in an admirable manner.

The Amateur Musical Society gave its seventieth concert on the 20th ult., performing Haydn's "Creation" at the Albert Hall. The singing of the choir in "The Heavens are telling," "Awake, the harp," "Achieved is the glorious work," reached a very high standard. Mr. Schollhammer conducted. The principals were Miss Beatrice Pallister, Mr. William Foxon, and Mr. Joseph Lycett.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

Two performances of Maunder's sacred cantata "Penitence, Pardon, and Peace," were given during the last week of November, in Holy Trinity Church, Bournemouth. The rendering of the work was admirable and reflected great credit upon all concerned. Mr. W. Lee ably presided at the organ, and Mr. Walter Barnett, organist of the church, conducted.

The Bournemouth Musical Festival Committee have selected Dvorák's "Spectre's Bride," Coleridge-Taylor's "Hiawatha," and Mendelssohn's "Walpurgis Night" for performance at the next festival, which will be held in the spring of 1900. "The Golden Legend" and "Elijah" will probably complete the two days' programme.

On November 28 the Southampton Philharmonic Society gave the opening concert of the season, Haydn's "Creation" being chosen for performance. The orchestra, which included thirteen members of the Royal Marine Artillery band, and the excellent choir of the Society rendered the work most satisfactorily. The soloists were Miss Lena Pulvermacher, Mr. Iver McKay, and Mr. Samuel Heath. Mr. E. Jones officiated as leader of the orchestra and Mr. H. M. Pike was in his accustomed place as conductor.

The members of the Choral Society in connection with St. Matthew's Church, Southampton, gave a performance of Cowen's cantata "The Rose Maiden," in the Shaftesbury Hall, on the 6th ult. Mrs. Tilling, Miss Daisy Turner, Mr. M. G. Conlan, and Mr. T. Faulkner, all local artists, were the principal vocalists. The pianoforte accompaniments were played by Mrs. Ellis. Mr. T. W. Dunning conducted.

"The Rose Maiden" formed the chief feature of the concert given by the Lymington and District Musical Society on the 7th ult. Mr. Charles N. Frecknall, who conducted, is to be congratulated upon the success of this, the best concert the Society has yet given.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

We have had a good allowance of music in Leeds during the past month. The Philharmonic and first Subscription concert took place on November 30, when Dr. Stanford conducted his "Requiem." Though there is a healthy variance of opinion as to its merits when compared with the rather later "Te Deum," the excellent performance by the Leeds chorus, with one of the strongest "scratch" orchestras that has ever been got together in Leeds, demonstrated the remarkable strength of the work and the warmth of colour and emotional power of many parts of it. The soloists were Madame Esty, Madame Brema, Mr. Thomas Thomas (whose exceptionally fine voice won much praise on this, its first hearing in Yorkshire), and Mr. Plunket Greene. Bach's fine cantata based on the chorale tune "Sleepers, wake," and the "Vätergruft" of Cornelius formed the latter half of the programme. Cornelius's ballad was, as it were, an echo of the festival, and in it Mr. Plunket Greene renewed his success so as to win an encore. On the 5th ult. Miss E. A. Atkinson, a local pianist, gave a recital that revealed a high degree of technical efficiency, and on the 7th ult. Miss Eisele and Mr. Rawdon Briggs, also well known in connection with local music, gave an unusually interesting chamber concert, at which the first of Beethoven's so-called posthumous quartets was (*mirabile dictu*) played for the first time in Leeds. On the following day an amateur orchestra, the Leeds Symphony Society, gave a concert. Its performance of a Svendsen Symphony was perhaps more praiseworthy in intention than in effect, but the conductor, Mr. Grimshaw, none the less deserves credit for what he has accomplished with such material as is at his disposal. Mr. Bernard Johnson's very neat and crisp playing of Sterndale Bennett's Capriccio for pianoforte and orchestra was among the pleasanter features of the concert. At the Leeds Parish Church two of the customary Advent Services have taken place. Neither the "German" Requiem nor the "Last Judgment" are new to these services, but Brahms's great work had, on the 9th ult., a better chance than heretofore, since the general adoption of the low pitch enabled the organ to be used with the orchestra for the first time. For the second work, on the 14th ult., Mr. G. R. Sinclair, of Hereford, represented the orchestra, playing the accompaniments on the organ with his usual mastery. Mr. Benton conducted on both occasions. The re-opening of the Leeds Town Hall organ by Mr. Fricker, its new organist, took place on the 10th ult. I have already had occasion to eulogise Mr. Fricker's commanding powers as a soloist. As for the organ, it has certainly been improved by the very drastic alterations introduced by Messrs. Abbott and Smith, not being as conspicuously blatant as heretofore in its louder combinations, and containing many soft stops of really pleasant quality. On the 13th ult. the Messrs. Haddock gave one of their musical evenings, at which Madame Duma, Madame Kate Lee, Mr. W. Lawley, and Mr. Andrew Black sang, the violinist being Miss Edith Robinson and the pianist Miss E. Brook. On November 30 Mr. Christensen gave a concert, assisted by several local artists, and on the 20th ult. Mr. Dolmetsch gave one of his interesting and entertaining lectures on old instruments.

At Bradford the Festival Choral Society has been much in evidence, and no greater proof of its energy could be found than the fact that in less than three weeks it has been responsible for the performance of three great choral works. They were familiar ones, it is true, but in each the chorus, which is now under Mr. Cowen's excellent conductorship, proved thoroughly up to its work. On November 25 it gave a really admirable performance ot Berlioz's "Faust," and here a large share of the credit belongs to the Bradford Permanent Orchestra, which accomplished its important share of the task with a finish quite unusual in provincial performances. The soloists were Miss Helen Jaxon, Mr. Lloyd Chandos, and Mr. Watkin Mills. On the 9th ult. the same Society supplied the chorus for the Subscription concert. "Judas Maccabæus" was the work chosen, and it suffered from the absence of Mr. Cowen, who was ill, and whose place was taken at the shortest possible notice by Dr. J. C. Bridge, of Chester, who did all that could be done, considering that full rehearsal was impossible. On the 3rd ult. the Bradford Permanent Orchestra gave a concert of rather lighter character than usual, with, however, hardly such marked success as to warrant a renewal of the experiment. Franco Leoni's "Gate of Life" was successfully performed by the Salem Musical Union, Bradford, on the 5th ult., under the baton of Mr. J. Paget Priestley. This was stated to be the first performance of the work in the North of England.

The last two of the Huddersfield Subscription concerts have been of greater artistic interest than is commonly the case, Mr. Paderewski giving a recital on the 6th ult., while on the 13th the Hallé band appeared, and with it Mr. Moritz Moszkowski, who played with the utmost brilliance and crispness his exceedingly agreeable Pianoforte Concerto in E. The rest of the concert, conducted very ably by Mr. Cowen, presented no features of special importance.

At Keighley the Musical Union, under Mr. Alfred Benton's direction, gave, on November 29, a creditable performance of Sullivan's "Golden Legend" and an excellent one of the "Walpurgis Night." More unequivocal praise might be given, had not the more modern work proved somewhat beyond the resources of the band, for the chorus was good throughout. The soloists were Madame Sadler-Fogg, Miss Lilian Hovey, Mr. Wm. Green, and Mr. Geo. Uttley. The Pudsey Choral Union deserves credit for breaking from the monotonous round of stock oratorios by giving Benedict's "St. Peter," on November 28. Mr. W. Thornton gave a considerable amount of dramatic expression to the part of *St. Peter*, and the other soloists were Miss Jaques, Mrs. Annie Holmes, and Mr. T. Child. The band was, as is so often the case, the weak spot in the performance, the chorus singing with remarkable energy and pluck under Mr. Jowett's direction. Some novelty characterised the programme of the Batley Choral Society, on the 13th ult., when Beethoven's "Ruins of Athens" music was coupled with Leoni's cantata "The Gate of Life." The performance seems to have been a moderate success. Mr. Tomlinson conducted, and the soloists were Miss Agnes Nicholls, Mr. Brearley, and Mr. Ineson. The

Wakefield Choral Society gave Parry's "Judith" on the 19th ult., under Mr. Hardy's conductorship, and with Madame Norledge, Madame Bertenshaw, Messrs. Child and Knowles as principals. Considering the difficulties which the work presents to a small society, the performance was extremely creditable.

Choral societies have been busy during the past month, but their doings have, for the most part, little more than a parochial interest, and a mere record of the performances will suffice. "Judas Maccabæus" was given at Farsley on November 29, under Mr. Jowett, and with Miss G. Harrison, Mrs. Holmes, Messrs. Brearley and Thornton as principals. The same popular oratorio was chosen by the Morley Choral Society for its concert on the 7th ult., when the soloists were Miss Jaques, Miss Frood, Messrs. Brearley and Browning, with Mr. Benton as conductor. The Cleckheaton Philharmonic Society, under Mr. Wright's direction, gave a miscellaneous programme on the same date, Mr. Frederick Dawson's pianoforte solos being the chief attraction of the evening. At Armley, on the 6th ult., "St. Paul" was performed by the Choral Society, Mr. H. H. Pickard conducting, and the chief parts being taken by Miss Roscoe, Miss Hall, Messrs. Riley and Browning. Though the chief "Messiah" performances have not, at the time of writing, taken place, an early one at Mirfield, on the 6th ult., may be mentioned here. The principals were Miss Jaques, Miss Grimshaw, Mr. Berrey, and Mr. Gordon Heller; Mr. W. C. Ainley being the conductor.

Coming to a somewhat different district, "Elijah" was given at Harrogate on the 6th ult., by the Harrogate and St. Cecilia Musical Society, with somewhat maimed rites, the orchestra being composed of strings only. Miss Annie Jackson, Mrs. Henderson, Messrs. T. Child and W. Thornton were the soloists, and Mr. F. K. Hattersley conducted. On the same date the Ilkley Vocal Society performed "Acis and Galatea," with the still more meagre accompaniment of pianoforte alone. Mr. Akeroyd conducted, and Miss Docksey, Mr. Blagbro, Mr. Hill, and Mr. Ryder were the principals.

The York Musical Society, which, under Canon Hudson's direction, has shown a very marked advance, gave, on the 6th ult., a highly creditable performance of Dvorák's "Spectre's Bride." The orchestra might have played more delicately, but the chorus sang remarkably well, and the principals, Miss Agnes Nicholls, Mr. Brearley, and Mr. Albert Archdeacon, were most efficient. "Samson" was the work chosen by the Scarborough Choral Union for performance on the 5th ult. Miss Ada Beecroft, Madame Grew, Mr. Fallas, and Mr. Webster were the principals, and Mr. Pitcher conducted. The same work was given by the Selby Choral Society on the 13th ult., when the soloists were Miss Jaques, Madame Bertenshaw, Messrs. Child and Billington. The "Hymn of Praise," coupled with Mr. J. F. Barnett's popular cantata the "Ancient Mariner," formed the programme of the concert given by the Skipton Choral Society, on the 13th ult. Mr. A. Pearson conducted, and the soloists were Miss Palliser, Miss Ramsden, Miss Windson, Mr. Wild, and Mr. H. Brown.

MUSIC IN PARIS.

(From our own Correspondent.)

The new theatre of the Opéra Comique, erected on the site of the historical building which was destroyed in the disastrous conflagration of May, 1887, has at length been opened. The official inauguration, at which the President of the Republic assisted, took place on the 7th ult. The performances at the new house, however, practically commenced on the 5th, when the representatives of the press and friends of the managers had been invited to witness the representation of "Carmen," with Mdlle. Georgette Leblanc in the title-*rôle*. The lady, who appeared in the part for the first time, was able to invest it with some novel features of interest and a charm of her own. Mdlle. Guiraudon, MM. Bouvet and Beyle were the other leading interpreters, orchestra and chorus being under the able direction of M. Luigini. As regards the *mise-en-scène*, M. Carré may be sincerely congratulated upon the conspicuous success of his efforts in this direction. The new house, the architect of which is M. Bernier, has been subjected to some more or less severe criticisms in different quarters, which, however, is usual in similar cases.

At the Opéra the *première* of M. Vidal's new opera was expected to take place towards the end of last month. The title of the work has been changed from "Gauthier d'Aquitaine" tó "Gauthier de la Bourgonde," and the general rehearsal, taking place on the 20th ult., was open to the public, the receipts being intended for the projected monument to Garnier, the famous architect of the Opéra.

The Lamoureux concert of the 4th ult. was devoted to Berlioz, and included excerpts from "Les Troyens à Carthage," in which Madame J. Raunay, who, with M. Engel, interpreted the solo parts, gained a most brilliant success. Amongst the finest achievements of the orchestra, on this occasion conducted by M. Chevillard, was the playing of the "Chasse fantastique," likewise from the "Troyens," which was applauded to the echo. The concert of the 18th ult. included the performance of the entire second act of "Tristan und Isolde."

The 100th performance of Berlioz's "La Damnation de Faust," which was recorded at the Colonne concert of the 11th ult., was rendered an impressive solemnity by the special arrangements made by the popular conductor for the celebration of the event and by the enthusiasm displayed by the multitude who had come to second his efforts.

Mr. Luard Selby, most industrious and persevering amongst native composers of chamber music, produced a new Pianoforte Quartet (in B major) from his pen at his concert given at the Queen's (Small) Hall, on the 6th ult. Concise and symmetrical in form throughout, it is well contrasted as regards style. In the important matter of thematic material the composer has been almost uniformly happy, most of his subjects being indeed charming, and in several instances distinctly original. Amongst these the second subject of the first movement merits special mention. The quaint *Scherzo* with waltz-like Trio, and the moving "Elegy" which works up to a very effective climax but ends abruptly, pave the way for a vigorous and tuneful *Finale*, which, after running its spirited and joyous course, ends impressively in slow time with a few soft chords played alternately by the strings (*pizzicato*) and the pianoforte. Mr. Selby also produced two clever pianoforte studies and an elegant little song, "The Dove," sung by Mrs. Mary Davies, and Mr. Walter Ford introduced two charmingly melodious and well-written songs, "Shall I compare thee" and "Sweetheart, sigh no more," by Miss Mary Carmichael.

Amongst the large number of concerts which have taken place since the last issue of The Musical Times the following merit record:—

Queen's Hall.

Bruno Steindl's only pianoforte recital, 7th ult.

Queen's (Small) Hall.

Mr. Gregory Hast and Mr. Dal Young's vocal and pianoforte recital, November 28.
Miss Ethel Barns and Mr. Charles Phillips' second concert, 5th ult.
Mr. Vanderbeeck's vocal recital, 13th ult.

Salle Erard.

Miss Katie Goodson, Mr. Marsick, and Mr. Marix Loevensohn's third concert, 1st ult.; last concert, 5th ult.
Herr Arnold von Auer's concert, 14th ult.
Messrs. Josef Ludwig and Paul Ludwig's second concert, 16th ult.

Steinway Hall.

Master Basil Gauntlett's fourth pianoforte recital, November 29.
M. Otto Hegner's third and last pianoforte recital, 5th ult.
Herr Freidheim's vocal recital, 7th ult.
Miss Lloyd and Miss Nightingale's recital, 13th ult.
Mr. Charles Copland and Mr. Algernon Luido's concert, 12th ult.
Miss Annie B. Carswell's vocal recital, 14th ult.
M. David Zeldenrust's vocal recital, 17th ult.

The Richmond Philharmonic Society gave a highly successful concert, on the 14th ult., in the pavilion of the "Star and Garter" Hotel. The programme included Hiller's "Song of Victory" and Elgar's "The Banner of St. George," both works being rendered by the band and chorus with praiseworthy skill. The choir specially distinguished itself in Mr. Elgar's attractive "Ballad," and the band worthily showed its capabilities in Haydn's Symphony in E flat, Hamish MacCunn's suite "Highland Memories" (Op. 30), and Beethoven's "Egmont" Overture. The vocalist was Miss Enriqueta Crichton, and Mr. James Brown admirably conducted a performance upon which he and his forces, vocal and instrumental, are to be sincerely congratulated. A word of praise must be said for the exceedingly tasteful programme. At the next concert Sir Hubert Parry has consented to conduct a selection from his works. The Richmond amateurs are fortunate in having so excellent and enterprising a Philharmonic Society in their midst.

The operatic class of the London Organ School and International College of Music gave more than creditable performances of Gluck's "Orpheus," at St. George's Hall, from the 12th to the 17th ult. Miss May Coleman successfully sustained the title-part and displayed a fine and well-trained contralto voice. The *Eurydice* of Miss Amélie Molitor and the *Love* of Miss Ethel Lowe were also highly commendable, and an excellent chorus and band were conducted by Mr. Gustave Slapoffski. Mr. Arthur Fayne was stage manager. Afterwards came a new arrangement of the classic legend of "Pandora," the book being by Risden Home, and the tuneful music by Mrs. Lynedoch Moncrieff. In this the chief honours were won by Miss Lillie Williams, Miss Kate Bensted, and Miss Evelyn Downes, who spoke her lines well and sang a Persian love song with much charm. Mr. Hedmondt would have been heard to greater advantage if he had had a better knowledge of the text.

The Victoria Madrigal Society has, in a very brief period, obtained the attention and respect of admirers of part-music. That the interest the members have kindled is warranted, was manifested at St. Martin's Town Hall on November 28, when they sang a number of glees and madrigals — ancient and modern—in an unexceptionable manner. Their selection included John Benet's delightful "All creatures now," Wilbye's "Stay, Corydon," Stevens's "Blow, blow, thou winter wind," and Weelkes' "In pride of May," each a worthy example of its particular school; and Mr. Josiah Booth's "Hunting Song" was particularly well received. The performance by the choir, directed by Dr. G. Stanley Murray, was throughout instinct with finish. Songs were contributed by Miss Lucie Johnstone, Mr. John Sandbrook, and Mr. Percy Deane, and Mr. Claude M. Pollard gave some pianoforte selections.

The strains of Mendelssohn's "Hymn of Praise" in a Workhouse Chapel! Can it be true? Yes, the performance of a part of that popular work actually took place at the City of London Union, Hackney, on the 6th ult., when the musical portion of the service was sung by the choir of St. Alphage, London Wall, under the direction of the organist and choirmaster of St. Alphage, Mr. Arthur C. Tattersall. The service also included Stainer's Evening Service in A, and, after the same composer's Sevenfold Amen, Mr. Tattersall played a short selection of pieces on the organ. Such efforts to brighten the dull lives of the inhabitants of a workhouse deserve commendation and emulation. A fine opportunity is hereby presented to church choirs to follow the example set by that of St. Alphage.

The Stoke Newington Choral Association, assisted by the North London Orchestral Society, successfully gave a performance of Franco Leoni's cantata "The Gate of Life" and of Sullivan's "On Shore and Sea," at the Shoreditch Town Hall, on the 8th ult., in aid of the Metropolitan Hospital. Leoni's work, first performed a few months ago at the Albert Hall by the Royal Choral Society, improves greatly upon acquaintance. The interest of the story and the character of the music are not likely to be ignored by choral societies seeking effective novelties. The choir and orchestra (numbering about 200) did well under the baton of Mr. Percy Taylor, and the solos were competently rendered by Miss Kate Cherry, Mr. Charles Ellison, and Mr. Charles Copland. The work was very favourably received.

An interesting performance of Handel's little known oratorio "Belshazzar" was given at the People's Palace on the 15th ult. by the Handel Society, the proceeds being devoted to the Stepney Relief Society. The soloists were: *Queen Nitocris*, Miss Ethel Wood; *Daniel*, Madame Lena Law; *Belshazzar*, Mr. H. Stubbs; *Cyrus*, Mr. F. Harford, all of whom acquitted themselves admirably. Mr. W. H. Cummings (a vice-president of the Society) kindly undertook to play the pianoforte part, and Mr. E. G. Croager presided, as usual, at the organ. As Handel's original orchestration was used on the occasion these two instruments played important parts in the performance of the work. The chorus, under the conductorship of Mr. J. S. Liddle, sang with spirit and accuracy.

The Finsbury Choral Association made a good start upon its twentieth season on November 24, at the Northern Polytechnic Institute. As the performances have considerably improved under the direction of Mr. F. Cunningham Woods, it was natural that his male-voice cantata "A Greyport Legend" should evoke special interest. There is much in the work that is exceedingly telling, and on this occasion none of its good points were missed, either by the executants or the audience. Mr. Woods' cleverly constructed composition only needs to be known to be highly appreciated. Sullivan's "Martyr of Antioch" was also performed, and Mesdames Emily Davies and Dews, Messrs. Braxton Smith, Edwin Webster, and D. Price were the soloists.

Mr. Theophil Wendt, late Sterndale Bennett scholar at the Royal Academy of Music, and an earnest and gifted young musician, gave his farewell concert on November 16, in the Town Hall, Grahamstown, South Africa, previous to his return to England. He played, *inter alia*, two very charming and artistic Valses de Salon (Valse Gracieuse and Valse Dansante, Op. 9, Nos. 2 and 3) and an exceptionally melodious and piquant "Air de Ballet avec Intermezzo," which, according to a note on the programme, are shortly to be published by Messrs. Novello. Mr. Wendt was assisted by Misses E. Spoor, M. Taylor, and M. de Morgan, and Messrs. De Morgan and W. Jeanes (vocalists); Miss H. Williamson (pianoforte); and Mr. Percy Ould (violinist).

Barnby's tuneful cantata "Rebekah" was performed at Leytonstone Congregational Church on the 15th ult., to celebrate the re-opening of the organ after renovation and additions. The choir of sixty voices and the small (string) orchestra performed their parts with much precision and taste. Mr. T. H. Goodwin, the organist and choirmaster, conducted with much skill, and the soloists, Miss Maud Snell, Mr. Edward Branscombe, and Mr. W. Irvine, were excellent in their respective parts. In the second part of the programme Miss Gertrude Lester played some violin solos charmingly, and Mr. Bernard Sandwell and Mr. Goodwin presided at the pianoforte and organ respectively with much acceptance.

Miss Adèle Haas, a pupil of Mr. Willem Coenen, gave a pianoforte recital at the Royal Pavilion, Brighton, on the 5th ult., with marked success. The well-selected programme included solos from the works of Bach, Beethoven, Grieg, Rubinstein, Chopin, and Liszt, all of which were executed by the fair pianist in a manner calling for special commendation. With Mr. Coenen, Miss Haas played Mendelssohn's "Allegro Brillante" in A for two pianofortes. Miss Lilian Burgess contributed some songs with much acceptance. This is the second occasion on which Mr. Coenen has successfully started a Guildhall School pupil on a public career.

"Elijah" was performed by the Bow and Bromley Choir, in the local hall, on the 10th ult. The principals were Miss Louise Burns, Miss Adelaide Lambe (a new contralto of considerable promise), Mr. Gawthrop, and Mr. Charles Knowles, of Leeds. Mr. Knowles is unknown to Londoners. It is safe to say that, after his performance of the part of the *Prophet* on the present occasion, he will soon be in request in the metropolis. He possesses a voice of unusual power and volume, and sings with dramatic earnestness. The orchestra was led by Miss Gwynne Kimpton and Mr. H. F. Ellingford was at the organ. Dr. McNaught conducted.

The Maze Pond Choral Society followed up its recent performance of Handel's "Samson" by a rendering of "Judas Maccabæus" in Maze Pond Chapel, Old Kent Road, on the 1st ult. The choir sang with spirit and accuracy, showing a firmness which proved the value of practising without instrumental aid at rehearsal. The soloists were Miss Bessie Spells, Mr. T. Lester Jones, and Mr. F. Swinford. Mr. Edward Partridge presided at the organ, Miss M. Tyrer was the pianist, and the band rendered good help under the efficient leadership of Mr. T. E. Gatehouse. Mr. W. Dexter Miller conducted with his usual carefulness.

Messrs. John Broadwood and Sons have recently manufactured the "Tastalto," or raised keyboard (Mr. Henschel's patent). It is believed that this new invention by the distinguished vocalist will prove of great value to singers, teachers, and students of singing, as by its use they will be enabled, whilst singing, to play the pianoforte in a standing and perfectly free, upright position. The same firm announce that they intend to build a new factory at Bedford. As the new building will not be completed for two or three years, manufacturing will still be carried on as usual at Horseferry Road. The change will not, however, in any way affect Messrs. Broadwood's arrangements at Great Pulteney Street as regards their customers.

The Mozart Society offered an interesting programme at the Portman Rooms on the 10th ult. The first part was historical, Mr. J. H. Bonawitz playing on the organ and harpsichord a number of pieces by Palestrina, Frescobaldi, Purcell, Couperin, Bach, and other old masters. By means of his String Quartet in C minor, the well-known pianist also figured with encouraging results as a composer. Mr. G. Saint-George played a graceful Menuetto by Milandre on a viola d'amore, Mr. C. S. Loveday gave, on the violoncello, Goltermann's Romance in E minor, and Mrs. Kate Bartholomew was the vocalist.

The concert given on the 17th ult., at the South-Western Polytechnic, Chelsea, by the students of the music section, under the direction of Mr. John B. Ivimey, was most successful. Mendelssohn's "Loreley" and the part-songs "You stole my love" (Macfarren) and "Weep you no more, sad fountains" (Ivimey), were well rendered by the Choral Society. Haydn's Symphony in E flat was admirably performed by the orchestra, to whom a special word of praise is due for their careful accompaniment of the "Loreley." The concert reflected the greatest credit upon masters and students alike.

Anyone who was present in St. Saviour's, Southwark, on Friday, the 9th ult., would certainly have been greatly impressed. Spohr's "Last Judgment" was rendered on that evening in that most beautifully restored church in a manner which left nothing to be desired. The choir, which numbered some seventy voices, was at its best, and both solos and choruses gave evidence of the pains and care which had been taken by its accomplished organist and choirmaster, Dr. Madeley Richardson. There was a small orchestra of trumpets, trombones, and kettledrums, and Dr. Richardson presided at the organ.

A highly gratifying feature of the good work in progress at the Bermondsey Settlement was the concert given in the Bermondsey Town Hall, on the 15th ult., when Professor Stanford conducted admirable performances (given by the Bermondsey Settlement Choral and Orchestral Union) of his "Revenge," "Irish Symphony," and "Phaudrig Crohoore." Miss Helen Jaxon and Mr. Daniel Price sang, and Miss Miriam Timothy was an efficient harpist. Mr. John E. Borland, the excellent conductor of the Society, directed performances of some Wagner selections.

The Presbyterian Church of England Association of North London Choirs held a social gathering at Marlborough Place Lecture Hall, St. John's Wood, on the 3rd ult., when Mr. W. H. Cummings, who was the guest of the evening, gave an excellent address. His remarks were partly autobiographical, yet always practical and delivered with an earnestness which made a deep impression. At the conclusion of his address, Mr. Cummings rehearsed the assembled choirs in his short anthem "The Lord is nigh unto them."

The Misses Fanny and May Cheeseman gave their fourth annual musical and dramatic recital at the Camden Athenæum, on the 13th ult. The two reciters won hearty commendation from the audience in a varied programme, and were ably assisted in two scenes, one from Shakespeare and the other from Molière (in French), by Mr. Arthur Fayne. Mr. Edwin Webster displayed a fine baritone voice to advantage in three songs, and Mr. Gerald Walenn delighted the audience with his masterly violin playing.

The Bishopsgate Institute Choral and Orchestral Society gave its first concert of the season on the 8th ult., under the able direction of Mr. W. A. B. Russell. An excellent performance was given of Cowen's "St. John's Eve," in which both choir and orchestra distinguished themselves. The soloists were Miss Florence Matthews, Miss Bertha Salter, Rev. Leslie Currie, and Mr. Bertram Mills. The second part, which was miscellaneous, included Schumann's "Gipsy Life," well rendered by choir and orchestra.

Spohr's "Last Judgment" was sung at the Church of St. Michael-at-Bowes, Bowes Park, on Sunday evening, the 4th ult. The soloists were Masters W. French and Watson, Mr. Trenchard, Mr. Edwin Bryant, and Mr. M. A. Moore, all, with one exception, members of the voluntary choir of the church. The accompaniments, the overture, and the symphony were played by Mr. Herbert Rolfe, the organist and choirmaster, and the choruses were finely rendered by the choir of about forty men and boys.

The two composition prizes of £25 each, offered by the Incorporated Society of Musicians, have just been awarded. Sonatas: prize to Signor Esposito, Dublin; commended, Mr. J. W. Hudson, Hull. Trios and quartets: prize to Mr. F. W. Austin, Birkenhead; commended, Mr. W. Wolstenholme, Blackburn. Nineteen works (twelve sonatas and seven trios and quartets) were sent in. The adjudicators were Professors Hiles and Prout and Dr. Charles Vincent.

At Hornsey Parish Church, on the 8th ult., a very fine rendering of Spohr's "Last Judgment" was given by the choir, numbering upwards of sixty voices. The solos of Master Willie Gammage (soprano) and Mr. R. E. Miles (bass) deserve the highest commendation, the other solo parts being capably rendered by Mr. Ernest Marriott and Mr. Henry Beaumont. Mr. Herbert Gresham ably presided at the organ and Mr. Henry J. Baker conducted.

A selection from Bach's "Christmas" Oratorio (Parts I. and II. and a portion of the fourth section) were sung at St. Margaret's Church, Westminster, on the evening of the 22nd ult. and on the evening of Christmas Day. The choruses were admirably rendered and the solos were efficiently taken by Messrs. F. Henry, A. Pinnington, and Leo Wilson. Mr. E. H. Lemare presided at the organ, and, as usual, displayed its resources to great advantage, notably in the "Pastoral" Symphony.

Mr. G. W. Chadwick, director of the New England Conservatoire of Music, Boston, Mass., has recently issued a theoretical treatise, entitled "Harmony: a course of Study." In his preface to the work, the author says: "The object of this book is to give the student a working vocabulary of chords for the harmonizing of melodies in the order of their practical value and harmonic importance."

On the evening of the 15th ult. and the following Sunday afternoon the "Last Judgment" (Spohr) was sung at St. Anselm's, Davies Street. The soloists were Masters Rochelle and Elstob and Messrs. Corlett and Cope, all members of the choir; the accompaniment being rendered on the pianoforte (Mr. F. M. Reade), organ (Mr. D. J. Thomas), and several violins.

Mr. J. H. Maunder's sacred cantata "Penitence, Pardon, and Peace" was sung at St. Katherine Cree Church, Aldgate, after Evensong, on the 11th and 18th ult. The soloists were Master Duell (of St. Luke's, Kew) and Mr. H. Fell. Mr. Carl Bassett, of St. Bartholomew's, City, presided at the organ, and Mr. Arthur G. Charles (organist of the church) conducted.

Verdi's beautiful setting of the "Hymn to the Virgin," from Dante's "Paradiso," was sung for the first time in London (during last month) at the residence of the Rev. Dr. Troutbeck (Precentor of Westminster) by the Cordelia Quartet, comprising Signora Elvira Gambogi, Miss Aurelia Holding, Miss Florence Bulleid, and Miss Annie Stonex.

AN excellent performance of the "Creation" was given at the People's Palace, on the 17th ult., by the People's Palace Choral Society, under the direction of Mr. C. H. Allen Gill. The principal vocalists were Miss Gertrude Drinkwater, Mr. Edwin Wareham, and Mr. Arthur Walenn. The choir sang with spirit and Mr. B. Jackson officiated at the organ.

MR. J. R. GRIFFITHS, who for nearly eighteen years has been organist and choirmaster of Christ Church, Westminster Bridge Road, has recently been presented by the members of his choir with a beautiful gold-mounted ivory baton and a gold pencil-case. Recipient and donors alike are to be congratulated upon so gratifying an incident.

THE Dulwich Philharmonic Society gave a performance of "The Messiah," in the concert-room of the Crystal Palace, on the 10th ult. The solo vocalists were Miss Alice Simons, Miss Jessie King, Mr. Samuel Masters, and Mr. Bantock Pierpoint. Mr. Fountain Meen presided at the organ and the conductor was Mr. J. W. Lewis.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah" in St. Bartholomew's Church, South Bermondsey, on the 7th ult. The soloists were Miss Winifred Wynne, Miss Florence Child, Mr. Frank Tebbutt, and Mr. Swabey Russell. Dr. E. H. Turpin accompanied.

"THE MESSIAH" was admirably performed at Trinity Presbyterian Church, Streatham, on the 7th ult., by a choir of about seventy voices, under the direction of Mr. William H. Thomson. The accompaniments were admirably played on the organ by Mr. J. Charlesworth, organist of the church.

SPOHR'S "Last Judgment" was performed at Hampstead Parish Church on the 9th ult. The soloists were Messrs. Reynolds Wood, Alfred Osmond, Clarke, and Master Herbert Harden. Mr. George Aitken, organist and choirmaster of the church, presided at the organ.

MR. FELIX MOSCHELES gave a very interesting lecture, with musical illustrations, at the Bishopsgate Institute, on the 20th ult., entitled "Mendelssohn as I remember him." Mr. Moscheles is the son of the famous pianist, Ignaz Moscheles, and a godson of the composer.

CONCERTS were given by the Eton College Musical Society on the 13th and 14th ult., under the direction of Dr. C. H. Lloyd. The programmes included Sir Frederick Bridge's choral ballad "The Inchcape Rock" and Sir Hubert Parry's "Eton."

THE ninth annual Morecambe musical festival and competition will be held on April 26, 27, 28, and 29, in the Winter Gardens, Morecambe, when the adjudicator will be Sir Frederick Bridge.

MR. GEORGE LANGLEY gave an illustrated lecture on "Music as a means of expression" at the Town Hall, Eastbourne, on November 29, treating his subject in a masterly manner.

THE dates fixed for the Worcester Musical Festival are September 10, 12, 13, 14, and 15.

MR. C. H. ALLEN GILL has been appointed assistant-conductor to the Alexandra Palace Choral Society.

FOREIGN NOTES.

AUGSBURG.—A performance of Handel's oratorio "Israel in Egypt" was given, on the 4th ult., by the Oratorio Verein, under the zealous conductorship of Herr Wilhelm Weber, and with leading artists from Munich and Vienna in the solo parts. The occasion was rendered special by the fact of Dr. Chrysander's edition of the work being used for the first time in Germany. The performance was excellent and produced a marked impression.

BERLIN.—The performance by the Sternsche Gesangverein of Handel's oraotrio "Deborah," on November 26, attracted a numerous audience and produced a very marked impression. It was the first Berlin production of the work as revised by Dr. Chrysander, and had been most carefully rehearsed by the distinguished conductor of the Society, Professor Gernsheim.——The concert given on the 5th ult. by the Wagner Verein was rendered specially interesting by the fact that Richard Strauss, the new Capellmeister of the Opera, conducted two new compositions from his own pen—Schiller's "Hymne" and Goethe's "Pilger's Morgenlied," in a setting for solo voice with orchestral accompaniment. Finely interpreted by Herr Scheidemantel, they were unanimously pronounced equal to the best efforts of their composer.

COLOGNE.—A grand concert was given on November 23, at the Gürzenich Hall, to celebrate the twenty-fifth anniversary of Professor Isidor Seiss's conductorship of the Musik-Gesellschaft. A new symphony by Felix Weingartner was produced, for the first time, on November 30, at the same hall, under the composer's direction, and very favourably received. At the succeeding Gürzenich concert, the preludes to the second and third acts of the new opera by the talented composer, Arnold Mendelssohn, entitled "Der Bärenhäuter," obtained a first hearing, under Dr. Wüllner's direction, and stimulated the desire on the part of the audience to make the acquaintance of the entire work.

COPENHAGEN.—Dr. Joachim, who had not appeared here for over thirty years, gave a concert last month, and also played at one of the symphony concerts of the Royal Orchestra, arousing the audience to unwonted enthusiasm.

FRANKFORT-ON-MAIN.—In the orchestral concert of the Museums Gesellschaft, of the 4th ult., Eugene d'Albert achieved considerable success with an excellent performance of his Symphony, No. 1, under his own direction. On the same occasion Mr. Harold Bauer made his first appearance before a Frankfort audience, whose enthusiastic approval he gained with a remarkably fine interpretation of Brahms's D minor Pianoforte Concerto.

GENEVA.—A highly interesting and successful recital was given on November 24, at the Conservatoire, by M. Brunet, professor of elocution, and the pianist, Herr Willy Rehberg, the programme comprising Tennyson's poem "Enoch Arden" (translated into French by Lucien de la Rive), with Richard Strauss's melo-dramatic music, and Bürger's ballade "Leonore," to the accompaniment of music by Liszt.

HAMBURG.—A very favourable reception was accorded, on November 25, at the Stadt-Theater, to a new opera, entitled "Hiol," with Frau Moran-Olden and Herr Somer in the principal parts. The composer, Richard Lederer, of Munich, was a painter of some repute before he devoted himself entirely to the art of music.——The directors of the Stadt-Theater have acquired the right of performance in Germany of Giordano's new opera "Fedora," which is already in preparation here. Amongst other new works to be brought out during the season are D'Albert's "Die Abreise" and the now completed comic opera by Siegfried Wagner, "Der Bärenhäuter," the son of the Bayreuth master having, by a coincidence, both a subject and title similar to that of the new operatic work by the Cologne composer, Arnold Mendelssohn.

LEIPZIG.—The seventh Gewandhaus concert of the season, under Herr Nikisch's direction, on November 24, included the first performance here of Smetana's symphonic poem "Vltava," from the cycle entitled "Mein Vaterland," which met with a most favourable reception. The vocalist, Madame Blanche Marchesi, was likewise heard here for the first time, and, very naturally, at once ingratiated herself into the favour of her audience.——The annual performance at the Royal Conservatorium, in memory of its benefactor, the late Professor Justus Rodius, was given on November 22. The programme included a new serenade for string orchestra by Dr. Carl Reinecke, the prelude to the opera "Melusine," by Grammann, and other orchestral works. In the solo productions the interpretation of several violoncello pieces by a pupil, Miss Constance Vipar, of Eastbourne, attracted very favourable attention.

MADRID.—The performance, on the 2nd ult., at the Royal Theatre, of a new opera in three acts entitled "Maria del Carmen," has produced quite a sensation, alike amongst amateurs and critics, on account of the originality, melodiousness, and dramatic power displayed in the score. The composer, Señor Enrique Granados, is a pupil of

Felipe Pedrell, and his present first effort in dramatic composition is considered to justify the highest expectations in the future.

MAYENCE.—The combined choirs of the Liedertafel and the Damen Gesangverein, under the admirable conductorship of Herr Fritz Volbach, gave a highly appreciated performance, on the 3rd ult., of Liszt's seldom-heard 13th Psalm, for chorus and orchestra, and of Schubert's Mass in E flat major.

MILAN.—Umberto Giordano's new three-act opera "Fedora," brought out at the Teatro Lirico, on November 23, met with a most enthusiastic reception. Signora Gemma Bellincioni's interpretation of the titular part was excellent. The composer, who conducted, was recalled many times at the conclusion of a performance which had attracted music-lovers from all parts of Italy.

ST. PETERSBURG.—The directors of the Imperial Opera having acquired the exclusive right of performance in Russia of Wagner's "Tristan und Isolde," the work will be brought out in a Russian version by Tchechichin during the present season at the Marie Theatre.

SCHWERIN.—The first performance at the Court Theatre of the music-drama "Ingwelde," by Max Schillings, took place on November 29; Fräulein Friede and Herr Gura, son of the distinguished Munich baritone, taking the principal parts. The work is considered one of the most important modern German lyrical stage productions, and, with a view to its better appreciation, Herr Zumpe, the zealous conductor at the Court Theatre, delivered a public discourse on the work, with illustrative excerpts, on the eve of its performance.

STUTTGART.—Samuel de Lange's oratorio "Moses" was produced, for the first time in Germany, on November 30, by the Society for Classical Church Music. The choruses especially, in which some original Hebrew melodies have been introduced, met with much appreciation.

VIENNA.—A concert in aid of the projected Brahms monument was given by the Gesellschaft der Musikfreunde, on the 11th ult., when the two great secular choral works of the master, the "Schicksalslied" and the "Triumphlied," were the principal numbers in the programme. Subscriptions to the fund, from France, were announced recently, amounting to over 53,000 francs.——The result has just been published of the International Prize Competition for a pianoforte concerto, instituted some time since by Herr Ludwig Bösendorfer, and in which seventy-two manuscript compositions had to be considered. The first prize has been awarded to Herr Edward Behm, the second to Herr Ernst von Dohnányi, and the third to Herr Jan Brandts.

OBITUARY.

THE death occurred, on the 2nd ult., at Neuilly, near Paris, of EMILIO PACINI, the distinguished librettist, at the mature age of eighty-eight. He was the son of the composer Giovanni Pacini, whose birth-centenary has recently been celebrated in Italy, and for many years occupied a post in the French Fine Arts Ministry. He wrote the libretto to Verdi's "Il Trovatore" and was also the author of the French version of "Der Freischütz" when that work was first produced at the Paris Opéra.

FRIEDRICH BRENNER, for upwards of forty years the highly esteemed musical director at the University of Dorpat, died on November 27, at Munich, aged eighty-four. He was considered in Germany as one of the best modern composers of Protestant Church music, amongst his best-known works being a "Choralbuch" and a number of four-part choral compositions.

WALTER LACY (Walter Williams) died at Brighton, on the 13th ult., in his ninetieth year. In former days Mr. Lacy was one of the best comedians of his time. He will be remembered by many old students of the Royal Academy of Music as professor of elocution in that Institution, where his handsome and commanding presence made him a "feature" of Tenterden Street in the old days. His professorship at the Academy extended from January, 1863, to September, 1890—a period of upwards of twenty-seven years.

CORRESPONDENCE.

MR. EDWARD GERMAN'S "HAMLET."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank you for the appreciative notice contained in your last issue of my Symphonic Poem "Hamlet," which was performed at Mr. Robert Newman's Symphony concert on October 29. The notice, however, contains an inference to the effect that Mr. Henry J. Wood, who conducted the work, had not taken such pains with its performance as he possibly might have done had it been the product of a foreign composer.

In this connection I feel it is only my duty to state that for Mr. Wood to have taken greater pains with my work than he actually did would have been quite impossible.

I am, Sir, yours faithfully,
EDWARD GERMAN.

5, Hall Road,
St. John's Wood, N.W.

ROBERT BROWNING AS A MUSICIAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In corroboration of Mr. Charles Fry's remarks on "Robert Browning as a Musician" in your October issue, perhaps the following extract from a paper containing reminiscences of the poet by Mrs. Bloomfield Moore in *Lippincott's* for May, 1890, may prove of interest to your readers.

"He possessed the gift of improvising at the piano. To listen was to be entranced as by the rapt strains of Beethoven's compositions or of Mendelssohn's glorious melodies, as the poet's hands swept the keys, passing from one theme to another; but you could listen only once to the same strains; the inspiration came and went; the poet could never repeat his melodies. Few there were who knew of this divine gift, for only to those who were most intimate with him did he reveal himself in this way. He shunned everything like ostentation."

That Browning had also a sound technical knowledge of music no one who has read "Abt Vogler," "A Toccata of Galuppi's," or that most animated and amusing description of a fugue in "Master Hugues of Saxe-Gotha" can deny, while no less an authority than the late Sir Charles Hallé has remarked on the poet's familiarity with music by certain of the earlier, little-known composers of which even he (Hallé) was unaware.

Had Browning's genius found its outlet in music instead of literature, what a musician we might have had!

I am, Sir, yours faithfully,
Glasgow. GILBERT S. FERRIER.

THE SCHERZO OF THE CHORAL SYMPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me, as a humble and non-performing amateur, to record my protest against the remarks of your critic in dealing with Mr. Henry J. Wood's recent rendering of the Scherzo of the Choral Symphony.

My reason for doing so is that I have twice heard this Symphony under Dr. Richter, who is certainly no sentimental "purist"; and if my ears have not deceived me, he follows the score, *fortissimo* strings included.

Apart from the unique authority of Richter in the interpretation of Beethoven, I cannot believe that your critic is artistically right in his contention. I assume that the horns are made to play in octaves with the lower wood-wind parts. But, in the first place, does the timbre of the horn lend itself to this, and next, is it necessary to import that timbre into the "pretty tune"? In Richter's reading the gay outburst is striking and charming in the extreme, the flutes especially asserting themselves through the octave figure of the strings. And, further, is it certain that Beethoven wanted more than a flavour, so to speak, of the "tune"?

Last time I heard the "Choral" I remarked with delight to my neighbour that the melody in the passage in question was *not* given to the horns; and, for myself, I shall think it time to talk of change when Richter does so.

Your critic ends by asserting, with a crack of his whip, his "unrepentant mind." This is very sad. I trust that, in due time, he will find a place of repentance in your columns.

With many thanks for your ever-delightful paper,

I am, &c.,
R. H. E. Bayles.

Ipswich, December 6, 1898.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashford (Kent).—The combined forces of the local choral and orchestral societies in this town gave an excellent performance of Mendelssohn's "St. Paul," on November 24, in the Corn Exchange. The solos were sung by Miss Amy Harding, Mrs. E. Colville, Mr. Wilfred Kearton (Of St. George's Chapel, Windsor), and Mr. Byron Dewhurst (of Canterbury Cathedral). "But the Lord is mindful" was sung with great pathos by Mrs. E. Colville and "Be thou faithful unto death" received a beautiful rendering by Mr. W. Kearton. The chorus sang well throughout, more especially in "Happy and blest are they" and "Is this he?" The band played the accompaniments with great care. The performance was conducted by Dr. Wilks, to whom Ashford is greatly indebted, as both societies owe their existence entirely to his interest and energy.

Barnet.—Mr. W. R. Driffill's Choral Society gave a successful performance of Sullivan's "Golden Legend," in the Town Hall, on the 8th ult. The soloists were Miss Lillian Foote, Miss Ada Kempton, Mr. John Probert, and Mr. Albert E. Rayner, all of whom were efficient in their respective parts. Miss Barnetta Bowden presided at the pianoforte, and Mr. Douglas Jones officiated at the organ. Mr. Driffill conducted with marked ability.——Mr. J. F. Barnett's "The Ancient Mariner" was performed by the Barnet Choral Society at its concert in the Town Hall, on November 29. The vocalists were Miss Winnifred Wynne, Miss M. Ingram Tucker, Mr. Trefelyn David, and Mr. Robert Grice, who did full justice to their respective solos. A small orchestra was supplemented by the pianoforte (Miss Ida M. Knott and Miss Lucy E. Richards) and organ (Mr. W. A. Richards). The performance, efficiently conducted by Mr. Frank B. Wood, reflected credit upon all concerned. The programme did not contain the composer's name!

Basingstoke.—The first concert of the Choral Society for the season was given in the Town Hall, on the 8th ult., when a miscellaneous selection, consisting of Stanford's "Revenge" and Mendelssohn's "Loreley" (with Miss Amy Sargent as the soprano soloist), was performed. Mr. Arthur Strong played three violoncello solos, Miss Amy Sargent and Mr. Reginald Chalcraft contributed some songs, Mrs. H. Seymour was the accompanist, and Mr. H. E. Powell, as usual, conducted.

Bath.—The Bath Choral and Orchestral Society, at its first concert of the season, on the 19th ult., performed Dr. C. H. Lloyd's "Hero and Leander" and Mr. Edward Elgar's growingly popular choral-ballad "The Banner of St. George." Both these works were admirably rendered by the Society, under the skilful conductorship of Mr. Sims. The vocalists were Miss Alice Esty and Mr. Douglas Powell, both of whom did full justice to the music assigned to them, and Mr. J. W. Duys played Wieniawski's Second Violin Concerto with brilliant effect.

Berkhamsted.—A successful performance of Mendelssohn's "St. Paul" was given by the members of the Church Choral Society, in the Parish Church, on the evening of the 8th ult. The solos were well sustained by Miss Whitfield, Mrs. Ling, Mr. E. Branscombe, and Mr. Streatfield. An orchestra of strings, drums, and brass was most ably led by Mr. Halfpenny. The choruses were attacked with vigour, especially "Stone him to death" and "Rise up, arise." Mr. S. Mosdell presided at the organ and Mr. W. H. London conducted.

Bishops Stortford.—Spohr's "Last Judgment" was given in the Parish Church on a recent Wednesday evening, under the able direction of the organist and choirmaster of the church, Mr. A. Eaglefield Hull, who presided at the organ. The soloists were Master Harold Curd (solo chorister of St. Albans, Holborn), Messrs. Watson, Rodway, Searles, Ackermann, and Dupère, all of whom realised their respective responsibilities. On the 19th ult. Mr. A. E. Hull gave a lecture before the Students' Association on "Early Music."

Bradfield.—The annual school concert at Bradfield College took place on the 17th ult., under the direction of Mr. C. F. Abdy Williams. The chief feature of interest was the performance of S. P. Waddington's "John Gilpin" by the College choir and orchestra, which was rendered with great vivacity and go. Mr. A. M. C. Nicholl, the Senior Prefect, was deservedly encored for his singing of "Nazareth." Professor Bower received a similar compliment for his violoncello solo. The orchestra performed creditably in the first movement of Beethoven's Symphony (No. 1) and the War March of the Priests from "Athalie." Mr. Williams is to be congratulated on the high standard of music attained at Bradfield.

Bromley (Kent).—The Bromley Philharmonic Association gave its first concert of the season on the 14th ult., at the Drill Hall. The programme included Alice Mary Smith's "Ode to the North-East Wind," Anderton's "Wreck of the Hesperus," and Eaton Faning's "Miller's Wooing." The soloists were Miss Cordelia Grylls, Mr. Bert Pearce, and Mr. Cyril Streatfeild. The string band was ably led by Mr. Norman Bath and Mr. T. Chambers presided at the pianoforte. The conductor was Mr. Frederic Fertel.——The first part of Spohr's "Last Judgment" was performed at the Parish Church on the 7th ult., by the choir, in conjunction with that of St. Mark's Church, under the direction of Mr. Frederic Fertel, who officiated at the organ. The soloists were Master Stevens and Messrs. Dutton, H. R. and B. H. Latter.

Chard.—Haydn's evergreen "Creation" was selected for performance by the Chard Harmonic Society at its concert on the 8th ult. The soloists were Miss Ethel Wynn (who efficiently replaced Miss Nellie Palmer, absent through illness), Mr. Morgan, and Mr. Brandon, both of the Bristol Cathedral choir. The chorus sang throughout with marked success, the unusually distinct enunciation of the words being a commendable feature. The band, too, led by Mr. R. Crawford, discharged its important duties with distinct credit, and it had a fine opportunity to display its efficiency in Edward German's Three Dances from the music to "Henry VIII." The popular conductor of the Society, the Rev. H. N. Dymond, led his forces in a manner calling for the highest praise.

Cirencester.—A singularly impressive Advent service was held in the Parish Church, on the 14th ult., when Spohr's "Last Judgment" was given by the choir, assisted by the following soloists: Master Willie Gammage, Master James McBean, Mr. A. Kenningham, and Mr. G. Stubbs, under the able direction of Mr. A. H. Gibbons, the organist of the church.

Chorlton-cum-Hardy (Manchester).—On the 14th ult., at the Macfadyen Memorial Congregational Church, Mendelssohn's "Hymn of Praise" was sung by the choir and Choral Society. The soloists were Madame Lizzie Burgess and Mr. G. A. Seebohm. Both the principals, as well as the chorus, gave an excellent rendering of the work. Mr. James Haley (of the Hallé orchestra) played a violin solo in the second part. Mr. G. F. Walter, organist and choirmaster of the church, conducted.

Dover.—The Dover Choral Union gave a specially interesting concert in the Town Hall, on the 7th ult.—interesting from the fact that a new cantata, composed by the popular conductor of the Society, Mr. H. J. Taylor, was performed for the first time. The title of the new work is "The Last Supper," which received an admirable rendering by band and chorus alike. The soloists were Miss Agnes Nicholls, Miss Daisy Boyton, and Mr. Iver McKay. The concert began and ended with Mendelssohn's "Hear my Prayer" and "Hymn of Praise" respectively. Mr. H. J. Taylor, who conducted with conspicuous ability, received a perfect ovation at the conclusion of the performance of his new cantata.

Durban.—Mr. George C. Macfarlane gave a vocal and instrumental concert in the Town Hall, on November 19, of which the chief features were a Suite de Ballet by Mr. Charles Hoby (performed for the first time in its entirety and conducted by the composer) and Edward German's "Henry VIII." Dances. The concert-giver contributed some tenor songs, and Mr. R. Houston Macdonald, the Borough organist, contributed an organ solo. Mr. Hoby and Mr. J. F. Proudman were the accompanists.

Eastbourne.—Under the able baton of Mr. Stephen Sangster, a successful performance of Handel's "The Messiah" was given on the 15th ult., in the Devonshire Park Pavilion, by the Musical Society, with orchestral accompaniment. The solos were sung by Miss Louise Burns, Miss Minnie Chamberlain, Mr. Wills Page, and Mr. Felix Hotchkiss.

Foots Cray.—The members of the Foots Cray Choral and Orchestral Society gave a successful performance of Cowen's "St. John's Eve," on the 15th ult., under the conductorship of Mr. James H. Stevens. The solos were ably sustained by Miss Alice M. Langley, Miss Margaret Francis, Mr. Bert Pearce, and Mr. Richard Langley. The tenor solo and tenor and soprano duet were well received, as were also several of the choruses. Both chorus and orchestra (led by Mr. B. Mills Francis) acquitted themselves admirably.

Gloucester.—On the 19th ult. the Choral Society performed Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast" with much success; the performance reflecting great credit on the conductor, Mr. A. Herbert Brewer. Mr. Iver McKay did full justice to the beautiful tenor love song.

Gravesend.—Beethoven's "The Ruins of Athens" in its new form was given by the Gravesend and Milton Choral Association on November 30, at the Public Hall, under the able conductorship of Mr. C. R. Green, Miss Maggie Davies and Mr. Dan Price being the soloists. The rendering of the work by the band (led by Mr. W. Frye Parker) and chorus was exceptionally good, and the popularity of Beethoven's characteristic music was fully maintained.

Grimsby.—The popularity of Mr. J. F. Barnett's cantata "The Ancient Mariner" was further demonstrated at its performance in the Town Hall, on the 6th ult., by the Grimsby and District Philharmonic Society. The solos were admirably rendered by Miss Ethel M. Wood, Miss Isa Frood, Mr. Walter Driver, and Mr. William Riley. A specially engaged professional orchestra and chorus (100 performers) did full justice to Mr. Barnett's dramatic music. Mr. Walter Porter again proved himself to be the right man in the right place as conductor.

Hastings.—Two interesting musical events took place in All Saints' Church on the 14th ult. In the afternoon an organ recital was given, at which Miss Abram, Miss Innocent, Mr. D'Arcy Clayton, and Mr. Arthur Walenn sang with much acceptance, and Dr. Abram, the well-known organist of the church, played five organ solos with all possible effect. In the evening Gounod's "Redemption" received an excellent rendering by the members of the Choral Union, assisted by the above-named vocalists, with the addition of Miss Sybil Innocent. Mr. Percy Kennard presided at the organ, and Dr. Abram conducted with the wisdom that comes from experience and musicianly equipment.

High Wycombe.—The Wycombe Choral Association, with Miss Louise Burns, Miss Florence Croft, Mr. Reginald Brophy, and Mr. Edward Jackson as soloists, rendered Spohr's "Last Judgment" with admirable effect at the Central Hall on the 5th ult. The chorus, especially in the *pianissimo* passages, was perfectly under the control of its skilful conductor, Mr. J. G. Wrigley.

Ilford.—The Vocal Society and Orchestral Union gave Bridge's "Rock of Ages," Mendelssohn's "Hear my prayer," and Spohr's "Last Judgment" on the 1st ult. Mr. Henry Riding was the organist and Mr. A. Storr conducted.

Kettering.—At the dedication festival of St. Andrew's Church, on November 30, an orchestra of strings was used with the organ. The Canticles were sung to Stanford in A and the anthem was Beethoven's Hallelujah chorus from the "Mount of Olives." After the service selections were played from the works of Handel, Smart, and Mackenzie, under the direction of Mr. A. H. Essam, organist and choirmaster of the church.

Leek. — The eighty-ninth concert of the Amateur Musical Society was given in the Town Hall on the 12th ult. Handel's popular oratorio "Judas Maccabæus" was chosen for performance, and it received an adequate rendering by the band and chorus of the Society. The soloists were Miss Rosa Travis, Miss Annie Sumerling, Mr. Edward Kemp, and Mr. S. Heath. Mr. J. Matthews, of Liverpool, led the orchestra, and Mr. W. H. Eaton presided at the organ. Mr. James Gwynne conducted with his usual alertness and skill.

Loughton.—Lloyd's "Hero and Leander" and a selection of operatic choruses by Wagner and Gounod were very well given by the Loughton Choral Society, in the Public Hall, on the 5th ult., with Mr. H. Riding as conductor.

Madeley.—"The Messiah" was most successfully given in the Anstice Memorial Institute, on the 20th ult. The soloists were Miss Maude Ballard (soprano), Miss Marian Blinkhorn (contralto), Mr. W. Anstice (tenor), and Mr. W. J. Ineson (bass). Mr. James Smart conducted an admirable performance of Handel's familiar masterpiece.

Monmouth. — A successful performance of Cowen's "Sleeping Beauty" was given in the Rolls Hall, on the 15th ult., by the Monmouthshire Musical Society, under the able conductorship of Mr. G. Renecle. The soloists were Miss Lindsay Watson (Edinburgh), Miss F. Evans (Hereford), Mr. Geo. Banks (Hereford Cathedral), and Mr. J. Edmonde. The accompaniments were rendered by a string band, the wind parts being played on the organ by Mr. C. H. Payne and the harp part on the pianoforte by Miss Enid Payne. The violinist in the second part of the concert was Miss Noverre, who played Wieniawski's "Légende."

Newport (Mon.). — An admirable performance of Handel's "Messiah" was given in the Temperance Hall, on the 15th ult., by the Gwent Choir, with full orchestral and organ accompaniment. The soloists were Miss Nellie Jones, Miss Mabel James, Mr. E. T. Morgan, and Mr. J. Doll. The choir sang with spirit and precision and produced a fine body of tone. Mrs. Alfred Morris was an able conductor.

Reading.—The Reading Philharmonic Society gave a fine performance of Gounod's "Redemption" in the Large Town Hall, on the 6th ult. The soloists were Miss Stella Maris, Miss Ethel Bevans, Mr. Iver McKay, and Mr. Franklin Clive, all of whom acquitted themselves with distinction. The chorus sang throughout with great expression, and the rendering of the whole work reflected the highest credit on the able and veteran conductor of the Society, Mr. W. H. Strickland. Mr. A. F. Rippon was leader of the band and Mr. W. D. Boseley was an efficient organist.

St. Albans.—The St. Albans Oratorio Society gave its first performance of the season on the 6th ult. The choral works were Schubert's "Song of Miriam" and Stanford's "Phaudrig Crohoore," and the instrumental numbers included Mozart's G minor Symphony and "Figaro" Overture, and, of special interest, an admirable festival overture by Mr. W. H. Speer, the excellent conductor of the Society. The last-named work was composed for the Bournemouth Symphony concerts. The soloist was Madame Bertha Rossow, who sang with much acceptance.

ST. HELENS.—The St. Helens Choral Society opened its season on November 21 by a choral and orchestral concert, when the principal choral features were Sir Frederick Bridge's "Flag of England" and Mendelssohn's *Finale* to "Loreley." The soprano solos in both works were well sung by Miss Alice Esty. The band and chorus, numbering 140 performers, under the skilful conductorship of Mr. J. T. Elliott, proved to be most capable and effective.

SIDCUP.—The Musical Society gave a very creditable performance of Handel's "Saul," in the Public Hall, on the 12th ult. The choruses in Handel's fine work were sung with the greatest precision and intelligence. The solos were in the safe keeping of Madame Ada Paterson, Miss Marion Blinkhorn, Mr. William Fell, and Mr. Frank Wilson. Mr. Newlandsmith was the leader of the orchestra, and Mr. A. E. Butterworth conducted with conspicuous ability.

THORNHILL LEES (DEWSBURY).—Stainer's popular cantata "The Daughter of Jairus" was excellently performed by the Choral Society, in the Memorial Schools, on November 29, by an orchestra and chorus of fifty performers. The soloists were Madame Barter, Mr. Henry Norbury, and Mr. Fred. Hirst. Mr. J. R. Kilner conducted with marked efficiency. The Rev. W. J. Holloway accompanied.

WALSALL.—The Philharmonic Union gave its first concert of the season in the Temperance Hall, on the 12th ult., with Miss Kate Cove, Miss Marguerite Gell, Mr. Charles Ellison, and Mr. Robert Carter as principals, and a band and chorus of 150 performers. The works performed were Cowen's "Sleeping Beauty" and "Ode to the Passions," both of which were admirably rendered and much appreciated by a large audience. Special mention must be made of the brilliant pianoforte playing of Miss Florence Gittings in Chopin's Pianoforte Concerto in E minor, whereby this gifted young lady received an enthusiastic recall. Mr. Amos Keay, who conducted, through the unfortunate illness of the Society's conductor, Dr. Swinnerton Heap, proved himself to be an excellent substitute.

WIMBORNE.—The annual performance of Spohr's "Last Judgment" took place in Wimborne Minster on the 14th ult. The solos were sung by Mr. Haydn, of Salisbury Cathedral, Messrs. G. F. Score and A. Wareham, of Wimborne Minster, and Master J. McBean, of Holy Trinity Church, Wandsworth. The work, accompanied by strings, wood-wind, drums, and organ, was conducted by Mr. J. Edis Tidnam, organist of the Minster.

WORCESTER.—The first concert of the season of the Worcester Musical Society took place in the Public Hall, on the 13th ult., when Spohr's "God, Thou art great," and Elgar's "Banner of St. George" (the latter for the first time in Worcester) were admirably performed by a band and chorus of 120 performers. The soloists were Miss Laura Taylor, Miss Spackman, Mr. Henry Peacey, and the Rev. A. L. E. Griffiths. In the "Banner of St. George" band and chorus literally came off with flying colours, and Mr. W. Mann Dyson, the excellent conductor of the Society, had every reason to be proud of the forces under his control. The programme also included Gounod's "Judex" ("Mors et Vita") and Wolstenholme's Intermezzo for orchestra, entitled "Phantasy." Mr. W. H. Dyson was the leader of the orchestra and Mr. W. C. Box presided at the organ.

ORGAN APPOINTMENTS.—Mr. Howard Moss, Organist and Choirmaster to Gravesend Parish Church.—Mr. R. H. Whall, Organist and Choirmaster to the Parish Church, Chepstow.—Mr. Raymond Bennett, Organist and Choirmaster to St. John's, Angel Town, Brixton.—Mr. Kenneth G. Burns, Organist and Director of the Choir to Christ Church, Beckenham.—Mr. Matthew Dunn, Organist and Choirmaster to the Church of St. John the Baptist, Kingston Vale.—Mr. C. Luther Martin, Organist and Director of Music at Bath College.

CHOIR APPOINTMENTS.—Mr. Harry Elliott (Bass), to Peterborough Cathedral.—Mr. F. Horace Robinson (Tenor), to Christ Church, Blackfriars Road.—Mr. Lewis S. G. Hayward (Alto), to Christ Church, Norwood.

ANSWERS TO CORRESPONDENTS.

BARITONE.—(1) *We think you are wrong in your reference. It was in regard to the registration of Bach's "Schmücke dich, O liebe Seele," that Mendelssohn wrote, and not as to his own organ sonatas. See the letter, dated "Munich, October 6, 1831," in Mendelssohn's "Letters from Italy and Switzerland," p.* 289, *et seq.* (2) *The dot is probably omitted after the crotchet in your copy of Mendelssohn's Rondo Capriccioso (Op.* 14), *hence your difficulty. Hans von Bülow, in his edition of the work (his interesting preface is well worth perusal), gives the rate* ♩. = 96 (100), *but he himself would probably have played it faster.*

L. P.—*The statement that the Maccabean Hymn (sung at the recent Jewish military service at the Central Synagogue) was by Mendelssohn is an error of the newspaper reporter, as it was sung as usual to its traditional tune. The Maccabean Hymn is a hymn in honour of the success of the Maccabees, and is always sung at the Maccabean Festival (Chanucah). We hope to refer to the matter more fully in our next issue, from information supplied by one of the best authorities on the subject.*

J. C.—"*The Shepherd's song*" (*Hirtenleid*) *was originally written by Mendelssohn as a solo. The autograph is dated* "*April* 20, 1839," *and it was published as No.* 2 *of Op.* 57. *In the summer of the same year—MS. dated* "14 *June,* 1839"—*he arranged it as a four-part song. It was not, however, published in that form during his lifetime. It appeared as No.* 3 *of Op.* 88, *the seventeenth of the Posthumous works.*

A. O. B.—*For pieces for small orchestra suitable for performance at an amateur dramatic entertainment, you will find the following suitable:—"Marjorie" Gavotte, John E. West; "Henry VIII." Dances, Edward German; Gavotte, Sir G. J. Elvey; Four English Dances, F. H. Cowen; "Westwood" Gavotte, Battison Haynes.*

PIANIST.—*Mendelssohn's Violin Concerto may be played at the following rates of speed:—First movement,* 𝅗𝅥 = 120; *second movement,* ♪ = 96; *last movement,* 𝅗𝅥 = 100.

H. G.—*The tune "St. Raphael," by Dr. E. J. Hopkins, can be sung to the hymn "Lo! He comes with clouds descending," without any repetition of the fifth (short) line.*

J. H.—*You would probably obtain a copy of the service book by writing to Dr. G. J. Bennett,* 7, *Eastgate, Lincoln, and enclosing thirteen stamps.*

H. W.—*We cannot give the names of "good coaches." Write to the Registrar, Victoria University, Manchester.*

AVELINA.—*The second subject really begins at bar* 17. *The sonata is somewhat of the Fantasia species.*

⁂ *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

HUNTLEY, G. F.—"Puss-in-Boots." A Humorous Operetta. For Boys. In Two Scenes. The words written by Louis B. Tisdale. 2s. Tonic Sol-fa, 9d. Book of words, 12s. 6d. per 100.

LOWE, C. EGERTON—"Little Bo-Peep." A Fairy Operetta. For Children. The words written by Constance M. Lowe. 1s. Tonic Sol-fa, 4d. Book of words, 12s. 6d. per 100.

STOCKER, STEFAN—"Song of the Fates" ("Gesang der Parzen"). For Chorus and Orchestra. Poem by Goethe. The English translation by Rev. J. Troutbeck, D.D. 1s.

WAREING, HERBERT W.—"The Court of Queen Summergold." A Fairy Operetta. For Children. The words by Isa J. Postgate. Book of words, 12s. 6d. per 100.

WENDT, THEOPHIL—Trois Valses de Salon. Pour Piano. No. 1. Valse en Fa Dièse Mineur. No. 2. Valse Gracieuse. No. 3. Valse Dansante. 1s. 6d. each.

COLERIDGE-TAYLOR, S.—"Hiawatha's Wedding-Feast." A Cantata. For Tenor Solo, Chorus, and Orchestra. The words written by H. W. Longfellow. Book of words, 5s. per 100.

THE SCHOOL MUSIC REVIEW. No. 79. Contains the following Music in both Notations: "Christmas Bells." Unison Song. By Niels W. Gade. "A Christmas Song." Soli and Two-part Chorus. By Thomas Facer. "Joy and Temperance." Round for Three Voices. By A. E. Wilshire. "Little Jack Horner." Round for Three Voices. By A. E. Wilshire. 1½d.

NOVELLO'S SCHOOL SONGS.—Edited by W. G. McNaught. Published in two forms. *A*. Voice Parts, in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo size; *B*. Voice Parts only in Tonic Sol-fa Notation. *A*. *B*.

No. 572. Cries of London. Action Song.
Percy Jackman 2d. —

FIELD, J. T.—Te Deum laudamus and Benedictus (Chant Form). (No. 408. Novello's Parish Choir Book.) 4d.

FOSTER, MYLES B.—(in C). No. 37. Short Settings of the Office for the Holy Communion (including Benedictus and Agnus Dei). For Parochial and General use. 1s.

HIGGS, H. M.—(in A). Magnificat and Nunc dimittis. (No. 398. Novello's Parish Choir Book.) 4d.

LEWIS, J. H.—Te Deum laudamus (Chantwise). 3d.

HAYNES, BATTISON—(in G). Magnificat and Nunc dimittis. (No. 406. Novello's Parish Choir Book). 4d.

MARTIN, WILLIAM G.—Benedicite, omnia Opera. 2d.

SOMERVELL, ARTHUR—(in F). Magnificat and Nunc dimittis. (No. 394. Novello's Parish Choir Book.) 4d.

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WILLIAMS, C. LEE—(in C). Magnificat and Nunc dimittis. (No. 407. Novello's Parish Choir Book.) 6d.

WOOD, CHARLES—(in D). Magnificat and Nunc dimittis. (No. 391. Novello's Parish Choir Book.) 4d.

WRIGLEY, G. F.—Benedicite, omnia Opera (Set to a Quadruple Chant). (No. 387. Novello's Parish Choir Book.) 1½d.

ALDERSON, MONTAGUE F.—"Rend your heart." Full Anthem. For s.a.t.b. 2d.

KNIGHT, RICHARD—"There were shepherds." Anthem. For Christmas. 3d.

MOULD, W. T. C.—"Jesus, Lord, my blest Redeemer." A Christmas Carol. The words written by Rev. J. W. W. Moeran. 1d.

PUGHE-EVANS, D.—"Oleuni mwyn" ("Lead, kindly Light"). (H. A. & M., No. 236.) Gwedi ei threfnu Fel Anthem gan John E. West. Y geiriau wedi eu cyfieithu gan y Parch. T. Levi, Aberystwyth, ac wedi eu haddasu gan Canon Williams, Caerfyrddin. (Rhif 53. Anthemau Novello.) Pris 3c.

GOSS, J.—Emyn ar gyfer nadolig. (Christmas Hymn.) 1d.

DAVIES, H. WALFORD—"The Blessed Birth." An Unaccompanied Carol. For Church Use at Christmas or Epiphany. Words by George Wither. 2d.

STEVENS, A. H.—Vesper Hymn (At close of Evensong). On card. 1½d.

HOPKINS, HARRY P.—"A Tragedy." Mixed Chorus. For s.a.t.b. and Orchestra. The words translated from the German of Heine. 3d.

BANTOCK, GRANVILLE—"Marching along." (Cavalier Tunes, No. 1.) Four-part Song. For Men's Voices. t.t.b.b. The words written by Robert Browning. (No. 320. *The Orpheus*.) 3d.

——"Give a rouse." (Cavalier Tunes, No. 2.) Four-part Song. For Men's Voices. t.t.b.b. The words written by Robert Browning. (No. 321. *The Orpheus*.) 3d.

DURING THE LAST MONTH—*continued*.

BANTOCK, GRANVILLE—"Boot and Saddle." (Cavalier Tunes, No. 3.) Four-part Song. For Men's Voices. t.t.b.b. The words written by Robert Browning. (No. 322. *The Orpheus*.) 3d.

WILLIAMS, C. LEE—"My true love hath my heart." A Ditty. For Men's Voices. t.t.b.b. The words written by Sir Philip Sidney (1554-1586). (No. 313. *The Orpheus*.) 2d.

DAVENPORT, NATALIE—"Baby-Bye." Two-part Song. For Female Voices. (No. 111. Novello's Octavo Edition of Two-part Songs for Female Voices.) 2d.

DIX, LEOPOLD—"Let Erin remember the days of old." Four-part Song. The words written by T. Moore. (No. 811. Novello's Part-Song Book.) 2d.

NAYLOR, E. W.—"The merry bells of Yule." Part-Song. For s.a.t.b. The words written by Alfred, Lord Tennyson. (No. 813. Novello's Part-Song Book.) 4d.

RICHARDS, BRINLEY—"Let the hills resound." Four-part Song. The words written by L. H. F. Du Terreaux. (No. 815. Novello's Part-Song Book.) 4d.

WOOD, CHARLES—"The Countryman." A Four-part Song. For s.a.t.b. The words Anonymous (1588). (No. 800. Novello's Part-Song Book.) 3d.

SULLIVAN, A.—Choral Epilogue, "God sent His messenger, the rain" ("The Golden Legend"). (No. 778. Novello's Octavo Choruses.) 4d.

COLERIDGE-TAYLOR, S.—"Onaway! awake, beloved!" Tenor Song. From the Cantata "Hiawatha's Wedding-Feast." The verse written by Longfellow. 2s.

NEEDHAM, ALICIA ADÉLAÏDE—"Lang-syne." Scotch Song. The words by Alexander Anderson. 2s.

—— "Far from my heavenly home." Sacred Song. For a Medium Voice. The words written by Henry Francis Lyte. 2s.

TAGGART, LOUIS—"Dream Singing." Song. For Soprano or Tenor. The words written by Frances Ridley Havergal. 2s.

THACKWRAY, CHARLES—"A Love Song." For Contralto or Baritone. The words written by Meta Crowe. 2s.

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"Hiawatha's Wedding-Feast."—"The solo, 'Onaway! Awake, beloved!' was very finely rendered last evening by Mr. Brearley, who took and sustained the high B flat with ease."—*Leeds Mercury*, January 6, 1899.

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ISLE OF WIGHT COUNTY PRESS,
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Musical Examination (Clergy).—Pass: Rev. Thomas Francis Forth, B.A. (Oxon.).

Number of Candidates, 246. Total number of Passes, 92.

Examiners.—G. E. Bambridge, F.T.C.L.; Francesco Berger; Henry R. Bird, F.T.C.L.; W. Creser, Mus.D.; A. E Drinkwater, M.A.; John Dunn; Myles Birket Foster, F.T.C.L.; Alfred Gilbert, F.T.C.L.; A. J. Greenish, Mus.D.; Professor James Higgs, Mus.B; Rev. H. G. Bonavia Hunt, Mus.D.; Haydn Keeton, Mus.D.; H. Walmsley Little, Mus.D.; F. G. Mitford Ogbourne; C. W. Pearce, Mus.D.; Professor J. Gordon Saunders, Mus.D.; Rev. John Troutbeck, D.D.; Professor E. H. Turpin, Mus.D.; A. H. Walker, B.A., Mus.D.; and Wallace Wells.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1899.

GEORGE RISELEY.

Bristol bred and born is the alliterative birthright of the subject of this biographical sketch. George Riseley first saw the light in the city of the West on August 28, 1845. The family consisted of a nonet—three girls and half-a-dozen boys. A remarkable and probably unique circumstance is that all the six boys were choristers of the Cathedral—in fact, the choir of Bristol bristled with rising Riseleys! Thomas, the eldest, after being assistant at Bristol, became organist of Calcutta Cathedral; he subsequently returned to England and, previous to his death at Kensington, was organist of Cheltenham College; John, the second boy, was organist of St. John's Church, Bristol.

George, the fourth of the Riseley boys, entered the choir of Bristol Cathedral in 1852. He was then seven years old, and thus early he began that long connection with the Cathedral of his native city, as chorister, assistant-organist, and organist, which was severed only last year—a period extending to upwards of forty-six years. When his voice broke, a commercial career was proposed for the boy, as it was not thought desirable that two brothers should follow the profession of music in the same city. However, after the departure of his brother Thomas for India, George in 1862 was articled to John Davis Corfe, who was organist of Bristol Cathedral for fifty-one years. Corfe was a good all-round musician and an excellent accompanist. Though naturally of the old school and of the pre-C organ period, he tried to keep himself abreast of the times, and, to this end, he had a set of C pedals attached to his pianoforte. He was always exceedingly kind to Riseley and not a little proud of his pupil. He would frequently attend the recitals in the Colston Hall, and at his death in 1876 he bequeathed to George Riseley the sum of £100.

Riseley's master, the Bristol Corfe, was a brother of Dr. Corfe, organist of Christ Church, Oxford, the "Corfe-mixture" member of that cathedralesque family. Riseley often played at Oxford for Dr. "Corfe-mixture" Corfe when that worthy was taking his long walks, the organ being then on the floor of the Cathedral. And in this connection it is interesting to record that one of Mr. Riseley's pupils, Dr. Basil Harwood, is now organist of Christ Church Cathedral.[*]

EARLY STUDIES.

As he did not begin the serious study of music until he was seventeen, Riseley had a great deal of leeway to make up, especially in regard to pianoforte and organ technique. He, therefore, unknown to Corfe, spent a month's holiday in London in taking organ lessons from George Cooper, who numbered amongst his pupils Sir John Stainer and Sir Walter Parratt. He worked through Bach and Mendelssohn with Cooper, and well remembers how the congregation at St. Sepulchre's, Holborn, would begin to assemble *after* the sermon, in order to hear Cooper's masterly performances in the way of going-out, or—as it proved to be—coming-in voluntaries. He also took lessons in theory from Dr. Steggall, who, by the way, also taught Sir John Stainer.

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[*] "Being a musician of the old type, Dr. Corfe rarely changed his stops during the Psalms. Ouseley and his young friends got so accustomed to one particular quality of tone that they named it the Corfe-mixture. Ouseley knew that Dr. Corfe always at the close of one service prepared his stops for the giving out of the chant at the next. Moreover, Dr. Corfe was fond of long walks, and made a point of rushing into the organ-loft just in time to place his hands on the keys. This offered a temptation to the undergraduates which was irresistible. Watching Corfe safely out of the Cathedral one morning, Ouseley put in all the pre-arranged stops, and then drew on each manual the most horrible and startling combination he could think of. When evening service commenced, Ouseley and his friends stood behind a pillar to hear the effect. Sure enough, just as the Psalms approached, Dr. Corfe hurried in and placed his hands on the keys. Everybody in the church gave a start, *except Dr. Corfe himself*, who placidly held down the chord while he one by one put in the objectionable registers, and gradually drawing his usual stops once more reverted to the inevitable Corfe-mixture."—Sir John Stainer on "The character and influence of the late Sir Frederick Ouseley." (*Musical Association Proceedings*, Session xvi., p. 32.)

During the period of his assistant-organistship at the Cathedral, Riseley was successively organist of St. John's, Bristol (following his brother in the appointment); St. Mary Magdalene, Stoke Bishop; and All Saints', Clifton. In 1876, upon the death of his old master, Corfe, he was appointed organist of Bristol Cathedral, from which post he has recently retired with a pension.

One serious difficulty that the organist had to contend with was the very inadequate instruments at his disposal. At his first church, St. John's, the organ had only an octave and a half of pedals. These were of brass and used to cut the player's boots "all to pieces." To show how much even the present Cathedral organ is behind the times, it will hardly be credited that the manual compass is G to G and the pedals C to F, that it has a short swell, and only three stops on the pedal!

DR. S. S. WESLEY ON CATHEDRAL ORGANS.

In 1861 the organ was removed from the screen to its present position on the North side of the Choir, and in this connection it may be interesting to give a hitherto unpublished letter from Dr. Samuel Sebastian Wesley on the subject of the positions of organs in Cathedrals. It should be added that the Dean and Chapter of Bristol had first asked the advice of Ouseley and then of Wesley, who, some years later, while organist of Gloucester Cathedral, visited Bristol and accompanied his Service in E and his anthem "The Wilderness."

Here is Dr. Wesley's characteristic epistle:—

Winchester,
Nov. 11, 1858.

Sir,

I trust you will pardon me if I submit that, having a great deal to do for a miserably small stipend, as organist of a Cathedral, I always pass unnoticed letters addressed to me as organist, and requiring my opinion on professional subjects without enclosing me a fee proportionate to the importance of the subject in question. Your inquiry suggests another objection. It is not sent merely to me—I believe—but is also addressed to such organists as have organs placed at the side, and therefore my opinion would rank beside that of such Professors as the organists of Canterbury and Durham, and I am sure I don't belong to that class of musician. Another objection I feel to giving my opinion on the subject you name is its great importance, as I might do harm. I might inform you that I think it very wrong to place an organ at the side of the Cathedral Choir, as all balance in Antiphony is lost; and, also, as the organ is almost useless for every object when its powers are wanted in the Nave, the sound being diffused most unevenly or ineffectively as regards many places, and wrong, also, because the singers on one of the sides may hear it less well than those at the other, and all these are serious objections to placing an organ *at the side*. But if my opinion might lead to the great ugly case of a bad Cathedral organ being built up to the destruction of all architectural effect and that in some instance where the singing and the music sung were so bad as to call for their removal altogether, I should be sorry to give any advice at all. I certainly cannot imagine any case where it might be well to put an organ on one side of a Cathedral Choir.

At Bristol I was much struck by the state of the Cathedral. However beautiful the architecture, there seemed less accommodation for the people than in any Cathedral I was ever in, and this the more impressed me as Bristol is probably the most important of all Cathedral cities excepting London. I should not have thought it possible that a Cathedral so apparently neglected could have been found anywhere. This I should not presume to mention were it not that I also thought that the Cathedral, if reformed, might present an almost unrivalled opportunity for effect, as far as music was concerned, and this is no small a matter *now* for the increase of taste, and knowledge of the subject, is surprising. If a desire existed at Bristol to make music of great importance, the great thing to do would be to reconstruct the West end of the building. Not to build a Nave, but to render the West end a vast apse for the reception of an Organ, &c., and to use all the vacant space for choir and congregational purposes, the present Choir screen and organ being removed.

But if this were quite out of the question, I feel sure that the next best thing to do would be to keep the organ where it now is; but whether it might be right to retain the present organ and its case, and not have everything new, and much more beautiful, I cannot say; or whether it might not be well to alter the Choir screen and make it, more or less, the case of the organ I know not. The Choir screen might be *the organ*, the entrance to the Choir being through the organ. This idea, I believe, arose with myself, and for our new organ here, I procured a design from the eminent Cockerell who said the thing, if carried out liberally, would [be] the finest novelty possible. His design was by no means completed, but the drawing made by an artist is quite at your service if you would like to see it. To do much in such a matter demands very high genius in an architect, and where to find a pure talent fit for the task I do not know, but I should uncommonly like to be joined to such a man in carrying out a work of the kind. I fear that any attempt to use the whole of Bristol Cathedral for congregational objects must entail a great outlay and that nothing could be well done, as regards connecting the Choir, and other parts, and keeping the organ in its only suitable place, the centre, without it. The organ might stand on an arch.

It was thought here that the public would give nothing towards a new organ, but we raised—in all—£2300, but the Dean and Chapter gave £500. Bristol could raise any amount for Cathedral objects and would be proud to be asked, I feel sure. There is a great love of a Cathedral abroad in the public mind, and any improvement could be effected *anywhere I* believe. The music too, at Bristol, was much better performed than I am accustomed to hear it in Cathedrals, and this would favour any effort in support of choral matters, no doubt. I fear I have taken a great liberty in thus expressing my random thoughts on your Cathedral. I can now better refer to your inquiry and give the brief reply you alone desired to have.

I am of opinion that great injury arises at this Cathedral as to the diffusion of the organ's sound and its support of the choral singing, and also as to the effect of my accompaniment, on every occasion when the organ is used, from the instrument being placed at the side of the Choir. The effect of the organ is so different in various places, from this cause, that I cannot adapt my accompaniment to the powers of the singer properly. I am too loud here, and too soft there. The organ's quality is lost in some situations, and, as regards the antiphonal singing, the effect is greatly marred; which would be a point of great moment were the music of this class not usually very feeble indeed in its merit as compositions *in England*. The Italians used Antiphony with great effect. At *Leeds*, the organ was at the *side* and I had abundant opportunity of testing the effects of this situation.

I have asked TRUE judges their opinion of the effect at Canterbury and Durham, and their reply was just what I expected but what I had not heard from others, that is, strongly unfavourable—and people who were usually in raptures with what they knew nothing about I found made no objection, but the reverse.

The late organ-builder, Bishop, moved the Durham organ to the side, and he being a conscientious, clever man, I asked him how he could be induced to take so shameful a step. He laughed and said he should like to move many more to the side, as the time would soon come at which they would all be moved back again.

The truth of the matter is, the architects speak their minds and the Musicians keep silence. The latter are of a rather low class as regards the church. The stipends being too small to attract eminent men.

I do not believe that the *really* first-rate architects desire to throw the whole space open. Cockerell said it was not intended in our English Cathedrals. The architecture shews this. A high rood-loft separated the Choir from the Nave, and *he* preferred the surprise and pleasure of a *new* view when he entered the Choir. The length, too, in proportion to the height becomes disproportioned by an uninterrupted vista. Height is destroyed. We feel this at Winchester particularly, the effect being that of looking through a railway tunnel or a gun-barrel. Bristol would be free from this, having no Nave.

How far a correct knowledge of all circumstances at Bristol might alter my views I cannot say. I have only seen the Cathedral once and that during the service hour. The subject is one of great interest, much depends on what is done, and no step should be taken without the first architects and organists being consulted, perhaps.

Your most obedient Servant,
S. S. Wesley.

In connection with the above letter it is very interesting to note how generally Dr. Wesley's opinion upon the position of the organ is shared by our present Cathedral organists. In 1892, when the interior of Bristol Cathedral was being re-arranged by the late Mr. Pearson and the position of the organ was under discussion, Mr. Riseley solicited the opinions and experiences of all the Cathedral organists, who, with only two exceptions (and they were not very strong ones), were entirely in favour of the organ being placed on the screen. Later on, an eminent architect proposed the removal of the organ from the screen into a "tomb chamber" of another of our Western Cathedrals, but the Dean and Chapter asked Riseley to allow them to see his correspondence on the matter, and, to the great joy of the organist, it was decided that the instrument should remain on the screen.

ORGAN RECITAL WORK.

We may now turn from the purely church side of Mr. Riseley's work in Bristol and refer to that phase of his career which has brought him so much distinction—his organ performances. The circumstances that led to his becoming an eminent recital-player are curious and interesting. In his early days organ music other than that purely sacred was unknown in Bristol, as all the instruments were in the churches. The new school of organ playing had not found its way to the city on the Avon. Riseley was its pioneer.

The Colston Hall was then without an organ of any kind. Most of the concert-giving in Bristol was in the hands of Mr. Philip John Smith, a musicseller, who hired a two-manual organ (by Bryceson) for the Colston Hall for the use of the Philharmonic Society. This was in 1869. Mr. Smith engaged Riseley to give a series of organ recitals on Saturday evenings throughout the season. The young organist worked tremendously hard at his technique, especially on the pianoforte, and he possesses an interesting memento of his early years of hard work in the keys of his first pianoforte, of which the ivory is in many cases worn right through to the wood. The organ in the hall, with its limited resources of only two manuals, needed very skilful manipulation to produce any effect in operatic overtures and similar compositions—such compositions being absolutely necessary for lightening the programmes to suit popular audiences. Riseley doggedly determined not to be beaten. He played everything, and spent nearly all the money he received for the recitals in paying the blower! Success attended his efforts, and in proof thereof the following notice of one of his earliest recitals appeared in the *Western Daily Press* (Bristol) of October 18, 1869:—

> The programme included selections from Handel, Beethoven, Hesse, Haydn, Bach, Rossini, and Sir Michael Costa, and was arranged judiciously with a view to produce the antithetical effect which is so often overlooked in preparing programmes. The performance, judging by the applause, which rose even to the encore pitch, appeared to give great satisfaction and to afford a real enjoyment to the audience, which was a numerous one. Very probably many persons present were surprised to learn something of the capacity of the organ. What the majority of the public know of the organ is, as a rule, what they hear in the place of worship they attend; and as in many instances they hear it only as an accompaniment and played by an inferior performer, they have little idea of its vast capacity, its infinite variety, its tremendous power, its extreme delicacy. When they hear it well played for the first time they are astonished at the massiveness of the volume of sound and its almost vocal power of interpreting the highest class of music. To introduce such an instrument into a city for public performances is to supply a new and pure source of enjoyment which must have many appreciators. These recitals deserve and will obtain support.

COLSTON HALL RECITALS.

The directors of the Colston Hall, seeing how successful the recitals had become, decided to have an organ of their own and one more worthy of the building named after one of Bristol's most distinguished citizens. Father Willis was therefore engaged to erect a four-manual instrument at a cost of £2,500. As a matter of fact, Sir (then Mr.) W. H. Wills, who was one of the directors and still is, bought the organ, which was opened by Mr. W. T. Best in October, 1870. Riseley was appointed organist, and thenceforth, till the destruction of the building by fire last September, he has continued, week by week, to delight numberless Bristolians by his fine performances. These results were, however, not attained without sheer hard work and indomitable perseverance. After a day's teaching, and playing at two Cathedral services, Riseley would make his way to the Colston Hall, let himself in by his private key, turn on the water—the instrument being blown by "hydraulic water," to use the language of a Canterbury verger—and practise away from eight p.m. till three o'clock in the morning! "I was never without a full score in my hand," he says. "I used to mark the instrumentation most carefully, so as to bring out, as nearly as I could, the orchestral colouring. But I could not have obtained these effects if it had not been for Willis's buttons. Although I played much orchestral music, I never neglected pure organ music. And then I had to accompany many oratorio performances, given by the Festival Choral Society, entirely on the organ. The intimate knowledge of orchestral scores that I was obliged to acquire for this and my recital purposes have been most invaluable to me." Whatever work Mr. Riseley has undertaken to do he has never failed to "put his back into it." When he gave eight organ recitals at the Albert Hall during the Exhibition of 1885, he started practising at 5.30 a.m., "like a workman," he says, and, we may add, much more industriously. An interesting feature of his work at the Colston Hall was the special Sunday afternoon and evening services for the people held in the great building. On these occasions he played three organ solos and accompanied the congregation in four hymns. There was no choir, but he was able not only to control the great mass of voices, but to suggest the natural expression of the words. A magnificent tuba of Willis's was used with fine effect on these occasions. "Rough youths from the street were intensely interested in my performances," he says, "and in the whole service. They used to sit round the organ stool and would frequently ask for some favourite piece to be included in the next programme. During one of my holidays in Scotland a railway porter, addressing me by name, offered to carry my bag. When I asked him how he knew me, he replied, 'Colston Hall, sir, on Sundays.'"

In 1889 Mr. Riseley was honoured by a request from the Danish Ambassador to give an organ recital in the private chapel of Luton Hoo, Bedfordshire, in the presence of T.R.H. the Prince and Princess of Wales, the Duke of York, and many others.

BRISTOL ROYAL ORPHEUS GLEE SOCIETY.

For ten years, during the conductorship of his old master, J. D. Corfe, Mr. Riseley was first a chorister and then, for fifteen years, librarian of the Bristol Madrigal Society. He therefore gained great experience in the renderings of and a knowledge of the scores of the unrivalled school of English vocal composers. What more natural than that, on the death of Alfred Stone, in 1878, Riseley should be elected conductor of the Bristol Orpheus Glee Society? This organisation consists of ninety-five gentlemen amateurs who meet once a fortnight for the practice of glees, from 8 to 10 p.m. After the first hour an interval of thirty minutes is allowed for social intercourse over a cup of tea, &c., and then the practice of the music is resumed. Although the annual subscription is two guineas, there are always many applications for membership, which, however, is strictly limited to ninety-five. The concerts are always given for charities, and in this way the sum of £2,500 has been raised by the Society. They have a "tremendous library," including many glees that are practically unknown and never sung elsewhere. The difficulty is to get some of them published in cheap form. Three fine glees by S. S. Wesley have thus been issued by Messrs. Novello expressly for the Society.

THE QUEEN'S APPRECIATION OF MUSIC.

Monday, December 2, 1895, was a red-letter, never-to-be-forgotten day for the Royal Bristol Orpheus, as on that day they had the honour of singing before Her Majesty the Queen at Windsor Castle—an event which sanctioned the addition of the word "Royal" to their title. The Queen entered the concert-room at half-past ten, and when she left at midnight she seemed the least fatigued of any of the company. After the entire programme had been gone through, the Queen, after the manner of Oliver Twist, asked for more, with the result that two extra glees were sung. The Bristolians were on their mettle and they sang magnificently. The rendering of Viotta's "The Dying Child" visibly affected Her Majesty, and Mr. Riseley's massive arrangement, in five parts, of "God save the Queen" (sung twice) was electrical in its effect. Moreover, the Queen was not, as she never is, a mere passive listener. Three or four times during the performance she summoned Mr. Riseley to her side and asked him several questions about the various glees sung—as, for instance, whether this composer wrote music for the Church, and so on. "She was exceedingly pleasant and most animated," Mr. Riseley recalls, "and she sent me a very handsome satinwood baton mounted in gold and set with jewels." No wonder that these fine gleemen were in the highest glee up to the time of reaching Bristol, at half-past two in the morning. It should be added that the Bristol Royal Orpheus Glee Society have paid several visits to London. Such visits cannot be too often. Unaccompanied choral music is a glorious heritage which English people must conserve and of which they should be proud.

AS AN ORCHESTRAL CONDUCTOR.

Mr. Riseley is conductor of the Bristol Society of Instrumentalists, a body of about eighty amateur players, ladies as well as gentlemen, who meet for rehearsal once a week. Each member pays an annual subscription of a guinea, but music is provided for their use. The Duke of Saxe-Coburg Gotha (Duke of Edinburgh) has taken a great interest in the Society. During his command at Devonport he took part in three concerts; he attended long rehearsals and, on one occasion, played a solo. "We play everything that's going," says the indefatigable conductor, "and this

Society was the first to have ladies playing in the orchestra so far as Bristol is concerned." In 1877 he started and carried on at his own risk Monday Popular Concerts. These concerts were orchestral, and the educational value of Mr. Riseley's organ recitals was made apparent by the fact that the listeners, having gained familiarity with some of the movements through hearing them played on the Colston Hall organ, experienced additional enjoyment and followed the music with intelligent interest. "The audience were ready for the symphonies. We played the whole of Beethoven's 'Nine,' and I am sure they proved a great educator. I most carefully nursed English music at these concerts, and many composers came from London specially to conduct their own works. I did not receive a penny from any local authority towards the expense—in fact, I was considerably out of pocket. I think that it is the duty of the municipalities to take up and subsidise orchestral music. We must work away for that."

THE BRISTOL CHORAL SOCIETY.

This Society—the second largest of its kind in the kingdom—was founded in 1889. It originated in the formation of a chorus necessary to carry on the Monday Popular (orchestral) Concerts when the "Choral" Symphony was performed. The choir, which consists of 650 voices from various grades of Bristol society, meets every Tuesday evening. Every member pays a subscription. Those who can afford to do so pay a guinea, while others pay five shillings per season, and they seldom miss a rehearsal." Happy conductor! Moreover, they buy their own music! Four concerts are given during each season. "But what about the present season, now that the Colston Hall is in ruins?" we ask. "Ah! that is most gratifying and delightful to me," is Mr. Riseley's reply. "When I told them there would be no concerts this winter, they said, 'We shall subscribe and go on'—that is to say, just for the pure love of the thing. 'It is not the concerts alone we come for: we love our rehearsals quite as much.'" Who will say that choral music in England is in danger when such a spirit animates those who so ably maintain one of the best traditions of English musical life?

Enough has been said to prove that Mr. Riseley has done great things for music in Bristol during the last thirty years. He has met as many as 1,000 people in a week for the practice of music in its various forms. His appointment as conductor of the Bristol Musical Festival in 1896 was the culminating mark of Bristol's appreciation of all his manifold labours in the cause of the divine art in his native city. The result of his first Festival was not only a musical success, but, for the first time for many years, a profit was made, thus relieving the guarantors from their usual call.

It was a terrible blow to him when the Colston Hall was destroyed by fire last September. His dear Willis organ also perished. The only tangible part of this fine instrument rescued from the flames are four pedal keys, which Mr. Riseley will carefully preserve as a memento of the "many miles" he has walked over them. But the Colston Hall will soon be rebuilt, and Father Willis, from a specification drawn up by Mr. Riseley, is again to provide the organ.

PERSONALIA.

Mr. Riseley has led such a very busy life as cathedral organist, solo organist, conductor, and teacher in Bristol that he has not been able to devote himself to composition. He has, however, written a Jubilee Ode (1887), a Jubilee March for the organ, some part-songs for men's voices, &c. In 1893 he was appointed a professor of the organ at the Royal Academy of Music. And this leads us, in conclusion, to refer to Mr. Riseley's new departure of dividing his time between Bristol and the Metropolis. With a railway journey of only two and a half hours, the distance is, after all, not very formidable. It must not be supposed, however, that he intends to forsake the city of his birth. He speaks with great appreciation of the unbounded kindness he has received from the Directors of the Colston Hall Company, of whom Mr. Herbert Thomas has been chairman during his entire twenty-seven years' connection with them as their organist, and this kindness has been meted out to him by the people of Bristol generally. He received many letters of sympathy—one from far-away Agra—in connection with the burning of the organ, all of which gratified him exceedingly. He did not in the least degree seek his London appointments. A telegram unexpectedly received from Mr. Robert Newman asking him to come and conduct at once was the beginning of his engagement as conductor of the Queen's Hall Choral Society. At the opening last spring of the Alexandra Palace—of which Mr. Riseley is now director of the music—he brought his Bristol Choral Society to London to sing the choruses in the "Elijah." With two instruments at his immediate disposal—at the Alexandra Palace and Queen's Hall—it is to be hoped that Londoners will enjoy the advantage of hearing him give some organ recitals.

In life's retrospect it is interesting to note how little we imagine in our younger days that certain incidents of that period might have any connection with the events of subsequent years. In illustration of this Mr. Riseley can testify to a curious coincidence brought about by the whirligig of time. In the year 1870, Mr. H. O. Wills, Father Willis, and Mr. Riseley visited the first Alexandra Palace, which contained Willis's grand Exhibition organ (1862). After a thorough inspection of the instrument, a specification was drawn up for the Colston Hall organ: the order was given to Messrs. Willis and duly executed. It will be in the recollection of our readers that the Alexandra Palace and its fine organ were totally destroyed by fire, June 9, 1873. A similar fate befel the Colston Hall and its organ last year. Thirty years have passed away. Mr. Riseley finds himself located at the Alexandra Palace as its Musical Director. Still more extraordinary, Sir W. H. Wills (who gave the first organ) and Father Willis, who were so closely associated with Mr. Riseley in preparing the scheme of the first Colston Hall organ, are again assisting him with the magnificent instrument which is to be placed in the new building. Such is life.

AN APPRECIATION BY PROFESSOR PROUT.

"I gladly send you a few lines," writes Professor Prout, "about George Riseley. My acquaintance with him dates from 1879, when he invited me to come and conduct my first organ concerto, which he was proposing to play at one of his concerts in the Colston Hall. I readily accepted the invitation, and he then wrote, asking me to compose a new work specially for the concert. I agreed, and wrote a Minuet and Trio for orchestra. That visit laid the foundation of a friendship that has never been shaken. I have frequently since gone to Bristol, to conduct works of my own, at Mr. Riseley's request; and my second organ concerto, which he performed at the last Bristol Festival, was composed in 1883 expressly for him.

"With possibly the single exception of Mr. Manns, no man living has done so much for the works of English composers as Mr. Riseley. I believe that the programmes of his orchestral concerts at the Colston Hall contain even a larger percentage of works by native musicians than those of the Crystal Palace Saturday Concerts. It was, indeed, the exception to find one of his concerts at which some important English work – symphony, concerto, or overture—was not included. Few people realise how much the cause of British art is indebted to Mr. Riseley's exertions.

"The qualities which most impress those who are brought into personal contact with Mr. Riseley are his thoroughness and his enthusiasm. As illustrating the former, and showing his conscientiousness, I may mention that on the occasions when I have visited him, and he was to play one of my concertos next day, though he was perfectly familiar with every note, I have known him to sit up till the small hours of the morning to practise the difficult passages on a pedal piano that he has in his house. The same minute attention to detail will have been noticed by anyone who has seen him, as I often have, conduct an orchestral rehearsal. He has studied the score so thoroughly that he knows exactly what he wants, and no one understands better how to get it. No less remarkable is his enthusiasm for everything that is good, no matter of what style. He has a large library of orchestral music, and is equally at home with a symphony of Beethoven, Brahms, or Dvorák, a suite of Massenet or Délibes, or a Wagner selection. Unlike some other fine orchestral conductors, Mr. Riseley is no less successful as a chorus-master, as those who attended the last Bristol Festival or who have heard his magnificent male-voice choir can testify. His fine organ playing is the more remarkable when it is remembered that he began to work at the instrument at a much later period of life than most who attain distinction.

"Of his personal character it would perhaps be unbecoming to say much. Those who know him best will the most highly appreciate his honesty of purpose and the warmth of his heart."

Mr. Riseley is a man of fine physique and splendid constitution. Thoroughly businesslike, a strict disciplinarian, delighting in hard work, he has made the best use of his "picking up" opportunities. His career offers a fine example to the young men of our time of what may be accomplished by earnestness of purpose and enthusiastic zeal in the discharge of every duty.

SOME RECOLLECTIONS.

VI. A Trap for the Vicar.

In the present days of cheap music only those who remember an earlier time can form a just idea of the straits to which church choirs in rural districts were reduced for lack of a supply of tunes, anthems, and chants. I recall the condition of two large and important parish churches—those, namely, of Berkeley and Thornbury—to which I successively belonged in the capacity of a choir boy. Let me, however, confine myself to the case of Berkeley, where a noble Early English edifice of almost cathedral-like proportions, standing hard by the castle of a powerful peer and serving the needs of a prosperous district, suggested rather an excess of equipment than the poverty which, as a matter of fact, existed.

The Church musician of whatever degree who now finds ready to his hand, in profuse abundance, everything required for the discharge of his duty, will smile to be told that the music library of Berkeley Church consisted of about a dozen more or less dilapidated manuscript books. In my time these must have been many years in use. Such, at least, was the evidence of their condition given by exterior and interior alike. Broken and time-stained bindings found their testimony supported within by an extraordinary collection of anthems, tunes, and chants, representative of many tastes and fashions, written by a number of hands, and indicating by more or less faded ink the long periods that sometimes elapsed between one entry and the next. Over these books no supervision of any kind was exercised; to their contents nothing was ever added; the organist lived seven miles away, and the state of musical affairs was about as bad as it could be in regard of provision for wants.

I must here add that Berkeley parish and church had, previous to the time now spoken of, undergone some curious experiences, demoralising and entirely unfortunate. For years there was no vicar, and the gentleman last appointed to the post, the Rev. Caleb Carrington, went to law with his flock on some question, was defeated, and spent the rest of his days in jail, as a prisoner for debt. Mr. Carrington had been chaplain to the Earl of Berkeley, from whom he received a presentation to the living. He appeared as a witness in the celebrated Berkeley Peerage case heard by the House of Lords in 1811, and something may be read of him in the "English Spy," a now scarce and costly book written by "Bernard Blackmantle" (*nom de plume* of a London editor for whom the late Alfred Bunn did much as a collector of gossip and scandal), and illustrated with coloured plates by Robert Cruickshank. During Carrington's enforced absence from the parish, the clerical duties were, so to speak, put into commission; and after his death a clergyman was appointed to keep the place warm for a nominee then at Cambridge. The young gentleman in question, John Seton Karr, was, I believe, a scion of a Scottish family, in whom the patron of the living took great interest. Anyhow, the post was left open till John Seton Karr gained his B.A., received ordination, and qualified himself after a fashion to enter upon his sacred duties.

The new vicar of Berkeley presented himself to his parishioners as an exquisite of the first water—a clerical dandy entirely irreproachable. He was a young fellow of the "oiled and curled Assyrian bull" species. Well built, with a handsome face, raven black hair and the neatest of curled whiskers, faultless in attire, a capital reader and a good preacher (in an academical way), Mr. Karr considerably fluttered the country-side at his coming. Many gentle bosoms were excited by the presence of such a paragon in the pulpit, while the entire district took in him an admiring if not exactly an affectionate interest. It is true that a few parishioners of the stricter sort complained because he rode to hounds instead of visiting the poor and sick, and were further of opinion that Berkeley Castle, where the notorious Colonel Berkeley, under the style and title of Earl Fitzhardinge, reigned as lord, was not exactly the place in which a young clergyman should dine every night. There was no perfecting the Christian life, they thought, in that atmosphere, and they were not far wrong. None the less because of the mutterings of a minority did the Reverend John Seton Karr, B.A., vicar of a huge parish, and without a curate, employ himself in hunting, shooting, and making one at the castle dining-table.

In the "forties" a Mr. Leech, editor of the *Bristol Times*, greatly interested his readers by visiting the churches of Somerset and Gloucester, making observations and recording them in a chatty, pleasant manner over the pen-name, "Church-goer." He did not neglect Berkeley; the volumes in which his articles are collected containing one of the best possible word-portraits of John Seton Karr. Leech was, so to speak, fascinated by the reverend gentleman—by his good looks, his exquisite reading, and his general demeanour in the discharge of sacred duties. At any rate, the Bristol journalist dwelt with gusto upon the vicar's elaborate preparations for the delivery of his sermon. Wearing the black Geneva gown and bands, the vicar would stalk majestically from chancel to pulpit, float upward with flowing sleeves like wings, and from the topmost height of the three-decker survey the congregation. That done he would remove a massive gold watch from his person, and, with bejewelled fingers, place it securely on the velvet pulpit-cushion, to the right of the sermon case. Next, a dainty handkerchief was forthcoming and carefully laid on the left to balance the watch on the right. These preliminaries went on with the greatest deliberation before the admiring eyes of the people. Having completed them, the vicar would sink upon his knees, and in suave tones, with the nicest possible regard for supplicatory modulation, offer the prayer before sermon.

My excellent friend, the reader, may think that I have unduly wandered from the main line of such story as I have to tell. In so far as he is right, I crave pardon, but plead that I have given a true description of the state of things existing in an important parish more than half-a-century ago; scarcely tolerable at present even in thought. And now to the story again.

Mr. Samuel Partridge, of whom I have made grateful mention before, was organist of Berkeley Church on Mr. Karr's arrival. To him it naturally occurred that the young vicar, so careful concerning his own equipment, would pay at least some regard to the furnishing of the church. It chanced, moreover, that a "Psalmist," words and music, the precursor of many, came into being just then. Here was a favourable conjunction to the end of abolishing the worn-out manuscript books, and to utilise it did the organist much incline. He interviewed the vicar and explained matters, but took little by his pains. The reverend gentleman, fresh from the conservative influences of Cambridge, as Cambridge was then, intimated that he saw no necessity for change; also that the new "Psalmist" was costly, and if purchased, would create aggrieved parishioners; also that, if at any future time reform seemed to be called for, he would take the matter up himself. So poor Mr. Partridge retired from the presence snubbed and discomfited. But if the vicar thought he had snuffed out the organist, he had quite mistaken his man. Mr. Partridge was remarkable for quiet persistence in what he conceived to be the right course. He had set his heart upon the new Psalm books, and not one denial—no, nor twenty—could make him give up hope of them. Like the woman who, in the parable, got the better of the unjust judge, he was, from the vicar's point of view, continually coming. As often, alas! he went empty away. Clearly, thought the organist, another method must be tried. There was nothing to be done by a front attack, but it might prove possible to turn the vicar's flank with success. A plan therefore matured itself in the artful organist's head.

Mr. Karr's taste in music was shrewdly suspected to be somewhat light. As a rule, he made no comment upon what was done by the choir, but sometimes dropped a word of approval after the rendering of a "pretty" anthem, the more secular and catching the better. Upon that revelation of weakness our organist acted, and in pursuance of his plan we were called upon to "get up" a new anthem of a particularly frivolous description. I have quite forgotten the name of it, as also the identity of its composer, only a fragment of a rollicking "Gloria," with which the piece ended, remaining in my memory, while, of my own solo in it, I can only recall an impression of something lackadaisical and, to mundane ears, very fetching. The anthem was rehearsed *con amore*. We liked it ourselves, and soon stood ready for singing its lightsome strains "to the praise and glory of God," or any other purpose. In Berkeley Church, at that time, the organist was permitted full control of the musical part of the worship; choosing metrical Psalms (there were no hymns) and anthems as seemed to him good. Thus it came to pass that on a particular Sunday our new anthem figured in the order of service, without question, or thought of question, in any quarter. I have the clearest recollection of the performance, which was safe and spirited; also of the unusual attention paid by the congregation. The vicar was distinctly seen to nod his head to the lilting rhythm—an absolutely unheard-of occurrence in the history of the parish, I should say. As for the organist, he turned upon his seat, after the final "Amen," with an expansive smile. He also nodded his head, equally with gratification; perhaps, also, with some hope, as to which, however, we knew nothing at the time.

The result was soon proclaimed, and, the choir being kept back for practice, we were all witnesses. Mr. Partridge, good man, stood in the centre of the West gallery, fronting the vicar as he came down the noble nave to go out at the North door, and so home. The reverend gentleman rarely showed bad form, and he could not pass without a word. The following dialogue, as a matter of fact, ensued:—

Vicar (*looking up*). Partridge!

Organist (*looking down*). Sir!

Vicar. That was a very pretty anthem you sang this morning—a very pretty anthem indeed, and very well rendered.

Organist. We are extremely obliged to you, Sir.

[*Vicar moves a few steps towards the door. Organist's face falls. Vicar again stops.*

Vicar. Oh, Partridge!

Organist. Sir!

Vicar. You—yes—you can get those books.

[*Exit Vicar. Organist looks triumphantly round upon the grinning faces of his choir.*

"Those books" were in their places a fortnight later, the MS. volumes being then consigned to dust and oblivion for ever and ever. The moral is that a thing may be done in more ways than one, and that the way which is the most direct is not always the shortest.

Joseph Bennett.

DR. ARNE'S "CARACTACUS."

Mr. Edward Elgar is not the first composer of music to "Caractacus." On December 6, 1776, Mason's drama "Caractacus" was produced at the Theatre Royal, Covent Garden, with incidental music by Dr. Thomas Augustine Arne. It is quite impossible to institute any comparison between the works of the two composers, seeing that the aim of each was entirely different. Arne provided an overture and incidental music only for the Druidic scenes in the drama, while Mr. Elgar has set to music, in cantata form, a libretto written by Mr. H. A. Acworth—the work to be performed in the concert-room. There are, however, several points in connection with the earlier work which are certainly deserving of notice. Arne, next to Purcell, is one of the most prominent names in the history of English music, and a name, moreover, to which full justice has scarcely been rendered. No apology, therefore, need be offered for the subject of this brief article.

When Arne published his "Caractacus" music, he wrote some introductory remarks concerning which the "Dictionary of National Biography" observes that "Arne shows a curious insight into the relationship between dramatic poetry and music." The writer (Mr. Barclay Squire) further remarks: "He (Arne) expresses opinions on the subject, the truth of which, though couched in the stilted language of the period, is only beginning to be recognised at the present day."

Now the opening words of Arne fully bear out the above comment. The composer says:

> The design of this Music is to represent, by corresponding sounds and rhythms, the Ideas expressed, and those alluded to, in the Drama, principally in it's lyric parts; the former is attempted to be done by the *vocal*, the latter by the *instrumental* Music.

Of his instrumental music he remarks that it

> professes to represent that to which the drama in different parts refers, viz., Symphonies, or that which may be expressed by Symphonies; the words therefore which precede or follow will often sufficiently point out the nature of each: but, as there is no such guide for the Overture and some others, and as several of the rest are very generally referred to, I shall subjoin a particular explanation of such as I think require it.

The overture, then, is not of the ordinary formal kind, but one of dramatic intention and meaning. It consists of two parts: the first representing the "Spirits of Snowdon lamenting the approaching fall of Mona"; and the second the "Souls of the departed Druids, personified by the harp, interceding to avert the impending danger." Later on there is a symphony "suitable to the character of the Druids."

In the matter of programme music the composer shows himself quite an English Berlioz. One instrumental number represents "the beginning, progress, and completion of a storm." But here is something more in the spirit of the composer of the "Symphonie Fantastique":—

> No. 26, to where the bassoon enters, is intended as a solemn and pleasing symphony to excite ideas suitable to the occasion described in the preceding words. From the bar where the bassoon enters to the end of No. 26 I have endeavoured to represent, by the notes allotted to that instrument, the act of dying of a man, such as alluded to in the words; the upper part, which may be considered as a continuation of the symphony, being intended to soothe him in his last moments.

From many other remarks in the Introduction it is sufficiently clear that Arne was trying to write music which would only have force and meaning if heard in connection with stage action. The *New Morning Post, or General Advertiser*, of December 7, 1776, in noticing the production of the work, congratulates the town "on the acquisition of so fine an entertainment as 'Caractacus,' where poetry and music unite their fascinating powers." The writer fears, indeed, lest "the general solemnity of the performance may render it not perfectly pleasing to the taste of so slight an age as the present." By "performance" the writer, of course, refers not merely to the music but to the play; but the two were practically one: the form, character, and even colouring of the music show how intimately it was connected with the scenes and with the words and gestures of the actors.

There is an interesting letter from William Mason, author of the play, to Thomas Harris, manager at Covent Garden, which shows that *he*, too, was concerned about the union of poetry and music. He had altered his play, which at first was published merely to be read. He had curtailed it. But he fancies "it may still be too long for representation." "If, therefore," he continues, "*upon rehearsal with the music* (the italics are mine), you should find this to be the case, I will send you a second copy, in which several other lines and passages shall be marked with inverted commas, which you may either omit, or retain, as shall then seem expedient." The poet, therefore, looked upon the musician as an ally, as one who was trying to strengthen his drama.

As to the music itself, it may reasonably be doubted whether it would be worth reviving at the present day. The composer's intention, rather than what he actually achieved, is here the point for notice. The music is certainly not lacking in interest, though how far it would satisfy ears attuned to the dramatic works of the nineteenth century is open to question.

Just a word or two about the orchestration. Many numbers, such as the overture, are for strings, with addition of harp or organ, flutes, clarinets or trumpet, but some have quite special combinations. Thus, No. 7, "a sweet and pathetic invocation of Snowdon," is for flutes, bassoons, and two harps. The sepulchral tones of the bassoon were suitably chosen, as mentioned above, to express "the act of dying of a man." Afterwards, as his spirit is supposed to be "stealing from the earth," there is a short *Andante* section for one bassoon and one violoncello; as the spirit rises higher, the sound of flutes, harp, and bassoons is heard. In a *Largo* in the third Act, the words which follow refer to "Rome's rav'ning eagle"; then, and for the first time, trombones combined with harp are introduced. The trombones, three in number, are marked *tutti piano*. A Dead March "for the end of 'Caractacus'" is written for flutes, clarinets, bassoons, serpent, and kettle-drum.

At the head of the published score of "Caractacus" (the autograph appears to be lost) there is a letter from the composer to the author of the drama, in which he says:—

> I have in them (*i.e.*, pages of music) endeavoured to restore to Music its ancient and long neglected office of handmaid to Poetry. Poetry is the language of enthusiasm and passion; Music the suitable enunciation of that language; while therefore the latter subordinately cooperates with the former, it acts in its proper sphere: but when, quitting this dependent situation, it arrogates to itself independence of, nay dominion over, its powerful directress; it loses sight of the end of its nature and becomes justly reprehensible.

J. S. S.

A very important and gratifying announcement reaches us from Dublin in regard to the foundation of a permanent orchestra in that city. Hitherto the Irish capital has had to rely upon a "scratch" orchestra to accompany choral performances. Moreover, there seems to have been no taste for purely orchestral music until it was appetised by the visit of the Hallé orchestra last year. The new scheme is that of Signor Esposito, and is founded on the lines of the Milan orchestra—viż., that it shall exist at least seven years, and consist of a Society formed of Foundation and Performing members. The former contribute a sum of £25 down, or £30 in six annual instalments. The performing members practically take all the profits but do not share the losses, should there be any, as they are guaranteed a minimum payment of something above half their ordinary fees if the concerts should prove financially unsuccessful. Signor Esposito convened a public meeting in Dublin at which he explained his scheme. Its bare outline is: 100 subscribers of £25 each (or £30 in instalments) to the Foundation Fund, this sum to represent subscriptions for tickets for seven years; one-seventh of the Foundation Fund would thereby be paid into capital each year, and the remainder would form a sort of Reserve Fund for contingencies, especially in the early days of the orchestra's existence. One gentleman generously offered to give £500 if the sum of £2,000 were found by New Year's Day, and the result of this challenge has been that the Society is now practically formed. As the expenses each year will not be far short of £1,000, and only £360 will be available to draw upon, the Fund will need to be further augmented, as only about £200 is estimated to be obtained from the sale of tickets. Perhaps some natives of the Emerald Isle dwelling in England and elsewhere may feel disposed to lend their aid. A very exhaustive and carefully compiled set of rules has been drafted by the provisional committee, which will in all probability have been adopted at the general meeting announced to be held on the 26th ult., after we had gone to press. The band (to be led by Herr A. Wilhelmj) consists of sixty-one players—the second clarinettist being a Mr. J. L. Toole—all of whom constitute the performing members of the Society, and Signor Esposito is the conductor. Operations have already commenced; and as *thirty-four* rehearsals are to be held before any concert is given, a high standard of performance may be expected. The concerts are to be given in the large hall of the Royal University, the authorities having very kindly placed this locale at the disposal of the Society. We shall watch with interest the development and outcome of this commendable enterprise. With such splendid freedom from the bonds of mere financialism, "the powers that be" should see to it that the music of native composers —using the word "native" in no narrowed sense— should have its proper place in a scheme that is of a nature so distinctly national in its scope.

The outline programme for the Norwich Triennial Musical Festival has been approved by the general committee. The Festival will take place on October 3, 4, 5, and 6. New compositions will be contributed by Mr. Edward Elgar, Mr. Edward German, and Mr. Coleridge-Taylor, and the Abbé Perosi's oratorio "The Passion of Christ" will be given for the first time in England. Other selections made by the committee of management are Saint-Saëns's "Samson and Delilah," Mendelssohn's "Hymn of Praise," Berlioz's "Faust," Verdi's "Stabat Mater," "Hymn to the Virgin," and Te Deum, Handel's "Messiah," Cowen's "Ode to the Passions," Tschaïkowsky's "Symphonie Pathétique," and a Symphony by Brahms. In addition to the new work—which, we believe, will take the form of an overture—by Mr. Coleridge-Taylor, the same composer's increasingly popular cantata, "Hiawatha's Wedding-Feast," will be performed at the Festival. It speaks well for the Norwich committee that they have selected a work by a British composer purely on its merits—a work that is rapidly making its way without the prestige attaching to a Festival novelty. The committee are also to be commended for including in the scheme Mr. Cowen's "Ode to the Passions," thus giving a Festival repetition performance of a Festival work that made a distinct success at Leeds last October. Mr. Randegger will, as heretofore, conduct.

The Festival of the Three Choirs will be held this year at Worcester. The following programme has been adopted by the committee:—

Tuesday morning: "Elijah." *Tuesday evening:* orchestral piece, Mr. C. Lee Williams's new short work, "Die Vätergruft" for bass solo and chorus (Peter Cornelius), and the "Creation" (Haydn), Parts I. and II.

Wednesday morning: Te Deum (Dvorák), "Coronation" Mass (Liszt), a new Symphony by Mr. Elgar, and "Requiem" (Brahms). *Wednesday evening:* (concert in the Public Hall) miscellaneous, including an instrumental work by Mr. Elgar and Wagner selections.

Thursday morning: "Hora Novissima" (Parker), "Stabat Mater" (Palestrina), Symphony in A (Beethoven), and "Last Judgment" (Spohr). *Thursday evening:* "God's time is the best" (Bach), "Blest Pair of Sirens" (Parry), and "Hymn of Praise" (Mendelssohn).

Friday morning: "The Messiah."

The novelties are: a new short work by Mr. Lee Williams, a symphony by Mr. Elgar, and "Hora Novissima," the Rhythm of Bernard de Morlaix on the celestial country, set to music by Professor Horatio W. Parker, who is in the front rank of American composers. Special interest attaches to Mr. Elgar's symphony, as it will practically constitute his *début* in the highest form of purely instrumental music. Liszt's "Coronation" Mass was specially composed for the coronation of the Emperor and Empress of Austria, as King and Queen of Hungary, June 7, 1867; this will be its first performance in England. It may be added that Bach's cantata "God's time is the best" has never been performed before at the Festival. Mr. Ivor Atkins, organist of Worcester Cathedral, will be the conductor, this being his first appearance in that capacity at the Festival of the Three Choirs.

Professor Horatio William Parker, whose "Hora Novissima" is to be performed at the Worcester Festival, was born of American parents at Auburndale, Massachusetts, September 15, 1863. He received his earliest instruction in music from his mother, whois a highly cultured lady of considerable literary attainments. He afterwards became a pupil of Mr. Stephen A. Emery, of Boston, for harmony and counterpoint, and of Mr. George W. Chadwick for composition. After holding organ appointments at St. Paul's, Dedham, Mass., and St. John's, Boston Highlands, Professor Parker, in 1882, went to Munich in order to study composition with Rheinberger and conducting under Ludwig Abel. His ballad "King Trojan" was performed in Munich in 1885. Upon his return to America the gifted young composer followed his profession and held various organ appointments in the neighbourhood of New York. He is now organist and choirmaster of Trinity Church, Boston, the most important church in the New England States, and he also occupies the chair of music at Yale College. Professor Parker has composed several important works, including a symphony, a pianoforte concerto, overtures, &c. His chief choral work, "The Legend of St. Christopher," produced in New York last April, still awaits a hearing in this country. Its fine dramatic music should commend it to the attention of some first rate choral society which would be able to do justice to its undoubted merits. We may add that an analytical review of "Hora Novissima" appeared in our issue of October, 1893. Professor Parker is a young man of whom great things may be expected. We believe that Worcester is the first "open door" offered to an American composer. No worthier entrant could be found than the composer of "Hora Novissima." While we congratulate the Worcester authorities on their choice, we shall welcome the young musician from across the Atlantic if not in person, through the composition which will give the Festival unusual interest, both musical and international.

The programmes of Mr. Robert Newman's forthcoming season of Symphony concerts at the Queen's Hall have been published, and we cannot feign any surprise at observing that they do not contain a single note of British music, old or new. Since we drew attention in our last issue to the neglect of native composers, it has formed the subject of a discourse by Mr. Frederick James at the annual conference of the Incorporated Society of Musicians, as well as of more or less outspoken articles in the press. The *Standard*, *Daily Telegraph*, *Observer*, *Truth*, *Musical Standard*, and *Musical News*, amongst others, have come forward with complaints and suggestions, and even with excuses for the poor concert-giver, who would be only too happy to produce British music if there were any worthy of production, or if somebody would have the kindness to make it "fashionable." The *Standard* echoes our remark that our composers should learn to handle the full modern orchestra like their foreign rivals, while its "musical" namesake considers our attitude "a little amusing," because we remarked that unless their works were scored effectively they would appeal in vain to Mr. Henry Wood. "If their scores do not appeal to Mr. Wood," remarks our contemporary, "it is very possible they do not appeal to the musical amateurs of London." But we need hardly say that we have a higher opinion of our musical amateurs than to suggest that they are to be imposed upon by mere orchestration. We merely meant to suggest that since the Queen's Hall conductor has quite a unique chance of doing something for his compatriots, it would be just as well if, in their turn, they clothed their works in that rich garb of dazzling orchestration which exercises such a fascination over him. If our composers can improve their masterful works by rich, modern orchestration and by such means secure that recognition which is at present denied them, we shall be the first to welcome the change, though we need hardly repeat that we would always wish them to regard orchestration as a means to an end. To argue that we condemn all music not so scored as old-fashioned is going too far. We might as well deny all claim to vitality to such masterpieces as Schumann's symphonies, which cry aloud, so to speak, for better orchestration.

As to the *Standard's* suggestion that greater recognition might be extended to English music in high quarters, so that it might speedily become a fashion to support it, we may point out that the said high quarters certainly did not set the present fashion in Russian music. The craze, such as it is, is of Mr. Newman's and Mr. Wood's creating. Tschaïkowsky's one great symphony proving a phenomenal success, they let loose a flood of Russian music—good, bad, and indifferent, without discrimination and without mercy. We admire the brilliant band of young Russians, with Glazounoff at their head, and believe that before long they will produce music of lasting value; but why their every note should be deemed worthy of production at the Queen's Hall, while our own composers' best works are ignored, is a mystery. Mr. Newman speculates in foreign novelties to any extent, and more often than not they neither attract overflowing audiences nor do they prove popular or artistic successes.

An esteemed contemporary remarks that "Individuals and associations must conquer recognition not by grumbling, but by good work"; but does the writer mean to imply that all these foreign novelties have thus conquered recognition at the Queen's Hall? And Mr. Edward Elgar, whom he mentions as proof of his assertion that "if an Englishman writes a good work he has as fair a chance of fame and profit as his foreign rival," is the very composer who has so far been utterly ignored by Messrs. Newman and Wood, except that they performed a few light dances from his pen at their Promenade concerts, which they evidently think quite good enough for native composers. Moreover, nothing but "good work" has brought Mr. S. Coleridge-Taylor as with one bound to the front. His beautiful and original cantata, "Hiawatha's Wedding-Feast," and his striking Orchestral Ballade are being heard throughout the country, but not at the Queen's Hall. Instead, we shall no doubt ere long hear young Perosi's works there. They are being exploited in the Italian press. That suffices. Meanwhile, our composers will spend glorious hours in creating fresh works, and anxious, despondent months, aye, years, waiting for a performance that never comes. We repeat, is it not time that something was done?

It was a happy thought to inaugurate the New Year at the Foundling Hospital with a carol-service, held in the same chapel where Handel conducted his "Messiah," and in the pulpit of which Lawrence Sterne and Sydney Smith preached. Nothing is more delightful than to listen to the fresh young voices of the children who form the choir of the Institution founded by good Captain Thomas Coram in the first half of the eighteenth century—the girls in their quaint costumes and high mob-caps, the boys in their peculiar uniforms. On the occasion above referred to — Sunday afternoon, January 1 — ten carols were rendered with charming effect in the presence of a large congregation. Among them were such well-established favourites as: "See, amid the winter's snow" (Goss), "Sweeter than song abiding" (J. F. Bridge), "Sleep, baby, sleep" (Adams), "The First Nowell," "Good Christian men, rejoice," "A Cradle Song of the Blessed Virgin" (Barnby), and "In the fields with their flocks abiding," the words of the last-named being by Dean Farrar and the music by John Farmer. Mr. Davan Wetton, organist of the Foundling, is to be congratulated upon the successful training of the children committed to his musical charge.

A correspondent in New Zealand has asked us for a list of the names of lady graduates in music at British Universities, and Mr. T. L. Southgate, the honorary secretary of the Union of Graduates in Music, has kindly furnished us with the necessary information. It appears that there are no less than seventeen of the fair sex who have obtained degrees in music at various Universities. As only one of their number is a "Doctor," the remaining quadruple quartet are of necessity female "Bachelors." The Royal University of Ireland can claim six of these "sweet girl graduates." Oxford follows next with five; London and Victoria can claim two each;

Cambridge and Durham bring up the rear, each with a spinster, that is to say, a single specimen. "At the University of London," Mr. Southgate says, "lady graduates can become Members of Convocation, and therefore they can vote for Members of Parliament!" He adds: "I wonder if this is known to the Women Suffrage people?" Perhaps one of the lady musical graduates at London might be favoured with a Mus. Bac. seat in Convocation.

Her Majesty the Queen has commanded a performance of Mendelssohn's "Hymn of Praise" to be given at Windsor Castle, on the 20th inst. The chorus will consist of the Windsor and Eton Madrigal Society and the orchestra will be that of Her Majesty's private band. The performance is to take place in St. George's Hall, in order that the organ, which is so essential a feature of Mendelssohn's score, may be used on the occasion. Sir Walter Parratt, Master of the Queen's Music, will conduct.

The Philharmonic Society has now completed its arrangements for the approaching season, the following being amongst the chief features of an attractive scheme: Beethoven's "Choral" Symphony will be performed on May 18, when the chorus will consist of 150 members of the Leeds Festival Chorus, and this full-voiced choir will also sing in Sir Hubert Parry's "Blest Pair of Sirens." Professor Stanford will conduct the first performance of his "Concert variations upon an English theme" for pianoforte (Mr. Leonard Borwick) and orchestra; M. Alexander Glazounow will discharge a similar duty for his new Symphony (No. 6) in C minor; likewise, Herr Richard Strauss his Tondichtung "Tod und Verklärung" and Mr. F. H. Cowen the first performance of his Concertstück in B flat, with M. Paderewski in the solo part. M. S. Rachmaninoff (his first appearance in England) will play his new Pianoforte Concerto and some solos, Mr. S. Coleridge-Taylor's Orchestral Ballade in A minor is also in the scheme, which still further includes Mr. German's Overture to "Much Ado about Nothing," Mr. B. Luard Selby's Idyll for small orchestra, and—last, but not least—Sir Alexander Mackenzie's Orchestral Ballad (composed for the Philharmonic Society), "La Belle Dame sans Merci." Various other orchestral works of acknowledged excellence will be duly presented, and the names of the soloists are a sufficient guarantee of the reputation of the Philharmonic Society in that respect. As seven pianists and only one violinist are announced to perform, it would seem as if the votaries of the keyboard instrument are the favourites. Sir Alexander Mackenzie will occupy his accustomed place as conductor.

The Feis Ceoil, or Irish Musical Festival—the third annual event of its kind—is announced to be held in Dublin from May 15 to May 20 inclusive. Many musical competitions, with substantial prizes, are to be held—*e.g.* vocal (choral, church choir, and solo voices) and instrumental, the latter including orchestras, wind bands, string quartets, and a variety of solo performers. A special competition of national music and instruments is also intimated. No less than sixteen prizes—ranging in amounts from £30 to £1—are offered to composers, of which full advantage should be taken. A new feature is a proposed exhibition of musical MSS., rare editions of Irish music, portraits, musical instruments, &c., which should be specially interesting. Judging by the success of the last Feis Ceoil held in Belfast, that which is soon to be held in the Irish capital should be full of promise. All particulars may be obtained from the Hon. Secretary, 19, Lincoln Place, Dublin.

At the New Year's Convention of the Tonic Sol-fa Association, Mr. Venables, conductor of the South London Choral Association, read a paper on "Present day concert tendencies." He stated that in his opinion and experience the long old-fashioned oratorio or cantata seemed no longer to attract, and the concert of part-songs and solos had become even less possible. Audiences seemed to be far more drawn to comic opera with its action and colour. Oratorio was being largely relegated to the church, where a fair performance satisfied the taste of the majority of listeners. At ordinary choral concerts it was almost absolutely necessary to face the cost of engaging a competent band, and the works chosen for performance must be short and dramatic—"The Revenge" and "The Flag of England" being instanced as types. The remarks of Mr. Venables seem to be hardly consistent with fact. Last month we recorded the extraordinary enthusiasm evoked by a performance of Gounod's "Redemption" at Belfast, when hundreds were unable to obtain admission. An exact parallel to this at Toronto will be found in our present issue. At Pilsen, in far away Bohemia, a performance of Gounod's "Mors et Vita" produced such an effect as to necessitate an immediate repetition. And to come nearer home, the experience at the People's Palace is that hardly anything is so certain to attract a crowded house as an oratorio.

Mr. E. Silas is the author of a little pamphlet entitled "Accidents on the staves and other matters" (to be obtained from him at 20, Stanwick Road, West Kensington). As it is in one chapter, it might very well be entitled a "Chapter of Accidents." Here is a specimen of Mr. Silas's racy style and critical acumen:—

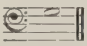
> If prejudiced people should find the traces of an upset ink-bottle in one of Beethoven's scores, they would undoubtedly affirm that it was meant thus. In the autograph score of Handel's "Messiah" (at Buckingham Palace), I saw on one page a large circle, evidently caused by a pot or saucepan. Now, I respect greatly the score of the "Messiah," but I respect much less the saucepan, and do not think that the obvious circle was *intended* by the illustrious composer. No author is immaculate, and all mortals are liable to mistakes and carelessness. I heard for years in Paris the Pastoral Symphony (Beethoven) played with four important bars missing in the viola part; also the Fifth Symphony with a bar too much in the "Scherzo." For a half-century, or perhaps more, one of the same composer's quartets was continually performed with a horrible cacophony, owing to the second violin part being shifted two bars from its proper place during *seventeen bars!* The quartet, being one of the posthumous works, must have left thus the hands of a careless or ignorant corrector. The curious circumstance was that the best violinists played it in that state, and the hideous noises were ascribed to Beethoven's eccentricity! The above-named mistakes have since been rectified.

An article will be found in another column on Dr. Arne's "Caractacus." It may be noted in connection with that subject that Sir Henry Rowley Bishop wrote a "Grand Ballet of Caractacus," which was produced at Drury Lane on April 22, 1808, and, according to the title-page of the vocal score, with "Unbounded Applause." It winds up, by the way, with a "Grand Processional March." There is an account of it in *The Times* of the following day. It describes the drama as "by no means skilfully worked up: we see Britons conquered and innocence suffer." The critic advises curtailment, and adds: "At present, as the author's father said of Vortigern, 'it is long enough for two and a half.'" The author is supposed to have been Thomas Sheridan.

Mr. John Foster has recently resigned his appointment as a vicar-choral of Westminster Abbey, with the choir of which he has been connected for forty-two years. The Dean and Chapter have shown their appreciation of his long and efficient service by continuing to him his full salary as a well-deserved pension. Born in 1827, Mr. Foster began his career as a singer upwards of sixty years ago, when he became a chorister of St. George's Chapel, Windsor. From December, 1847, to 1856, he was organist of St. Andrew's Church, Wells Street. Mr. Foster is the composer of several excellent chants and a beautiful anthem, "Like as the hart desireth the waterbrooks," which is frequently sung. In former days he used to arrive at the Abbey dressed in a swallow-tail coat, a tall hat, and wearing a white tie. Just before his retirement the young veteran of seventy-two cycled down daily from South Hampstead to Westminster, clad in a short jacket and a bowler hat. May he be spared to enjoy his well-earned leisure for a cycle of years and live to wear out many bicycles.

Sir Hubert Parry has recently become a victim to the reporters, whose stenographic eccentricities would make a "sette of odd volumes." In some recent remarks anent the national instrument of Scotland, Sir Hubert is reputed, or reported to have referred to "the *detestable* sound of the bagpipe." Is it at all likely that the genial Director of the Royal College of Music could have spoken in strains deprecating so characteristic a music-producer? No; absolutely impossible. On the contrary, he dulcetly spoke of it as "that *delectable* instrument." We should not be surprised to learn that he likes the music of the bagpipe much better than most of the music the respectable and highly veneered classes delight in. Moreover, has it not the merit of genuineness? Sir Hubert Parry might compose a sonata for the bagpipe. With a hint or two from Sir Alexander Campbell Mackenzie he would have no difficulty in supplying a touch of the *reel* thing.

Goldmark's new opera, "Die Kriegsgefangene" ("The Prisoner of War"), was brought out at the Imperial Theatre, Vienna, on the 17th ult. The libretto is by one of the protestant priests of Vienna, Dr. Formey, and deals freely with some of the personages of Homer, including Achilles, Agamemnon, and Briseis (the prisoner of war), but without referring to any incident in the "Iliad." The score is melodious and in places highly effective, as, for instance, *Achilles*' appeal to his warriors, and an intermezzo in the first act; a love-song, with harp accompaniment, and a duet, in the second act, as well as the remarkably fine prelude to the latter. The performance, with Madame Renard and Herr Reichmann in the principal parts, and conducted by Herr Mahler, was a very good one, the work being enthusiastically received by the audience.

The note of this "occasional note" is  It (the "occasional note") showeth that the sense of absolute pitch hath its advantages and disadvantages, regarded from a purely domestic point of view and quite apart from its strictly musical significance. Once upon a time George Cooper told a pupil to call at a friend's house in a certain street. "I can't remember the number," said Cooper, "I think it is No. 5—but his door-scraper sounds G!"——The late Rev. Sir Frederick A. Gore Ouseley, Bart., was not only a remarkably precocious child, but he was gifted with the sense of absolute pitch from his earliest years. One day, when his father Sir Gore Ouseley happened to be suffering from a very severe cold in his head, two ladies made an afternoon call at the family mansion. During a pause in the conversation—a pause necessitated by a familiar manipulation of Sir Gore's nasal organ—little four-year-old Freddie looked up to the ladies and said: "Only fancy, papa blows his nose in G!"

M. Siegfried Wagner's "Der Bärenhäuter" was produced at Munich on the 22nd ult., and, it is said, with great success. The son of Richard Wagner has the goodwill of his father's many admirers, while the general public naturally regard the magic family name as a guarantee for something good. M. Siegfried Wagner, who has written both the libretto and music of his opera, has based his plot chiefly on Grimm's story of the Idler "Bearskin." Whether his additions of the "everlasting bonfire" scene in the first Act, and the military *Finale* of the third and last Act are improvements may, however, well be questioned. The music of "Der Bärenhäuter" bears strong traces of the influence of Richard Wagner, and for this, of course, every allowance must be made. As in Humperdinck's "Hänsel und Gretel," so in "Der Bärenhäuter" we find simple rhythmical melodies. So far as one can judge from the vocal score, the composer shows considerable skill, but his father's armour is, for the present, at any rate, too heavy for him, while his attempts at ordinary melody are not as characteristic and refined as one could wish. The music is interesting rather than strong; of real individuality we find but little, if any, trace. We shall doubtless have another opportunity of returning to the subject.

The prize competition for a ballet libretto, proposed some months ago by the elder Strauss, has brought forward no less than 718 manuscripts. After careful perusal of all of them, the prize of 4,000 crowns has at length been awarded to a Herr Kollmann, of Salzburg, a complete novice in the art of dramatic writing, the subject chosen by him being the familiar adventures of "Cinderella."

Mr. Robert Steele read a most interesting paper on the Bibliography of English printed works of the fifteenth and sixteenth centuries which contain musical notation. Mr. Steele gave many interesting facts about early English printers of music, and produced a list of the works referred to, which is probably the most complete that has yet been made. The interest of the lecture, given on the 16th ult., at a meeting of the Bibliographical Society, was greatly enhanced by the performance of some sixteenth century English music by Mr. Arnold Dolmetsch and members of his family, on instruments belonging to the same period.

Mr. Walter Wesché, whose hobby is the microscope, contributed to our excellent contemporary, *Knowledge*, of the 2nd ult., an interesting paper on "The ovipositor of a beetle (*Baptolinus alternans*) and the teeth of the dung fly"!

Madame Albani will form the subject of the biographical sketch in our next issue.

HANDEL'S "WIND PARTS" TO "THE MESSIAH."

"Little boys may be seen but not heard," is an old-fashioned nursery dictum. Hautboys were seen but not heard at the recent New Year's performance of "The Messiah" at the Royal Albert Hall. In spite of all that has been said and written about Handel's wind parts (so-called) to his famous oratorio—we refer to those in manuscript at the Foundling brought to light some few years ago by Mr. H. Davan Wetton—it may not be without interest to further investigate the matter and draw therefrom a conclusion. A document in the possession of the Governors of the Foundling Hospital is entitled "A list of the Performers in the Oratorio call'd *Messiah* at the Foundling Hospital, May 3rd, 1759." This is in the handwriting of Christopher Smith, Handel's "man," and is documentary evidence of what may be accepted as a typical performance of the renowned oratorio in the chapel of the Foundling Hospital under Handel's personal direction. In fact, Handel was actually announced to appear at this performance, but he died three weeks before the event.

The band on the occasion referred to consisted of

Violins, 12,
Tenners (*sic*), 3,
Hautbois, 4,
Bassoons, 4,
Violoncelli, 3,
Contra Bassi, 2,
Trumpets, 2,
Horns, 2,
Kettle Drums, 1,

an instrumental force of *thirty-three* performers, exclusive of the organ and harpsichord. But what about the strength of the chorus? There were *six* boys and *twelve* men, or a total choral force of *eighteen* singers against a band of *twenty* strings, without reckoning the keyed instruments. What more natural, therefore, than that Handel should turn on, so to speak, some hautboys and bassoons in order to strengthen his weak chorus?

Moreover, it must be remembered that these parts for hautboys and bassoons are not *parts* in the general acceptance of the term—that is to say, they are not independent, as they merely double the voices. Their use by Handel was probably an expedient adopted by him owing to the force of circumstances. The hautboys practically play the same notes as those sung by the chorus sopranos throughout the work. At those Foundling performances the proportion of sopranos to hautboys was six to four: therefore, at the Albert Hall there ought to have been 160 hautboys—and these of ancient manufacture—to have obtained the proper Foundling tradition!

It is, therefore, obvious that the hautboy and bassoon parts of 1759 were a matter of expediency. Even if the proportions of the chorus and orchestra were adjusted, there would not now be the same necessity for strengthening or supporting the splendid vocal tone of our chorus singers of the present day. Therefore, under modern conditions, Handel's Foundling wind parts, having been tried, have been found wanting.

In regard to the ancient custom of supporting the chorus with instrumental doublings, the learned and distinguished musical critic of the *Yorkshire Post* has offered the following suggestive remarks as to the probable use by Handel of the trombones in his oratorio performances. He says—

> The use of trombones in Church music in Germany in Handel's time and down to a much later date, was of a character that vindicates their general employment in eighteenth century music, whether indicated in the score or not. This was the time when the modern orchestra, in its completeness and independence, was quite unknown. The organ was then the basis of the accompaniment.
>
> Next to the organ, as Marpurg tells us, came three trombones, essentially the support of the chorus, played in virtue of his office by the "Stadtthürmeister" and two assistants. These instruments were played in the tutti passages, in unison with the alto, tenor, and bass voices of the chorus, an arrangement which survives to this day in the common employment of alto, tenor, and bass trombones in the classical orchestra. So well understood was this tradition that "the trombones were generally left unindicated in the score, and only the places marked where they were to be silent."

While on this subject we may refer to the introduction of lady singers in the chorus so far as this country is concerned. Probably very few of the fair chorus singers of the present day, who charm with their presence as well as their voices, know that their benefactor was Dr. Thomas Augustine Arne, the composer of "Rule, Britannia." It was at a performance of that worthy composer's oratorio of "Judith" that—so it is recorded—ladies first sang in oratorio choruses. Here is the evidence from the *Public Advertiser* of February 27, 1773, contained in a notice of the aforesaid performance:—

"The striking Appearance of the Band and Chorus, which were much more numerous than they have usually been, received a most pleasing Addition from the Female Singers, then first introduced."

The innovation seems to have been regarded in a spirit typical of English conservatism. Even at the great Handel Commemoration of 1784, held in Westminster Abbey, of the fifty-three soprano chorus singers, there were only *six* ladies, the remainder were boys. The altos, who numbered forty-eight singers, were all men. At the second Birmingham Musical Festival, held in the year 1778, one of the chief advertised attractions was the appearance of "the celebrated Women Chorus Singers from Lancashire." It would be interesting to know something more about these ladies and from what particular town or part of that musical county they came.

In regard to the alto part, it was not until the year 1848 that ladies began to sing contralto in the chorus. The part had been previously sung by men only—"bearded altos," as Mendelssohn hirsuteably designated them.

THE MACCABÆAN HYMN.

A Jewish military service was held at the Central Synagogue, Great Portland Street, on December 11, at which the Maccabæan Hymn was sung. Having been asked by a correspondent for information upon the subject of the hymn, we are glad to give the following particulars which have been kindly contributed by the Rev. Francis L. Cohen, of the Borough New Synagogue, who officiated on and arranged the music for the above interesting occasion. Mr. Cohen writes:

"The Maccabæan Hymn is a Hebrew poem of five verses, written in the early mediæval period by one Mordecai, who has signed his name acrostically in the initial letters M. R. D. C. I. of the Hebrew verses. It is the hymn sung after the kindling of the lights commemorative of Maccabæan fidelity and valour, on Hanucah, the Feast of Dedication (I. Macc. iv., 52-59; John x., 22; Josephus, Antiq. xii., 7). These verses deal with the successive deliverances of Israel from oppression.

"The tune is one of the very few traditional melodies of the Synagogue which are rhythmically regular (its origin accounts for this). There have been other tunes for the hymn, including one employed by Marcello for Psalm xv., but this is now the only one in general use. Jews resident in German lands have known and loved it since, at least, the fifteenth century, and they have at times associated it with some four other hymns for the same feast of Lights. It is not originally a Hebrew melody, being clearly traceable to the old German folk-song—

> So weiss ich eins, das mich erfrewt,
> Das Pluemlein auff preyter Heyde.*

The mediæval Jews often 'lifted' a folk-song for use as a hymn-tune, but so did the Gentiles, their neighbours. This very tune was the first which Luther adapted for sacred use, setting it to his well-known

> Nun freut euch lieben christen mein.

Thus the tune came to be handled by Bach, and, in later sequence, the melody has become familiar to the congregations in English churches under the name of 'Erk,' to the verses commencing 'Sing praise to God who reigns above' (*Hymns Ancient and Modern*, No. 293).

"It may be possible that the tradition enshrined in 'Erk' has deviated less from the mediæval original than the melody used for the Maccabæan Hymn, for this synagogal form was first written down only in 1815 for Nathan's 'Hebrew Melodies,' the collection of Jewish worship-music (nearly all modern) for which Lord Byron wrote his famous verses. In this collection it is set with the song 'On Jordan's banks' (p. 29). English Jews of the last generation further varied the tradition by introducing a modulation to the dominant in the second section, which is not yet known on the Continent. The Synagogue version of it affords an interesting contrast with 'Erk,' the Church form."

Mr. Cohen has promised to contribute an article to these columns descriptive of the music in the Synagogue service of the present day.

CHURCH MUSIC.

At the conference of the Incorporated Society of Musicians, Mr. W. H. Cummings, in his inaugural address, referred at length to the present broad selection of music from secular sources for Church use. It is entirely within the scope of such an important body as the Incorporated Society of Musicians to discuss a question affecting the music of the Church; and the general spirit of Mr. Cummings's words, based upon the proposition that it is undesirable to introduce into public worship art strongly impregnated with worldly associations, was accepted in a sympathetic manner. Of course all questions rest upon degree as well as upon principle. The clergyman who quotes Shakespeare and Tennyson in the pulpit and objects to the musical presentation of the more serious portions of Wagner's "Parsifal," is evidently in an inconsistent position. Probably no very hard and fast line can be drawn in this connection, though the sound principle embodied in the wise assertion that there is a time and place for everything should be duly borne in mind. The matter is one calling for no hasty action, but rather for sound judgment, tempered by that patience and charity whereby all things may be set right.

The appointment of Mr. W. H. Bellamy as conductor of the Choral Association in the Archdeaconry of Coventry gives evidence of the vitality of one of those important forces, the Diocesan Choir Associations, which have done good service to the cause of Church music and represent a movement which has spread beyond the boundary lines of the Anglican Church, seeing that the Nonconformist Churches have a very extensive organisation of the kind, reared in a healthy spirit of unity and maintained by the exercise of marked energy and a large measure of artistic judgment.

Recitals with organ and orchestra, with vocal music interspersed, seem to be quite the rule at All Souls' Church, Halifax. The pieces given at one such performance not so long ago included Overture "Son and Stranger" (Mendelssohn), Reverie (A. Somervell), and Mendelssohn's "Athalie" March. The vocal movements very properly had the advantage of accompaniment by the orchestra. This type of combined recital is daily finding increased favour in many directions.

The Church Orchestral Society continues its good work under the guidance of its founder and hon. secretary, the Hon. Richard Strutt, and its conductor, Dr. Huntley. This excellent Society has its own special difficulties to face. One is the unaccountable neglect by amateurs of such useful instruments as the viola and contra-bass, not to mention sundry members of the wood-wind family. Here is matter which presses for prompt attention, and players upon the instruments named would do well to make their qualifications known to Mr. R. Strutt, in view of aiding a most desirable movement. Then Church authorities, often pressed by urgent claims and unfamiliar with details of orchestral wants, are frequently unprepared to meet the most reasonable expenses. In this and in other directions the musical public should aid the Church Orchestral Society with a much larger measure of sympathy and liberality.

The Christmas music, dearer by association to all of us than, perhaps, any other section of the "Sacred Oratorio," was given twice at Chiswick Parish Church during the proper season, together with a brief selection of modern carols, under the direction of the organist, Mr. T. King Holtham. Needless to add, the number of similar renderings of "The Messiah" Christmas selection may be described as legion.

One stirring and annual feature of the past month was the performance of the large selection from Mendelssohn's "St. Paul" in our Metropolitan Cathedral, on St. Paul's Day, under Sir George Martin's able direction.

Gounod's "Gallia" and "De Profundis" will be sung at Hampstead Parish Church, on March 3, and Schütts's "Passion" and "Seven Last Words" on the 24th inst.

The services at Grahamstown Cathedral on Christmas Day included Te Deum (Lowe in C), Holy Communion (Woodward in E flat), Offertorium, "Rejoice greatly" ("Messiah"), Ave Verum (Gounod), and anthem, "Bethlehem" (Gounod). At the conclusion of Evensong a short recital was given by the organist of the Cathedral, Mr. W. Deane.

ORGAN MUSIC.

As in every other department of life, the world of organ-players has its "vexed questions," accompanied, necessarily perhaps, by the conflict of differing opinions. To name only one point which is exercising the minds of those who love the organ, there is the by no means new but still "burning question," the use of arranged music.

It seems to be too much forgotten that the faculty of adaptation is ever one of the most influential powers of all the arts and sciences, and of Nature herself. So long as books are translated, pictures transferred by the engraver's skill—so long, indeed, as all the arts mutually serve each other by imitation, an art in itself—so long will music, the most pliable of the arts, continue to be presented by the medium of adaptation.

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* Boehme, Altdeutsches Liederbuch, No. 635.

It may be, however, that there is at first sight an almost too pronounced employment on the organ keyboard of arranged music; but perhaps this is only a seeming excess, to be attributed to a still marked paucity of original organ music which adequately employs the wonderful store of tone-colour impulses of the modern organ. To bring this needed advance about, not only will our writers of organ music have to turn their attention more and more to an extended but still judicious use of organ tone effects and mechanisms, but some more extended means of stating such music clearly on paper will have to be developed.

It may be well to record a recital given as far back as December 26 by Mr. W. Hoyle, at St. Michael's, Coventry, as a very desirable Bank Holiday pleasure for the people; who by a very large attendance proved their appreciation of the good spirit which must have prompted the institution of so admirable a provision for the public good. This was the fifth Bank Holiday recital given in the stately old church.

Mr. Maughan Barnett has been continuing his recitals in the various churches of Wellington, New Zealand. His recent programmes have included specimens of English organ music from Wesley to sundry rising young composers of the present day. Dr. S. Corbett, a gifted blind organist, gave two recitals in the Mechanics' Hall, Nottingham, on the 7th ult. His selections were admirably varied, including, as they did, pieces by Bach, Mendelssohn, Wély, Freyer, and A. Hesse. The music of the last-named composer would appear to be again claiming the general recognition of organ players. At Hawarden Parish Church, on the 3rd ult., Mr. R. W. Pringle gave a good selection of organ music, including "Variations" by A. Hesse and Tours's excellent "Fantasia." Mr. Cardinal Taylor's programme for a recital given at St. Saviour's, Leicester, on the 15th ult., comprised, among other things of interest, Scherzo in C minor, Widor; "Marche Solennelle," Mailly; and "Alla Marcia," Petrali.

The announcement that Mr. A. H. Griffin is appointed organist at the Alexandra Palace, and will give numerous recitals there, is a matter of satisfaction. Lovers of organ music will again be able to hear Mr. Henry Willis's gigantic and magnificent organ, one of the finest—some good judges have declared it to be the finest—of the many noble instruments he has built. In this connection, however, the effect of the enlarged and renovated organ in St. Paul's Cathedral will be regarded with marked interest.

Quite models in their way are Mr. E. H. Thorne's Bach recital programmes. Two of the present series of four have been given on the 21st and 28th ult. The schemes included some of the well-known Preludes and Fugues and Toccata and Fugue in C. The Sonatas in G and C minor, works which Mr. Thorne has done so much to bring into more general use, and sundry of the choral Preludes, were also interesting pieces of these well arranged performances.

Miss Edroff performed an excellent selection at her recital in St. Michael's Church, Stone, on the 19th ult., when her programme included Mendelssohn's Third Sonata, Bach's Toccata and Fugue in D minor, and Lemare's Pastorale.

A series of organ recitals have been given recently at St. Luke's, Kentish Town, by Mr. George Aitken, Mr. Walter Alcock, and Mr. Herbert Cooke (organist of the church), in aid of the organ fund.

Mr. Roger Ascham continues his series of organ recitals at Feather Market Hall, Port Elizabeth; the recital on the evening of Christmas Day included Garrett's Postlude, "Christmas," and Mendelssohn's Concerto in G minor, the pianoforte part being taken by Miss Biden.

SIR HUBERT PARRY ON THE DUTIES OF AN ORGANIST.

Sir Hubert Parry, the President of the Royal College of Organists, distributed the Fellowship Diplomas on the 7th ult., when he gave an exceedingly interesting and instructive address, of which the following is a digest.

The attainment of the Fellowship diploma was an important point of departure in the life of many an organist. But it was as well to remember that an examination was not an end in itself, but merely a proof of attainment of a certain kind of knowledge. The object of education was not knowledge, but action. Knowledge is of no use until it is applied to some definite end. All life is a kind of examination, and happy the men who have their life's examination ready marked out for them. Organists are happy in this respect, for they have their distinct spheres and great powers for good and evil. The state of the branch of music which they are especially responsible for does not tend to show that they have used their power exclusively for good. No doubt they have great difficulties to face; such, for instance, as influential people with no taste whatever, and well-meaning persons with mistaken ideas of coddling, instead of bracing the suffering and downhearted. Organists should be the pillars of what is good and dignified, though not necessarily only supporters of what is merely called classical. Music ought rather to be divided into what is good and what is bad than into classical and popular. Every kind of music, from symphony to folk-song, can be good, though what is called popular is generally that which is merely vulgar, blatant, and obvious. But to be able to judge between good and bad, an organist specially needs to keep in touch with everything which is outside his mere organist's routine. He should hear orchestral music, quartets, and any kind of art that keeps his sensibilities alive and prevents him becoming stodgy and mechanical. Moreover, he should keep in touch with the progress of the art and know the really best music of his time, and not judge things too much by their technical qualities. Dexterity is an inevitable part of art, but fine thoughts that are expressed without much dexterity are often of infinitely greater value, though the peculiar training of organists often leads them to think otherwise.

ROYAL CHORAL SOCIETY.

It is not too much to say that the performance of Handel's "Messiah," given by the Royal Choral Society on the 2nd ult., at the Royal Albert Hall, was, with the exception of the rendering under Dr. Mann's direction, June 13, 1894, at King's College, Cambridge, the most interesting that has been heard by the present generation; and although the attempt to secure an approach to Handel in effects of tone colour can only be regarded in the light of an experiment, Sir Frederick Bridge deserves the warmest praise for his endeavour. Much time and care had manifestly been spent upon the project. The omission of Mozart's "additional accompaniments" necessitated a revision of the string parts. This was entrusted to Mr. T. W. Bourne, whose special study of the music of the last century, and particularly of "The Messiah," well fitted him for the task. In this edition (which is based entirely upon original authorities, and which we hope will be published by Messrs. Novello) many wrong readings have been corrected, and Handel's bowing and marks of expression have, where they varied from those already in use, been restored. The oboe and bassoon parts were prepared from those used by Handel in 1759 at the Foundling Hospital, where, it may be remembered, they were found by Mr. H. Davan Wetton in 1894, in a cupboard behind the organ loft; and finally, the organ part, which had to replace that of the harpsichord in the accompaniments, had been jointly written by Mr. J. E. Borland and Mr. T. W. Bourne. The orchestra consisted of thirty-eight violins, twelve violas, twelve violoncellos, twelve double-basses, twelve oboes, six bassoons, two horns, two trumpets, and one pair of kettle-drums. Now the instruments used at the performance at the Foundling Hospital on May 3, 1759, were twelve violins, three violas, three violoncellos, two double-basses, four hautboys, four bassoons, two trumpets, two horns, kettle-drums and organ. The orchestra on that occasion supported a chorus of eighteen, according to the account of the expenses, or at most of twenty-six, if, as suggested by Professor Prout, two choristers sang from each of the voice parts discovered, but on the 2nd ult. the orchestra of (in round figures) 100 players accompanied a choir of about 800! Moreover, when the vast difference in the character and power of tone which exists between the organ at the Foundling Hospital in the eighteenth century and that at the Royal Albert Hall to-day is remembered, it becomes plain that it was only in a very measurable degree that it was possible to reproduce Handel's balance of tone. The twelve oboists and six bassoonists blew their hardest, the former with valiant independence of pitch; but it was as though they were not when the choir approached a *forte* and any stops louder than the small diapasons were used by Mr. H. L. Balfour at the organ. In the orchestral pieces and accompaniments to the songs, however, Handel spoke in his own tongue. The overture and "Pastoral" Symphony were invested with genuine old world distinctiveness, but the omission of Mozart's added wind parts seemed to deprive the symphony of much of its pastoral character. The exclusion of trumpets and drums in the chorus "For unto us a Child is born" was a gain, as more in accordance with the character of the "Prince of Peace," and the omission of Mozart's clarinet and bassoon parts in the air "He was despised" was welcome; but, taken in its entirety, there was a sense of monotony and want of solidity in the instrumental effects that left the impression that, unless all the conditions of Handel's time are observed, the restoration of certain effects are not desirable. What would seem to be wanted is a revision of Mozart's "additional accompaniments," and the preparation of an edition of "The Messiah" to meet the requirements of large choral bodies undreamed of by Handel. For such an edition no better foundation could be found than that prepared with so much care for the performance at the Albert Hall. Sir Frederick Bridge's choristers showed great interest in their task and sang superbly, but, apparently, habit proved too strong in the chorus "Glory to God," which they began *forte* as usual, Handel's direction, *Da lontano un poco piano* (from a distance, rather softly), being once more ignored. The soloists, with the exception of Mr. Watkin Mills, who sang the bass songs with true Handelian vigour and distinctness of phrasing, were not so happy in their efforts. Madame Albani sang with her wonted fervour. Her rendering of "I know that my Redeemer liveth" causing an unusual impression, even for so distinguished an artist. Madame Himing, who replaced Miss Clara Butt, has not sufficient vocal power to do justice to the alto solos in so large a hall, and Mr. Lloyd Chandos adopted a style of expression too suggestive of a sentimental and forsaken lover. It should be added, as a matter of record, that the performance attracted a larger audience than even the Albert Hall could accommodate, a fact which testifies with remarkable emphasis to the continued popularity of Handel's masterpiece.

ROYAL CARL ROSA OPERA COMPANY.

The Royal Carl Rosa Opera Company began a six weeks' season of opera in English, at the Lyceum Theatre, on the 2nd ult., and down to the time of going to press had given performances of Wagner's "Tannhäuser" and "Lohengrin," Bizet's "Carmen," Mascagni's "Cavalleria Rusticana," Leoncavallo's "Pagliacci," Gounod's "Faust," and Wallace's "Maritana." The most notable of the principal vocalists in these works were Miss Pauline Jordan, Miss Kirkby Lunn—who in the title-*rôle* of "Carmen" and as *Siebel* in "Faust" showed that she had greatly profited by her recent stage experience—Miss Emma d'Egremont, the possessor of a fine voice, who made her first appearance in the last-named character on the 19th ult., and with decided success; Miss Lucile Hill, and Miss Lily Heenan; and Messrs. Brozel, Umberto Salvi, Charles Tilbury, Homer Lind, Arthur Winckworth, and G. A. Fox. Owing to dissensions, which seem inevitable in operatic enterprises, the *ensemble* at the commencement of the season suffered from a rapid change of conductors. Mr. MacCunn, who was understood to be the conductor-in-chief, resigned, and the opening night's performance of "Tannhäuser" was directed by M. Georges Jacobi. He was announced to conduct on the second night, but in his place appeared Mr. T. H. Frewin. The following evening Mr. Harold Vicars occupied the conductor's seat, but on the 7th ult. Mr. MacCunn was persuaded to return, and was appointed "Director of the music," and since that date the performances have improved and have attained a fair standard of completeness and artistic value.

SATURDAY POPULAR CONCERTS.

Rabl's Quartet in E flat (Op. 1).

The Saturday afternoon Popular Concerts at St. James's Hall were resumed on the 7th ult., when the concerted works were Beethoven's Quartet in F (Op. 18, No. 1) and Brahms's Quintet in F minor (Op. 34). The executants were Lady Hallé, Messrs. H. Inwards, Gibson, and P. Ludwig, with Mr. Leonard Borwick as pianist and Mr. Kennerley Rumford as vocalist.

Distinction was given to the concert in the following week by the addition to the repertory of Walter Rabl's Quartet in E flat (Op. 1) for pianoforte, violin, clarinet (or viola), and violoncello. This work was first heard in London at Mr. G. A. Clinton's chamber concert on April 1 last, at Queen's (Small) Hall. It is of great merit, although the sources which have inspired the themes are not difficult to trace. As, however, Herr Rabl is only about five-and-twenty, and as the models are the great masters, his indebtedness is rather a promising sign than otherwise. The work gained the prize in a competition arranged by the Gesellschaft der Musikfreunde in Vienna, Brahms being one of the judges, and is eminently of a pleasing nature; so pleasing, indeed, did the audience on the 14th ult. think the third movement to be, that its repetition was demanded and granted. No little of the charm of the work is owing to the clearness of design and spontaneous flow of the music, which, moreover, is never pretentious. It was admirably interpreted by Mr. Leonard Borwick, Lady Hallé, Herr Mühlfeld, and Mr. Paul Ludwig. The famous clarinettist was subsequently heard in Brahms's Quintet in B minor (Op. 115) and in Weber's Duo Concertante in E flat (Op. 48), in which he was associated with Mr. Borwick. The last-named also gave a fine performance of Mozart's rarely-heard Sonata in D (Op. 21). Miss Lucia Fydell was the vocalist.

On the 21st ult. advantage was taken of Herr Mühlfeld's presence to perform Brahms's Trio in A minor (Op. 114) and repeat the beautiful Quintet in B minor (Op. 115). Herr Mühlfeld also played the clarinet obbligato in three charming songs by Spohr, severally named "Zwiegesang," "Wiegenlied," and "Wach' auf," which were sung in a sympathetic manner by Miss Agnes Witting.

SUNDAY CONCERT SOCIETY.

Glazounoff's Sixth Symphony.

Rimsky-Korsakoff's Fantasia on Servian Themes.

The Concert Society recently formed to carry on the orchestral and vocal concerts at the Queen's Hall, which the London County Council prohibited Mr. Robert Newman from doing as a private speculation, is now firmly established. The Duke of Portland has become its president, its vice-presidents are the Duke of Newcastle, Viscount Valentia, Lord Farrer, the Right Hon. G. J. Shaw-Lefevre, Sir Frederick Pollock, and Sir Lepel Griffin, and with Mr. E. F. Jacques as secretary and Mr. Newman as manager the performances have been carried on during the past month with renewed vigour, Mr. Henry J. Wood conducting in the afternoon and Mr. George Riseley in the evening.

On New Year's day the first performance in England was given of M. Alexander Glazounoff's Sixth Symphony in C minor (Op. 58), which was completed in 1896 and published the following year. Of all the modern Russian composers Mr. Glazounoff is the most Western in his style and methods, and for this reason his music possesses additional artistic value. His Sixth Symphony has no avowed programme, but it possesses a poetic nature that excites the imagination of the listener in a pleasurable manner. It opens with a dignified *Adagio*, which contains in modified form the two principal themes of the succeeding *Allegro*. This is a vivacious movement, earnest in expression and lofty in sentiment. The next movement consists of a theme and seven variations, the theme being a charming melody of folk-song nature and the variations being remarkable for piquant scoring and finished part-writing. These are followed by an *Intermezzo*, which might pass for a dainty minuet of olden days, so full of grace and courtesy is it. The *Finale* opens in a pompous manner, and in the development there is a humorous element suggestive of that in the worthy burger's music in Wagner's "Meistersinger." From the above it will be gathered that the work possesses more than ordinary attractiveness and that its second performance will be anticipated with interest.

Very different is Rimsky-Korsakoff's Fantasia on Servian Themes (Op. 6), which was played for the first time in this country on the 15th ult. This is based on three melodies which are treated in the manner of a Liszt rhapsody. The music progresses by repetitions of melodic phrases rather than by development, and the scoring for the most part is of a sensational and blatant character.

SAVOY THEATRE.—"THE LUCKY STAR."

It is not pleasant to think that there is no one who can maintain the high standard attained by Sir Arthur Sullivan and Mr. W. S. Gilbert in comic opera, yet this would seem the only conclusion to be drawn from the production, on the 7th ult., of "The Lucky Star" at the Savoy Theatre. Mr. D'Oyly Carte could scarcely have gone farther or employed more librettists than he has done in this instance, but the result is only a good example of what has been produced at many theatres for years past. How many counsellors have been sought will be seen by the following extract from the title-page:—

"Founded on and adapted from the French original of Leterrier and Vanloo, and an American version thereof by Cheever Goodwin and Woolston Morse. Some new dialogue by Charles H. G. Brookfield. New lyrics by Adrian Ross and by Aubrey Hopwood. The whole revised and put together by H. L. The music by Ivan Caryll."

Although strength can scarcely be said to have resulted from this unity, the work possesses an ingenious and humorous story which supplies a series of diverting incidents. *King Ouf* is wont to give his subjects an annual *fête*, a special feature of which is an execution. It is the day of the *fête*, but no one has committed an offence which merits death. The *King*, however, comes across a travelling painter named *Lazuli*, whom he so enrages that *Lazuli* assaults the royal person. This constitutes high treason; but just as the execution is about to take place *Siroco*, the royal astrologer, declares that the *King* will die twenty-four hours after *Lazuli*. Henceforth the *King's* solicitude for the continuance of the painter's life is greater than the former anxiety to encompass his death. *Lazuli* is taken to the palace and treated as a prince, and even when he declares he has fallen in love with the *Princess Laoula* the *King* consents to the union, although she has been brought by the *Ambassador* of King Mataquin with a view to becoming his queen. *Lazuli's* escape from the palace and the consequent nervous anxiety for his safety provide the humorous element of the second act; and in the third act *Lazuli's* supposed death, and the endeavours of the *King* and astrologer to extend the twenty-four hours left them, provide diverting episodes.

One listens in vain, however, for the subtle humour and witticisms common to Mr. Gilbert's books and for the echoing chuckle from the orchestra. Mr. Ivan Caryll's music is good of its class, but it is on a distinctly lower level than is expected at the Savoy Theatre. Apart from the traditions of the house, however, there is much in the score that is worthy of praise. It is nearly always tuneful, if seldom fresh or unconventional. It is vocal and flowing, and always well orchestrated, although it cannot be said that it ever becomes distinctive. In the first act the best numbers are the quartet "Incognito," the trio "Of our disguise advantage take," in which an approach to Sullivanesque effects are secured. In the opening of the *Finale* Mr. E. Chabrier's music to the original French version has been retained, scarcely with wisdom, for it excites regret that more has not been suffered to remain. The opening chorus of girls in the second act is extremely graceful, and the quintet, "It's the husband, harsh and hated," is one of the best numbers of the work. There is also a pretty barcarolle, "Over the lake I went sailing." The last act contains a ballad, entitled "The Ivory Gate," a merry "coon" song, and a well-written "Wedding Chorus." The Indian scenery and dresses presented a series of pictures that would delight the eye of the most fastidious artist, and the entire company worked with an intelligence and zeal that merit the warmest recognition.

In the part of the *King*, Mr. Walter Passmore had abundant opportunity for the display of his style of humour, and Mr. Henry Lytton gave a reading of the character of the *Ambassador* in accordance with the best traditions of the Savoy. Mr. Sydney Paxton as *Siroco* and Mr. Frank Manning as *Kedas* were not sufficiently in earnest. Better work was done by Mr. Robert Evett as *Tapioca*. Miss Emmie Owen was seen at her best as *Lazuli*, Miss Ruth Vincent was a charming *Princess*, and Miss Isabel Jay was a sympathetic and scarcely less fascinating *Lady-in-Waiting*. The composer conducted the opening performance, and, in answer to the usual calls at the fall of the curtain, three of the nonet of collaborators bowed their acknowledgments.

THE INCORPORATED SOCIETY OF MUSICIANS.

Annual Conference at Plymouth.

Plymouth was the rendezvous of the fourteenth annual Conference of the Incorporated Society of Musicians, where about 300 of the members foregathered from Tuesday, the 3rd, till Friday, the 6th ult. Mr. W. H. Cummings, Principal of the Guildhall School of Music, the President, occupied the chair at the opening meeting, which took place at the Corn Exchange, when the Mayor of Plymouth, Mr. Alderman John Pethick, attended and gave a cordial welcome to the assembled musicians.

Annual Report.

The annual report—read by Mr. Edward Chadfield, the secretary—set forth that there had been a steady increase in the membership, 100 members having joined during the year. The Society had been enabled to offer two prizes of £25 each, one for the composition of a trio or quartet, the other for the composition of a sonata, in order to promote the culture of the higher class of instrumental music. Nineteen works were sent in, and Mr. F. W. Austin, of Birkenhead, and Signor Esposito, of Dublin, were the prize-winners. Assistance had been given to the Orphanage and to unfortunate members of the profession. Last year Sir John Stainer warned them if they wished to secure a voice in the management of their own profession of the necessity of taking active measures with respect to the coming legislation relating to secondary education and the registration of teachers. The principle of direct representation of those to whom registration was of vital importance upon the Council which had to deal with the subject was the principle for which the Society had contended since its establishment in 1882. In addition to legislative action, the powers likely to be conferred upon the proposed teaching of the University of London would have an important bearing upon professional musical education and Degrees in music.

"Our responsibilities as Professors of Music."

The Chairman said their responsibilities had a threefold aspect—past, present, and future. With regard to the past, there was ample proof that this country led the van in many departments of the art of music. In reference to the present, he complained that there was a tendency to shelve the music of the past in pursuit of highly-coloured orchestral programme music. He also deprecated the use of secular music in churches when there was a wealth of orchestral music available for the service of praise. There were people who argued that all music was sacred, and that there was no such distinction as secular and sacred. He did not agree with that statement. Association might so stamp any music as to render it fit only for the locality for which it was originally intended. As to the future, they had now to consider how they could best exercise their influence in forming the taste and standard of the music culture of their pupils. On that branch of the subject he directed attention to public concerts and entertainments. What was much to be desired was the means of bringing to the working and lower classes a knowledge of and familiarity with good music combined with words of wholesome thoughts. In East London much was being done at the People's Palace, where large audiences were enabled frequently to hear admirable concerts, with occasional performances of oratorio. It was gratifying to know that these performances were attended by crowded and appreciative audiences. Perhaps it would be possible for professors and amateurs to combine, and to provide frequent entertainments of the nature suggested. Recognising the enormous value of music as an educator, and believing that, if its great powers were systematically and persistently brought to bear on the masses, a wondrous change in the manners, habits, and thoughts of the people would soon be brought about, he would hail with delight the advent of wealthy and benevolent persons who would provide the funds necessary for sustaining nightly concerts in suitable buildings. If that were done on a broad scale, with good music and wholesome poetry, it would contribute more to elevate the nation than any of the excellent efforts which had yet been made with that object.

Municipal support to Music.

Mr. S. S. Stratton (Birmingham) moved "That the time has arrived when the recognition and support accorded by the municipalities of this country to literature and painting should be extended to the art of music." Music was not recognised as it should be. It was looked upon rather as an amusement than a fine art. For the promotion of music they had to rely on private enterprise, and it had to depend upon the support of a somewhat fickle public. In every other civilised country but our own the State or the municipality recognised and supported music as an art. In our own country it was subject to the law of supply and demand, and was treated on purely commercial grounds. They did not want State aid. The municipalities could do all that was necessary, and he suggested that assistance might be given in the promotion of concerts and the formation of musical societies.—Mr. Page (of Nottingham) stated that in that city the Corporation was giving support to an orchestra. The discussion was continued by Mr. D. Hume, Dr. Vincent, Mr. A. T. Akeroyd, Dr. Shinn, Mr. W. Scott, Dr. Culwick, Dr. King (who seconded Mr. Stratton's resolution), and the chairman. The following resolution (moved by Mr. Roylands Smith and seconded by Dr. Harding) was ultimately adopted by the conference: "That it is desirable to bring before municipal and other bodies the advantage of subsidising high-class or orchestral performances."

"The Art of Music for its own sake."

The chairman of the second day's proceedings was Dr. J. Culwick, of Dublin, who delivered an address dealing with the love and pursuit of the art of music for its own sake, apart from mere social and pecuniary advantage. He invited them to consider whence came Art, and why it existed in music. Rightly regarded, they must see a means whereby earnest men and women gave thought a voice, and in its grand and universal tongue spoke to all humanity. But to keep their ordinary humdrum daily work fresh they must constantly bear in mind its spiritual meaning. In the tabernacle of Nature the artist held a high and noble calling. Let him beware lest he prostituted his gift of insight and utterance to ignoble purposes, or degraded his talent and became false to his exalted vocation. Music was part of God's economy of Nature. The fact of the gradual growth and formulation of a musical profession was really an accident and was no part of music's authority and influence. There were reasons for music's well-being that lay beyond and above their social and pecuniary advantage. True, the honest worker was worthy of his reward, but "all best effort is unpaid." Just as the Romans suffered loss because they were too busy to think of Art and its practices, so was England in danger of losing many an advantage, and there were fears that her sons might become dwarfed in their growth towards what Swift called "Sweetness and light." As Matthew Arnold put it, "Faith in machinery, mistaking the means for the end, is our besetting danger." So long as manly courage, truth, and purity were our national characteristics the nation's music would be strong and beautiful. If these should fail, then, undoubtedly, our music would become deteriorated.

The "Training of the ear."

Dr. F. G. Shinn, of London, followed with a thoughtful and suggestive address on the "Training of the Ear." Having insisted on the importance of a method in the training of the ear, and entered into some details as to the method, he asked them to consider the position and relative importance which the subject of direct ear training should occupy in any complete scheme of musical education, and whether the present system of education and examination took cognisance of the fact, and, if not, what steps should be taken to remedy the defects of the system. He would be a bold man who would challenge the statement that musical examinations in the present day practically controlled musical education, and, as far as one could see, there was no prospect of any radical change in that direction. If they practically reviewed the results of the establishment of responsibility of honourable Examining Boards, these seemed to be partly good and partly otherwise. The thoroughness of much of the present-day teaching was one of the good results. The tendency to idolise diplomas and certificates, and to make the possession of them the be-all and the end-all of musical education, was one of the evil results. But in the matter of direct ear training he felt that its vital importance as the foundation of all true musical education had been very much lost sight of. It was not for him to condemn, or even to criticise, schemes of education and examination which had been framed with consummate care after much discussion by the greatest musicians of the country. He would but put the plain issues before the musicians of that conference for them to give their verdict.

Professor Prout said he felt strongly the truth of what Dr. Shinn had stated. A large number of the students of harmony really had no idea of how the chords they were putting on paper sounded. As one who had had much experience as an examiner, he had found that in many cases there was an absolute want of actual ear knowledge, and he thought that to a great extent ear training had been neglected. Certificates were granted for paper work, but the examinations should be so arranged as to secure a practical test to ear training. Dr. F. J. Sawyer (Brighton) moved "That it is most essential to the progress of musical study that examinations in ear training, both in the elements and in harmony, should be far more extended in all grades." Dr. H. Hiles (Manchester) seconded the motion. He said he thoroughly endorsed almost everything that Dr. Shinn had said as to the importance of applying tests for ear training. The resolution was carried.

The proceedings of the third day were under the chairmanship of Dr. Alfred King (Brighton).

"The influence of prejudice upon the present state of Musical Art."

Mr. Frederic James (Leeds), in an interesting paper on the above important subject, referred to the prejudice which, he said, existed against the compositions of British musicians. This was not of recent growth. For two hundred years it had been observable. It seemed to be the fashion, in some quarters at least, to think and speak lightly of British music. This neglect of native music led to an undue prominence being given to foreign works. It must, indeed, appear strange to a foreign musician that audiences in this country usually gave preference to works bearing a foreign name. Such was the fact, but their object should be the removal of prejudice against native composers, and not the exclusion of foreign music. The latter course would not only be to their own disadvantage, but would show an intolerably mean spirit. Let them secure the best music possible, regardless of the nationality of composers. Were the managers and organisers of concerts really to blame for the lack of native compositions in their programmes? Was it not a fact that the indifference which English audiences, as a rule, manifested towards native music led promoters of concerts to keep almost entirely to works by foreign composers? Monetary considerations were bound to have considerable weight with concert managers, and from a business point of view it was the correct thing for such pieces to be selected as would give most general satisfaction. If the works of British composers could secure all the encouragement they deserved, better days would be in store for musical art generally, and certainly much would be done to remove the old standing stigma that we were not a musical nation. After alluding to the Sunday concert question and the prejudice which existed in favour of certain composers or schools of music, he asked whether the fondness for modern works had not caused a feeling to rise up against some of the older composers. Could that be the best for musical art? It was to be hoped that the day would come when prejudice would either disappear or be gradually reduced, and good sound judgment would rule in all that they had to do and say.

Mr. Baring-Gould on "Folk-Music."

In the afternoon the Rev. S. Baring-Gould gave an address on "The Folk-Music of the West of England," which was admirably illustrated by songs rendered by a number of ladies and gentlemen. In introducing his subject, the speaker said he agreed with what had been said at the morning sitting, that we did not do sufficient justice to our own home-grown music, and that we did not give a fair chance to our own home-grown musicians. People had been in the habit of thinking that everything that was good came from Germany, France, or Italy; but he believed that in music, as well as in everything else, Englishmen could do as well, if not better, than the foreigner. Let them avoid the danger of working down to the common, uninstructed musical public, and try to elevate the public taste. He desired to direct their attention to the music that welled up from the hearts of the poor people, and say a few words on the folk-music traditional to the West of England, limiting his observations to that of Devon and Cornwall. Mr. Baring-Gould then related how he had, with the assistance of collaborators, collected the folk airs of Devon and Cornwall—in cottages and taverns, and among miners, farmers, stone-breakers, hedgers, and others. The words to many of the songs were such balderdash that they had in some cases to re-write them; but as to the melodies, they took no liberties with them. Some of the airs he had were undoubtedly very old and of an archaic character, but others were comparatively modern. Some of the airs were certainly ancient minstrel melodies that were accompanied by the harp, others demanded the pipe and tabor as accompaniment. Some were unmistakably old hornpipes, many were old dance tunes; but, as an old fiddler had told him, formerly the young people always sang as they danced, and certain movements of the dance pertained to the burden of a ballad. Then, again, there were traditional songs and airs that belonged to popular festivals.

The annual business meeting of the conference was held on the last day of the gathering (Friday), Mr. A. Page (Nottingham), in the unavoidable absence of Mr. John Thomas, being in the chair. Scarborough was selected as the next place of meeting, and the voting for the four chairmen resulted in the election of Sir Frederick Bridge, Mr. F. H. Cowen, Mr. W. H. Cummings, and Dr. Weekes.

The Orphanage.

The secretary submitted the report of the Orphanage Committee, and said that the Institution had been conducted in a very satisfactory manner and the health of the children had been good. The subscriptions, which kept coming in, showed that the interest in the Orphanage was sustained. Half the number of the children admitted were those of parents entirely unconnected with the Society. The committee had in that respect acted on the principle laid down at the general meeting when the Orphanage was taken over, that only cases of the greatest need should be accepted, without any reference to any personal connection with the Society. It was hoped that before long efforts would be made to extend the benefits of the Orphanage to boys as well as girls. Mr. W. H. Cummings (treasurer) said that by-and-bye they hoped to get fresh premises and to have an Institution worthy of their great Society. Mr. J. A. Matthews (Cheltenham) suggested that they should make a special effort to raise sufficient money to place the Orphanage on a firm basis, so that it should be independent of voluntary contributions. If each member would undertake to raise five guineas during the year they might get a fund of £5,000, and the Institution would then be established on a firm basis.

The proceedings concluded with a banquet, attended by many local celebrities, at which Mr. W. H. Cummings presided. Amongst the various social functions connected with the conference, mention must be made of a reception by the Mayor and Mayoress of Plymouth, various excursions in the delightful neighbourhood of the town, and an excellent concert, which reflected much credit on local talent and upon those who so ably foster it. Last, but not least, Professor Ebenezer Prout—who is a veritable *Samuel Wesley redivivus*—treated the members of the Society to a highly instructive recital series of Bach's "48," playing and explaining them in instalments on each of the four mornings of the conference.

ROYAL COLLEGE OF ORGANISTS

The following is a list of the successful candidates for Fellowship at the recent examination of the Royal College of Organists:—W. Bradley (Leeds), J. C. Bradshaw (Llangollen), G. F. Cawthorne (Sheffield), G. H. Coe (Albury), W. H. Harris (St. David's), N. R. Ingleby (London), H. C. Lake (Plymouth), P. Le Sueur (Newfoundland), O. H. Mead (Ealing), J. Ormesher (Ormskirk), J. Pullein (Lincoln), E. Turner (Beckenham), and G. C. Young (London).

The Associate diplomas were distributed, on the 14th ult., by Mr. James Higgs. The following is a list of the successful candidates: W. P. Aspinall (Reading), J. H. Baxter (Glasgow), J. Birch (Aston), Miss E. B. Blight (Falmouth), A. Brinckler (Ramsgate), J. Charlesworth (London), M. B. Chenhell (Hexham), H. C. Colles (London), S. L. Coveney (Dover), H. Crackel (Rotherham), T. J. Crawford (Eltham), W. Crawford (Ayton), T. J. Dennis (Neath), F. Diggle (Rochdale), G. Dyson (Halifax), D. J. Evans (Llanelly), W. H. Gabriel (Tredegar), H. W. Gates (Brighton), D. H. Gaunt (Bramley), A. T. Goodwin (Maidstone), W. Greatorex (Southwell), Miss M. C. Hall (Bath), J. W. Hartley (Heywood), T. Harvey (London), Miss E. M. Hobson (Tring), C. E. J. Hornsby (Tiverton), J. C. Horsfall (Sowerby Bridge), F. W. Hughes (Ely), R. B. Kettlewell (Grimsby), J. A. Meal (Marsden), C. W. Miller (London), A. H. Nichol (Ryton-on-Tyne), F. C. Nicholls (Liverpool), W. V. Parker (London), B. Parkin (Sheffield), A. J. A. Pawley (Southsea), Miss E. M. Pears (London), P. E. Pearson (Slaithwaite), E. Read (Shere), C. Roberts (Ruabon), A. H. Robinson (Waverton), H. G. Rogers (Oxford), R. Scott (Newport, Fife), G. E. Smith (Hawick), H. L. Steele (Trimley), L. A. Stokowski (London), P. W. Taylor (Peterboro'), D. Underhill (Colchester).

PIANOFORTE RECITALS.

Mr. Leonard Borwick gave the first of three pianoforte recitals at St. James's Hall, on the 16th ult., when he availed himself of the presence in London of Herr

Mühlfeld to include in the programme Brahms's Sonatas in F minor and E flat (Op. 120, Nos. 1 and 2). These works, since their first performance in England at Miss Fanny Davies's annual concert on June 24, 1895, have not been heard so often as their attractive qualities would have led one to suppose they would be, and their introduction on this occasion was very welcome, especially as they were interpreted with rare finish and perfect sympathy with their character. Mr. Borwick's solos were of minor importance, but they included an effective arrangement by himself of an Andante and five variations written by Mozart in 1786 for a toy clock or musical box.

At his second recital, on the 23rd ult., his programme also contained another arrangement by himself of a Fantasia in F minor, composed by Mozart in 1791 for a musical box, Beethoven's Sonata in E flat (Op. 81), and two of Mendelssohn's "Lieder ohne Worte." It is scarcely necessary to add that Mr. Borwick's playing on both occasions was distinguished by exquisite finish.

Miss Madeline Payne, whose progress at the Guildhall School of Music has been watched with interest for some time past, gave her first pianoforte recital on the 19th ult., at the Salle Erard. Miss Payne, however, should have chosen a larger room, for although she is only seventeen, her touch and style are so powerful and brilliant that due appreciation of her readings of Chopin's Ballade in A flat (Op. 47) and Brahms's "Variations and Fugue on a theme by Handel" was impossible, as they resolved themselves into an aural assault of an aggressive nature. Miss Payne, however, showed much sympathy in Grieg's Sonata in G minor (Op. 13), in which she was assisted by M. Johannes Wolff, and rendered an Allemande and Gavotte by D'Albert with great delicacy.

ROYAL INSTITUTION.

Sir Alexander Mackenzie on Liszt.

The first of a series of three lectures on the life and work of Liszt, Tschaïkowsky, and Brahms, to be delivered by Sir Alexander Mackenzie at the Royal Institution, was given on the 21st ult., when the lecturer was assisted in the performance of excerpts from the first-named composer's works by Miss Margarita Elzy at the pianoforte, Mr. Maxwell who sang, and a female vocal quartet from the Royal Academy of Music, the last-named singing with delightful unanimity and finish.

The lecturer in his paper dwelt more upon the life of the great pianist than upon his influence on the development of music as an art. In regard to his visits to England, Sir Alexander said that Liszt made his first appearance in this country at Manchester, where he was announced as the great pianist who at the age of twelve years had already achieved a European reputation. But even at that youthful period he had proved himself something more than a pianoforte virtuoso—compositions, especially songs by German and French poets, having come from his pen in great profusion. During this engagement at Manchester all Liszt's boyish compositions were lost in a fire. The all-eventful Weimar period and his last and memorable visit to England in 1886 were duly commented upon.

In regard to Liszt's compositions, the lecturer said that the most striking were the German and Hungarian works—the former inspired by the poetry of Goethe and Schiller, and the latter by gipsy-like compositions of the Hungarians. The most characteristic of the works of German origin were the "Faust" Symphony and the "Mephisto Walzer," and of the Hungarian music the weird and fantastic rhapsodies, which might be said to have created Hungarian musical art.

SIR ALEXANDER MACKENZIE AND SIR HUBERT PARRY ON THE BAGPIPES AND NATIONAL MUSIC.

The New Year's gathering of the Sette of Odd Volumes—holden at Limmer's Hotel on the 3rd ult.—was, in view of the paper ("Nationality in Music"), made a musical function throughout. The summons to the dinner was in rhyme, with musical notes occasionally substituted for words, and the dishes on the menu were described by musical titles. The minutes of the last meeting were sung (with the minutest care) by the secretary, Brother H. C. Marillier, to the air of "The Leather Bottel." At the foot of the menu there appeared the following note—or, to be more accurate—notes, thereby giving an impression that the whole function would end in smoke:—

After dinner, the President of the Sette (Sir Ernest Clarke) called upon Brother Lidgey, the Gleeman of the Sette, to play his March of the Odd Volumes, and afterwards upon Brother William Nicholl, the Minstrel, to sing "The Lay of the Odd Volumes," which was accompanied by the composer, Brother Bevan.

Subsequently Brother Lidgey read an interesting paper on the subject of "Nationality in Music." He said that probably at no time had this subject been of such interest and importance as the present. Music was essentially a progressive art, and, although national music was of great antiquity, nationality in music as an art might, broadly speaking, be said to have only made its influence felt after Bach had shown in his immortal works the power of music to express emotion. The natural tendency of animate nature was to attempt to express emotion by sound, but there were many causes which had an influence on the style of musical architecture erected upon that foundation. Of these the chief were climatic influence, the form of scale in use in various countries, and sense of rhythm. He gave an account of various scales in use amongst Eastern and Western nations, varying from five to twenty-two notes in the octave, and played several examples illustrative of the characteristic effects obtained by the employment of such scales as the Pentatonic and some of the old Ecclesiastical modes. The varied rhythms of national dance tunes were commented upon, and reference made to the rhythmic peculiarities observable in the folk-songs of the Finns and nations of Magyar descent. Musical expression was also influenced by the special instruments affected by nations, such as the bagpipe and the Swiss alp-horn; and by environment, as was seen by the evident inspiration given to much Norwegian music by the grandeur and solitude of the mountains. It was to influences like these that the world was indebted for the striking individuality of such composers as Grieg, Dvorák, and Tschaïkowsky, and the growing development of music as an outlet for emotional expression. Brother Lidgey was assisted in his illustrations, vocal and instrumental, by Brothers W. Nicholl, F. A. W. Docker, and Frederick Keel. A vote of thanks was unanimously accorded for the paper, on the motion of Brother A. T. Hollingsworth, seconded by Brother Bevan, and a discussion, in which the Principal of the Royal Academy of Music and the Director of the Royal College of Music participated, subsequently took place.

Sir Alexander Mackenzie said this was a subject which had lately come into great prominence owing to the fact that so many modern composers had infused their national characteristics into their compositions. He thought with regard to our own country, though something had already been done in that direction, yet even now we hardly realised the treasures which were our own. He claimed to be the first who had attempted to idealise Scottish music and put it "on the orchestra." The Sassenach had a very hazy idea of what Scottish music really was. Undoubtedly the instrument of Scotland was the fiddle, and not the bagpipe. Scottish songs of Lowland origin had no connection whatever with the bagpipe, and many could not be played upon it. The "Cock o' the North" played by Mr. Lidgey was, he should say, a modern tune, and, like many others, was only adapted for the bagpipe after the regiments were furnished with that instrument.

Sir Hubert Parry suggested that the bagpipe came from East Anglia, and were, with native modesty, afterwards appropriated by the Scotch. It was evidently congenial to the Scotch nation, for whatever Sir Alexander might say about the fiddle being the national instrument, it was in Scotland and with Scotch people that we most frequently heard their delectable sound, and it was quite impossible not to regard the pipes as representative of our amiable neighbours up North. Indeed, music was the most subtle representative of innermost human characteristics of all kinds. The more so because people were so completely innocent of the fact. What they liked was in accordance with their natures, and must in the end show what they really are. The historian of the distant future would have to turn to the music of the various times and peoples to make sure of his estimate of their national characters. Even in early periods of artistic development national traits are perceptible. In national music it was a matter of course. But it extended to artistic music as well. In British music of the past, as well, perhaps, as the present to a certain extent, there was manifested a degree of caution and deliberation which prevented the music produced from having the warmth and passion of music of some other nations. The great gift of the nation was in the direction of organisation, which is the formal part of an art. We moved too cautiously and deliberately, seeking to try every step before going on to the next. Every branch of the human race was represented closely by its music, because it was not reason which governed men's actions, but their moods, and it was the moods of men which were represented by music.

Sir F. Lacy Robinson, K.C.B., in proposing the health of the chairman, said that as an East Anglian he absolutely declined to admit the responsibility of that region for the production of the bagpipe. He must leave Sir Alexander Mackenzie and Sir Hubert Parry to settle between themselves as to whether the instrument was Scotch or Welsh.

MR. J. S. SHEDLOCK ON CHOPIN'S MAZURKAS AND POLONAISES.

At a meeting of the Society for the Encouragement of the Fine Arts, at 9, Conduit Street, on the 19th ult., Mr. J. S. Shedlock gave a thoughtful and instructive lecture-recital on the Mazurkas and Polonaises of Chopin. The lecturer began by pointing out the characteristic intervals suggestive of an Eastern origin which formed so distinctive a feature in Polish folk-songs, and showed how these had been used by Chopin, who, however, had reproduced the spirit rather than the letter of his countrymen's music in his glorified forms of their dance measures. Excerpts from the mazurkas were played containing the sharpened fourth and augmented second in the major scale, the progression of several seconds followed by a leap of a third, the use of the Church modes, the employment of triplets, which formed a feature of the old mazurkas, and the drone bass. The characteristic accentuation on the second or third beat was also pointed out, and Chopin's reproduction, by downward chromatic passages, of what Sir Hubert Parry in his "Art of Music" terms the "howling element" in Eastern music; the four bars preceding the last seven bars of the Mazurka in C sharp minor (Op. 30, No. 4) being quoted as an example of the last-named peculiarity. The mazurkas might be roughly divided into three categories, merry, humorous, and mournful; but most of them contained passages expressive of all these moods. The one in G sharp minor (Op. 33, No. 1) was perhaps the saddest in tone, and that in D (Op. 33, No. 2) the brightest. The origin of the mazurka was a dance, but that of the polonaise was apparently a pageant, the form being used at court festivities. The distinctive cadences and rhythmic figures of the polonaise were described, and the Polonaise-Mazurka in F sharp minor (Op. 44) was played as a remarkable blending of the two forms. Finally, attention was drawn to the chromatic element in Chopin's music and its influence on Wagner, whose music was declared to be full of the spirit of Chopin.

At the conclusion of the discourse Mr. E. F. Jacques, who occupied the chair, made some suggestive remarks on the restraining influence which Chopin's residence in Paris exercised on his genius. This was pointed out as specially noticeable in Chopin's treatment of the barbaric element, which was always controlled, and accounted for the difference between Chopin's music and that of other Slavonic composers. Mr. Jacques also commented upon the influence which Liszt and Chopin had exercised on each other, and called attention to the remarkable fact that, although Chopin had written no opera or great orchestral work, his music had exercised the widest influence, and this through the restricted medium of comparatively short pianoforte pieces.

THE MUSICAL ASSOCIATION.

Palestrina.

At the meeting of the Musical Association on the 17th ult., held at the Royal College of Organists, Mr. Henry Davey read a paper on "Giovanni Pierluigi, da Palestrina."

After referring to the English and Flemish composers of music preceding and contemporary with Palestrina, and showing that the polyphonic schools of the fifteenth and sixteenth centuries had reached their culminating point in the works of the great Italian church composer, Mr. Davey reviewed at some length the chief events of Palestrina's life, and contradicted many of the statements made by Agazzari and Baini, particularly with regard to the famous "Missa Papæ Marcelli." Mr. Davey favoured Haberl's opinion that Giovanni Pierluigi was born in 1526, or possibly 1525, at Palestrina, from whence he took the name by which he is commonly known, and that he lived for sixty-eight years. The lecturer contradicted the statements in Grove's Dictionary that Palestrina was a poor man, and dismissed as mythical Baini's story of the composer having specially written three masses for the preservation of music in the Roman Catholic Church. Palestrina was shown to have married twice, the second time, only seven months after the death of his first wife, to the widow of a large dealer in furs. Both his spouses, moreover, possessed property of appreciable value, and the emoluments he received from his various offices were also shown to have formed a comfortable income. The masses, including the "Missa Papæ Marcelli," which were submitted by Palestrina to the committee appointed by the Council of Trent to suppress the abuses which had crept into the music of the Church, were declared to have been written years before. Mr. Davey also insists that there was never any intention to dismiss music entirely from the Church services, but only to authorise a style or find a work which should furnish a model to serve as a guide to composers. In conclusion, Palestrina was described not only as the greatest composer of his time, but as worthy of being ranked with Handel, Bach, Mozart, and Beethoven.

In the subsequent discussion Mr. W. H. Cummings, who occupied the chair, said that the great glory of Palestrina was his having eliminated secular associations from Church music. Although in the Sistine Chapel Palestrina's music would be sung unaccompanied, he thought that in other places it was probable that the voice parts were supported by instruments; but with regard to an opinion expressed by Mr. Davey that accidentals should be introduced when they were acceptable to modern ears, Mr. Cummings strongly objected. In this he was supported by Mr. Otto Goldschmidt, who referred to the first performance in London of the "Missa Papæ Marcelli" by the Bach Choir in 1881.

Some examples of the florid vocal accompaniments to the Gregorian tones used at Rome in Palestrina's time were admirably sung by Miss Maud Bond.

THE "GOLDEN LEGEND" AND "BLEST PAIR OF SIRENS" IN NORTH STAFFORDSHIRE.

The North Staffordshire Philharmonic Society, which for twenty-three years has been foremost in the district in artistic enterprise, having during that time been the means of introducing to local audiences upwards of thirty choral works, gave its first concert of the season at Hanley, on the 12th ult. The works performed were Sullivan's "Golden Legend" and Parry's "Blest Pair of Sirens." The excellence of North Staffordshire choral singing is proverbial, and Sir Arthur Sullivan's dramatic and difficult music is as child's play to them. But their best work was the singing of Sir Hubert Parry's masterly setting of Milton's Ode. Nothing more superbly excellent could possibly be wished. The soloists in the "Golden Legend" were Miss Ethel Holmes (*Elsie*), Miss Alice Lakin (*Ursula*), Mr. Charles Manners (*Prince Henry*), Mr. Dan Derry, a member of the Society (*The Forester*), and Mr. Watkin Mills (*Lucifer*). Between the two works the orchestra, consisting of players from Birmingham and the Potteries, played Beethoven's "Egmont" Overture. Dr. Swinnerton Heap, who has been connected with the Society since its commencement, conducted with all his well known ability and distinction.

WORCESTERSHIRE PHILHARMONIC SOCIETY.

The motto of this young Society is "Wach' auf," and the chorus from "Die Meistersinger" bearing this title opened the second concert of the present season given at the Public Hall, Worcester, on the 7th ult. Goetz's cantata "Nœnia" followed, and the second part of the programme included Beethoven's "Ruins of Athens," three part-songs for ladies' voices by Brahms, daintily sung, and a carol, "The holly and the ivy," orchestrated by Mr. Edward Elgar—a most effective performance, both by choir and orchestra. The purely orchestral pieces were Mozart's Overture "Don Giovanni," Dvorák's Slavonic Dances, and Chabrier's Rhapsody "Espana." Throughout the evening the playing of the orchestra was spirited and deserving of high commendation, a result to which Mr. Edward Elgar's masterful conducting contributed in no small degree.

ORATORIO IN TORONTO.

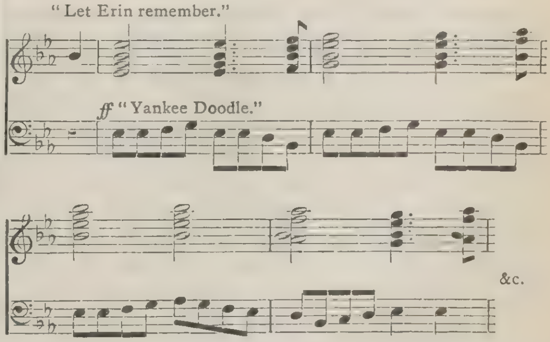
Oratorio seems to have been dormant in Toronto for some time past, but a recent event has demonstrated that it is by no means defunct; on the contrary, there is undoubted evidence to prove that so attractive a form of art is very much alive in that flourishing Canadian city. On December 15 last no less than 3,740 people were present in Massey Hall to listen to the strains of Handel's "Messiah"; moreover, hundreds more, eager to hear the oratorio, could not obtain an entrance into the building. The chorus consisted of 323 voices and the orchestra of sixty-one "pieces," to adopt the designation of a Toronto musical critic. The soloists were Mdlle. Antoinette Trebelli (soprano), Miss Carrie Lash (contralto), Mr. J. M. Sherlock (tenor), Mr. W. F. Firth and Mr. W. J. R. Carnahan (baritones), and Mr. A. L. E. Davies and Mr. J. D. Richardson (basses)—all of whom discharged their duties in a manner calling for unstinted praise. Mr. Robert Marshall was the leader of the orchestra—its "head-piece," in fact—and Mr. H. C. Collins presided at the organ. The entire performance reflected the greatest credit upon Mr. F. H. Torrington, the conductor, for whom the rendering of Handel's immortal work was a veritable triumph. No man has done more for music in the city of his adoption than Mr. Torrington, who was born at Dudley, in the Black Country, and is now principal of the Toronto College of Music. Twenty-five years ago—on January 5 and 6, 1874, an event, by the way, duly recorded in The Musical Times—"Father" Torrington, as he is now called, conducted two performances of "The Messiah" in Toronto with distinct success. Advantage was therefore taken of the performance of December last to present him with a "solid silver soup set" in commemoration of his silver jubilee. This tangible recognition of his labours in the cause of music was the gift of the choir. Accompanying the gift was an address expressing the esteem in which Mr. Torrington is held by those who so efficiently sing under his baton. At the same time, Miss Symons, who has long acted as accompanist of the Philharmonic Society and of the Festival chorus, was presented with a handsome bracelet. In concluding a notice of "The Messiah" performance, the *Globe* (Toronto) observes: "Mr. Torrington announces Gounod's 'Redemption' for Good Friday. Last night's triumph disposes of the sneers of the commercialists who fatten off the city, and do nothing for it in an artistic sense."

REVIEWS.

Memoir of Sir Robert P. Stewart. By Olinthus J. Vignoles. [Simpkin, Marshall and Co., Limited.]

The late Sir Robert Stewart was a musician comparatively little known beyond the borders of his native Erin, yet his biographer records that he "was the most remarkable all-round musician Ireland has hitherto produced, although Balfe takes a higher place as a dramatic composer." Stewart's life was not a particularly eventful one. Born in 1825, he became a chorister of Christ Church Cathedral, Dublin, and, at the age of nineteen, organist, an appointment he retained till his death in 1894. Self-taught, the possessor of a remarkable gift for extemporizing and an extraordinary memory for music, Stewart lived the life of a busy teacher in the Irish capital. He received the accumulated degrees of Bachelor and Doctor in Music, Trinity College, Dublin, in 1851, and was appointed Professor of Music in the University of Dublin ten years later; he received his knighthood at the hands of the Lord Lieutenant in 1872. As a composer he is chiefly known by his organ works. The greater part of this "life" consists of letters written by Stewart, which, after all, furnish excellent biographical material if the letters are good and characteristic of the writer, as they are in this case. Mr. Vignoles has done his work *con amore* and produced a book of much interest, though here and there are some peculiarities. We never before heard that Sir Charles Hallé played on the organ in the Exhibition of 1862. He performed—"not very well," we are told—"Mendelssohn's First Sonata on Willis's new organ. The D flat soon began to cipher, which ended the show." An organ "recitation" (pp. 45 and 46) is a new term. One of the most curious things in this entertaining book (which has six illustrations but *no index*) is an amusing specimen of Stewart's ingenuity, taken from an orchestral fantasia on Irish airs which he wrote for Gilmore's band for performance in America. Here is the reference to the *jeu d'esprit* contained in a letter from Stewart to Wellington Guernsey, dated "Trinity College, Dublin, 24 April, 1872":—

"I sent you yesterday the two scores of our work. After they had gone to you, I got a telegram from Mr. Gilmore, which expressed high approval of my device of 'contrapuntifically,' so combining the two airs—'Let Erin' and 'Yankee Doodle.' You will see they go right well together when you get the score."



Makers of Music. By R. Farquharson Sharp.
Analysis of Mendelssohn's Organ Works. By Joseph W. G. Hathaway.
[William Reeves.]

The former of these two books consists of "biographical sketches of the great composers," Dr. Arne being included amongst the nineteen "makers of music" therein biographised. The sketches, though necessarily short, epitomise the life-work of those musicians whose names have become household words. A useful "chronological summary" of compositions is appended to each chapter, and a "general chronological summary" is given at the end of the volume. There are a few inaccuracies in the book which should be corrected in a future edition. The title of Purcell's well-known funeral anthem is given as "Thou knowest, Lord, our hearts." Haydn's two visits to England (in 1791 and 1795) were each of eighteen months' duration, a fact which hardly agrees with "the *five years* spent by Haydn in London." Beethoven's famous Septet is not "for strings" only, nor was Moscheles ever Secretary of the Philharmonic Society. Mendelssohn was married in the year 1837, not in 1836, and his "Elijah" was performed in London *four* times, not three only, during the spring of 1847. A novel and welcome feature of the book is comprised in the fac-similes of musical notation of the "makers of music," most of the originals being in the British Museum, in the library of which the author of this gift-book is one of the officers.

Mr. Hathaway has produced a somewhat severely analytical book on Mendelssohn's organ works. We venture to think, however, that its interest would not have been lessened had he said something about the history of these oft-played compositions for the King of Instruments. In regard to the chorales used by Mendelssohn in the sonatas, the author says (p. 79): "Two are well known and of considerable antiquity, and two are most probably written by Mendelssohn himself." As a matter of fact, three out of the four chorales can be traced; that in the fifth sonata may be original, though it is still uncertain. The chorale in Sonata No. 1 is "Was mein Gott will." Although Mendelssohn supplies the title in his manuscript, it has never found its way into the printed copies. Mr. Hathaway makes a curious statement in regard to a passage in Sonata 1, third movement, bars 22 and 23. He says: "It would scarcely be advisable to introduce this progression into an examination paper, for fault might be found with the position of the third chord." Why? we most respectfully ask. Is not this riding the pedagogic hobby-horse a little too far along the dreary and overmuch-traversed examination-road? Three fac-similes are given in the book—that of the D minor Prelude is from Mendelssohn's autograph in the British Museum, which, however, differs slightly from the published version. By the way, the three Preludes and Fugues (Op. 37) were dedicated by Mendelssohn to Thomas Attwood, "with reverence and gratitude," as the original German edition records. Unfortunately this tribute of respect from the young German musician to the old English organist has not hitherto been printed on the title-pages of the English editions; but it has now been added to that issued by Messrs. Novello, who were the original publishers of the work, now more than sixty years ago.

Novello's School Music. Puss-in-Boots. A humorous Operetta for Boys. Written by Louis B. Tisdale. Music composed by G. F. Huntley.
[Novello and Company, Limited.]

The enterprising manœuvres of "Puss-in-Boots" have been treated in this operetta in a most attractive style. The libretto is written in a pointed and humorous fashion, and the music is melodious and rhythmic. The action begins with the speculations of the Miller's men as to who will inherit the ownership of the mill. *Rupert* being the eldest son is expected to be the new master, but it is soon discovered that the late Miller has only left him his cat. This animal, however, soon proves its worth. It induces its master to bathe while the *King* is passing, and by informing his majesty that the *Marquis of Carabas*, while in the water, has had his clothes stolen, procures from the *King* a gorgeous suit for *Rupert*. *Puss*, who surely must have been a company promoter in embryo, next engages himself as *Private Secretary* to an *Ogre*, for whom the *King*, not unreasonably, seems to have an aversion. The *Ogre* being vain of his power to change himself into any animal he chooses, is persuaded by *Puss* to assume the form of a mouse, after which the end of the *Ogre* is speedy. Having thus obtained possession of the *Ogre's* castle, *Puss* announces *Rupert* as the successor. *Rupert*, however, seems to have some qualms of conscience as to the validity of his claim, and he tells the *King* the whole story. This seems rather mean. But *Puss* feigns penitence, and the *King* confirms *Rupert's* title of *Marquis of Carabas*. Where the moral comes in is not quite clear, unless it be to never despise a legacy or to never tell the truth too soon. There are eleven principal characters, seven of whom are provided with songs as well as speaking parts. The songs make little demand upon vocal ability, and are of a kind that are easily committed to memory. There are three duets—that between the *Private Secretary* and *Puss-in-Boots* being genuinely humorous, and being followed by a grotesque dance which might be made very diverting. The first chorus is in unison, but the others are written in two parts, which, although extremely simple, contain some effective imitative passages. The operetta is preceded by a bright instrumental introduction, and includes a march in the action of the piece and a graceful interlude, the latter to be played between the two scenes in which the story is unfolded. The scenes required are the exterior of the old mill and the interior of the *Ogre's* castle, but these, of course, might be dispensed with. The dresses will give little trouble, and full instructions for these, as well as hints concerning the kind of boys most suitable to personate the respective chief characters, are given in the preface to the work.

Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles. Dressé par ordre de Matières, Chronologique et Critique. Par Alfred Wotquenne. Vol. I.
[Brussels: J. J. Coosemans.]

M. Wotquenne, the librarian of the Brussels Conservatoire, is discharging a duty to the books committed to his care similar to that so ably rendered by M. Victor Mahillon to the splendid collection of instruments preserved in the Museum of that Institution. This well printed and admirably arranged book of upwards of 500 pages is the first instalment of a catalogue which will prove to be a very useful and valuable work of reference. The present section, giving 2,507 entries, consists entirely of vocal music, printed and in manuscript, with and without accompaniment. The remaining volumes are to include the rest of the vocal music, the instrumental music, and the books on musical literature. In regard to the latter there will be no less than eight main sections, divided into twenty-four sub-sections. The learned compiler has discharged his task with conspicuous ability. He has not been content to give the mere title of a work, but he has, in addition, supplied copious notes giving references to the first performances, descriptions, &c., of the works catalogued; thus information is furnished of a most valuable and not easily-discovered kind. The book is enriched with fourteen plates of fac-similes of special interest to musical bibliographers. Two entries of more or less interest to English people may be referred to: one (1058), a proof copy of Costa's "Naaman," from Rossini's library; the other, the autograph manuscript, in three volumes, of Vincent Wallace's opera "Lurline," which, though dated "1847," was not performed till 1860. We shall look forward to the completion of this interesting catalogue. When will a similar service be rendered to the fine library of our Royal College of Music?

The Orpheus. New Series. Nos. 308-312.
[Novello and Company, Limited.]

This series continues to add to the rich store of English glees and part-songs for male voices, and recent additions are of no less merit than those that have gone before. The words of No. 308 are derived from an Elizabethan source and have been set for alto, first and second tenors, and a bass, by Dr. Charles Harford Lloyd. The nature of the text is indicated by the first line, which runs, "Beauty was lying by a Spring," which causes the poet to moralize and indulge many times in "Hey, nonny, nonny." The composer has caught the spirit of the period to which the words refer and the number is decidedly bright and pleasing. No. 309, entitled "In Absence," has words by Phœbe Cary and music by Dudley Buck. In this the stars and skies and a few other things are asked to watch over the sleep of a beloved one, and the request is made in most agreeable fashion, especially by the bass voice, who sings a melody which mingles pleasantly with the harmonies given forth by the other voices. A loftier strain is heard in No. 310, which is Sir Henry Bishop's setting of some lines from Young's "Night thoughts" beginning "Majestic night." The music will be found an excellent example of this composer's style, and may be warmly recommended to male-voice choirs. The unfortunate poet Kirke White provides the text for

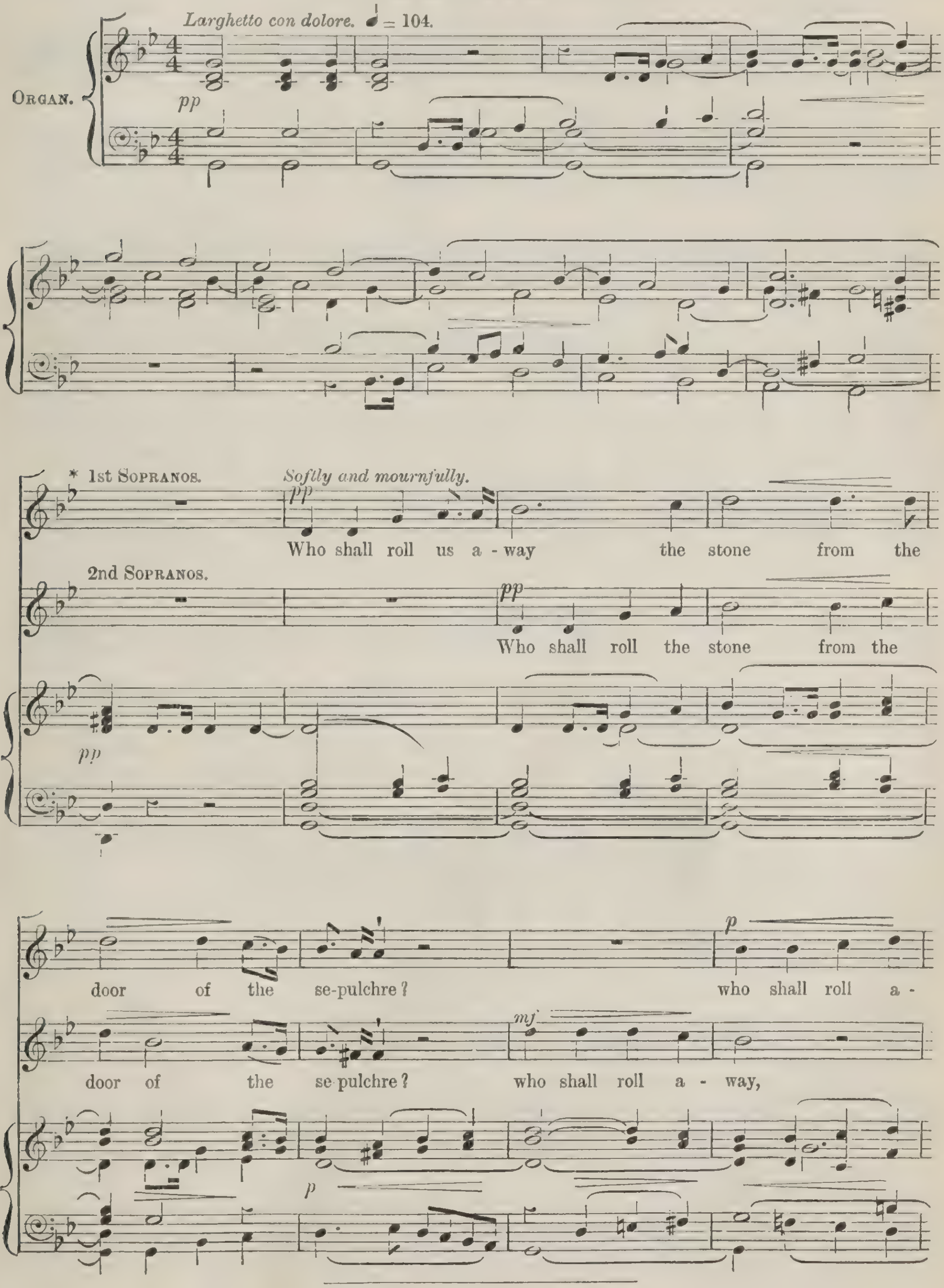
Who shall roll us away the stone?

EASTER ANTHEM.

St. Mark xvi. 3; St. Luke xxiv. 5;
St. Matt. xxviii. 6; 1 Cor. xv. 20, 22, 57.

Composed by G. W. Torrance, M.A.,
Mus. Doc., T.C.D.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Larghetto con dolore. ♩ = 104.
Organ.
pp
* 1st Sopranos.
Softly and mournfully.
pp
Who shall roll us a - way the stone from the
2nd Sopranos.
pp
Who shall roll the stone from the
pp
door of the se-pulchre? who shall roll a -
door of the se-pulchre? who shall roll a - way,
mf
p
p

---

* This movement may be sung as a *Duet.*

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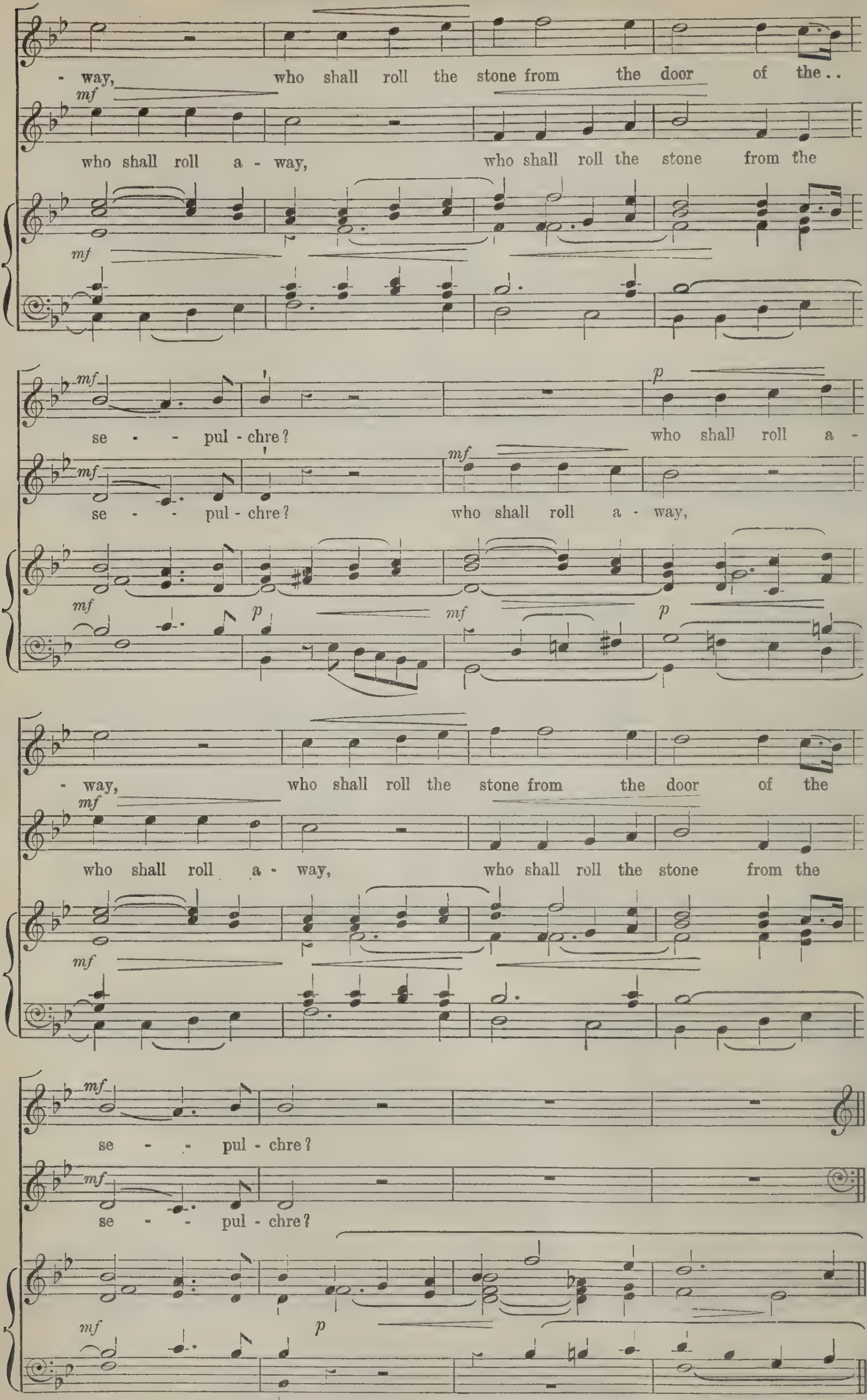
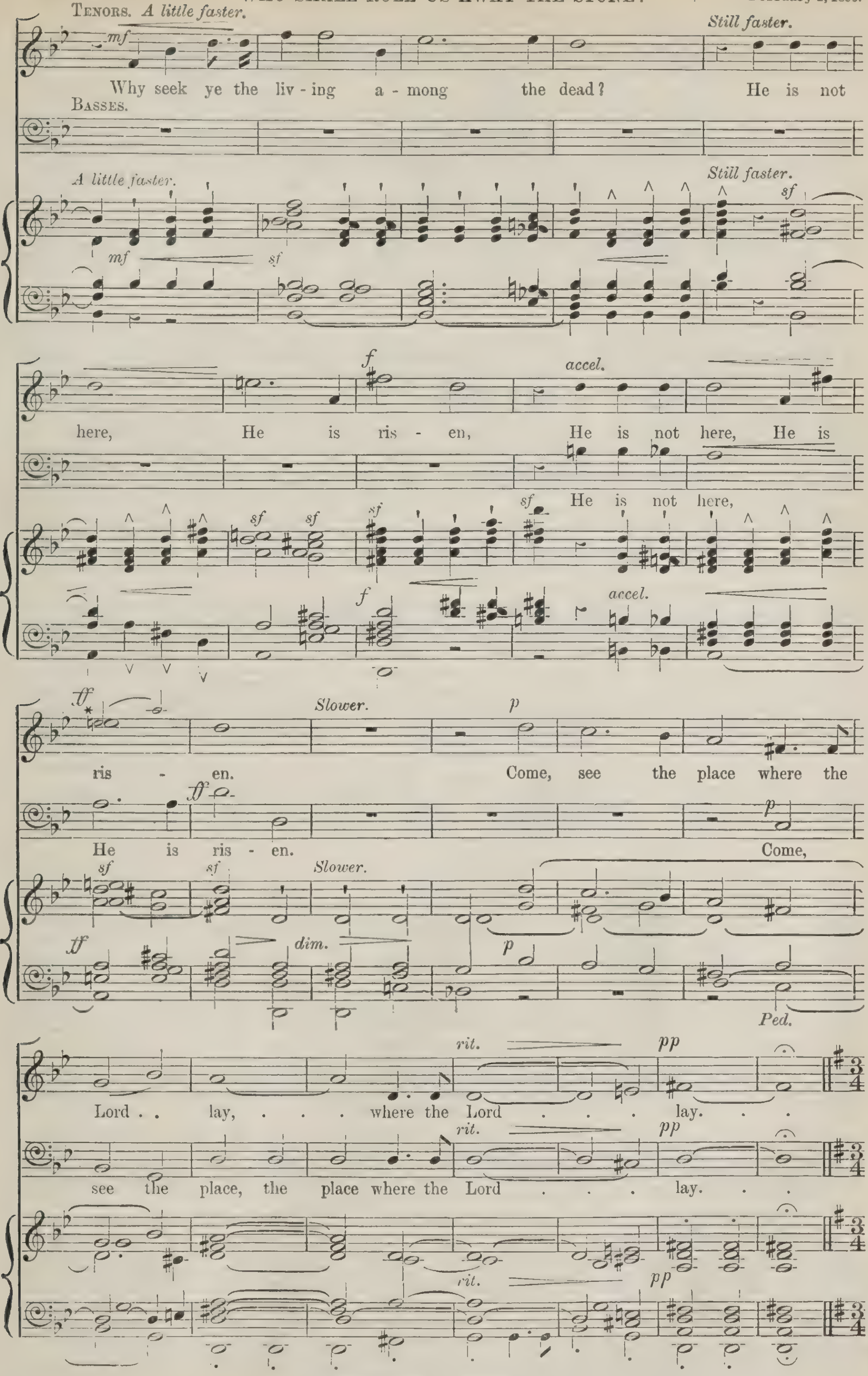
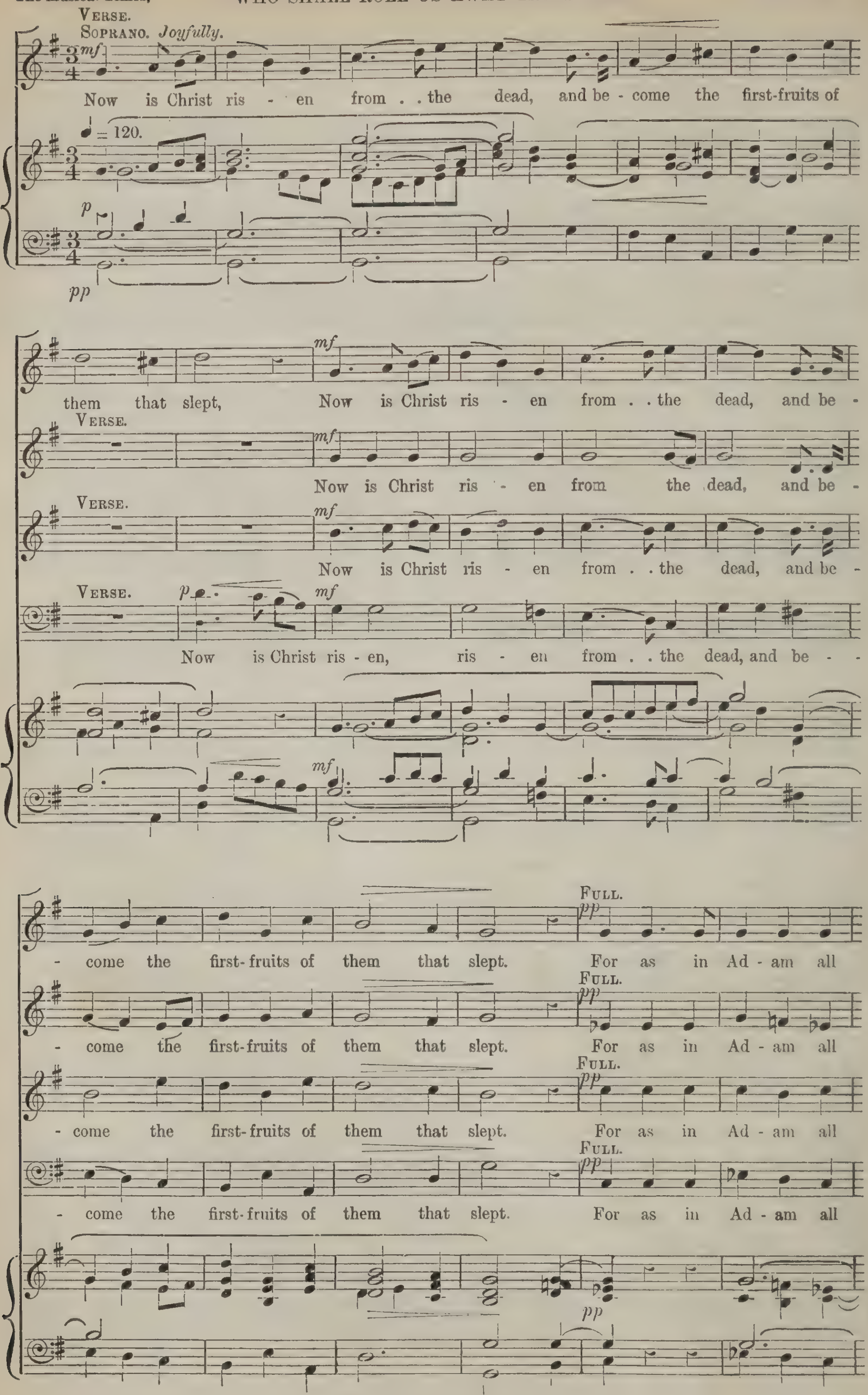

- way, who shall roll the stone from the door of the . .
mf
who shall roll a - way, who shall roll the stone from the
mf
mf
se - - pul - chre? who shall roll a -
p
mf
se - - pul - chre? who shall roll a - way,
mf
mf
p
mf
p
p
- way, who shall roll the stone from the door of the
mf
who shall roll a - way, who shall roll the stone from the
mf
mf
se - - pul - chre?
mf
se - - pul - chre?
mf
p


TENORS. A little faster.
mf
Why seek ye the liv - ing a - mong the dead? He is not
Still faster.
BASSES.
A little faster.
mf
sf
Still faster.
sf
here, He is ris - en, He is not here, He is
f
accel.
He is not here,
sf
sf
sf
f
accel.
ris - en.
ff
*
Slower.
p
Come, see the place where the
He is ris - en.
ff
p
Come,
sf
sf
Slower.
ff
dim.
p
Ped.
Lord . . lay, . . . where the Lord . . . . lay. . . .
rit.
pp
see the place, the place where the Lord . . . . lay. . .
rit.
pp
rit.
pp
3
4

---

* The small notes may be substituted for the large (*ad lib.*) throughout.


VERSE.
SOPRANO. Joyfully.
mf
Now is Christ ris - en from . . the dead, and be - come the first-fruits of
♩ = 120.
p
pp
them that slept, Now is Christ ris - en from . . the dead, and be -
VERSE.
mf
Now is Christ ris - en from the dead, and be -
VERSE.
mf
Now is Christ ris - en from . . the dead, and be -
VERSE.
p
mf
Now is Christ ris - en, ris - en from . . the dead, and be -
mf
- come the first-fruits of them that slept. For as in Ad - am all
FULL.
pp
- come the first-fruits of them that slept. For as in Ad - am all
FULL.
pp
- come the first-fruits of them that slept. For as in Ad - am all
FULL.
pp
- come the first-fruits of them that slept. For as in Ad - am all
FULL.
pp
pp

The Musical Times, EXTRA SUPPLEMENT. February 1, 1899.

No. 621. NOVELLO'S OCTAVO ANTHEMS. *Price 4d.*

This is the day

(ANTHEM FOR EASTER)

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104. How lovely are ... ... Spohr 8d.

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EXTRA SUPPLEMENT.

TO THE REV. J. B. CROFT.

THIS IS THE DAY

ANTHEM FOR EASTER

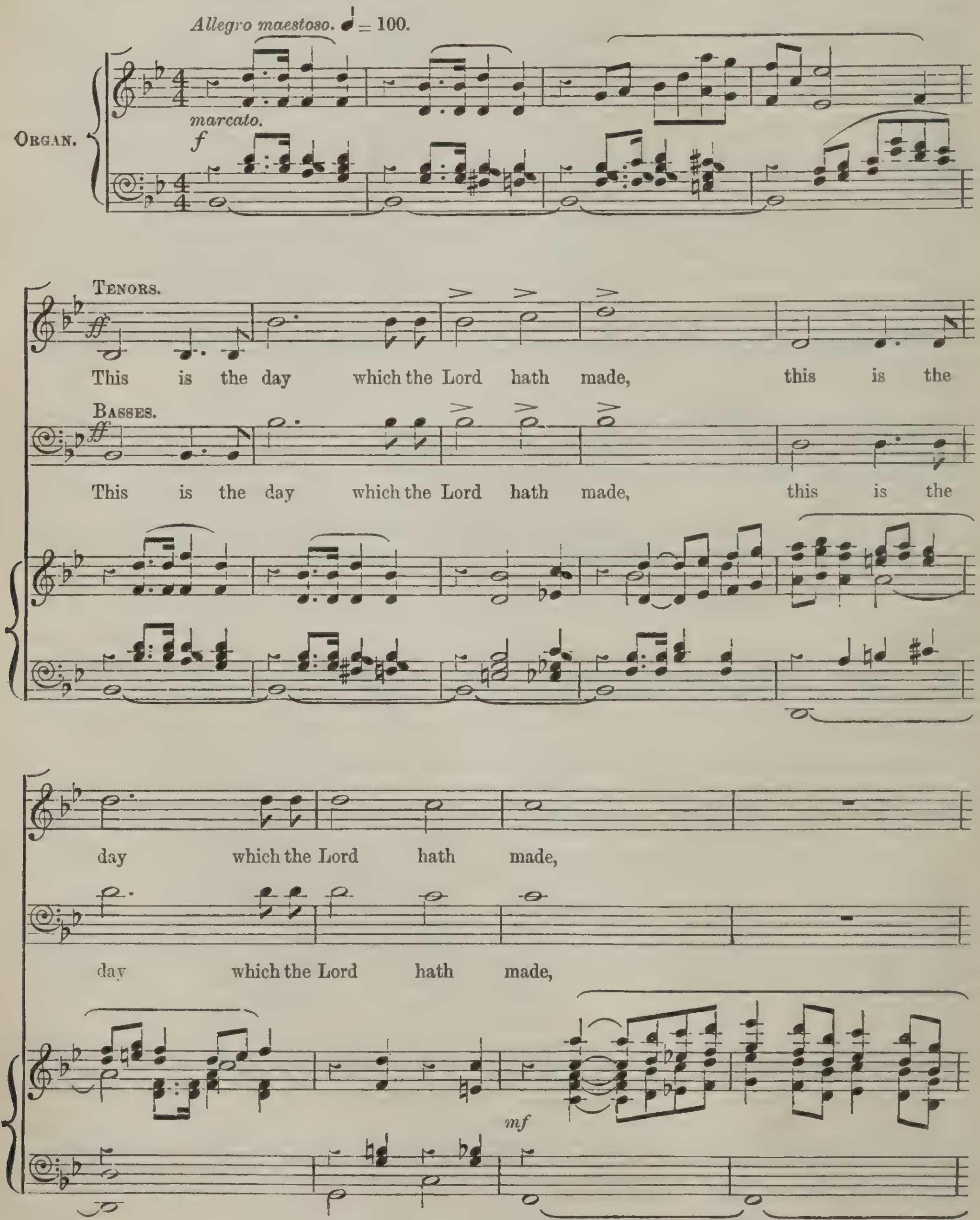
COMPOSED BY

Ps. cxviii. 24, 29;
1 Cor. v. 7.

EDWIN H. LEMARE.

Price Fourpence.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegro maestoso. ♩ = 100.
ORGAN.
marcato.
f
TENORS.
ff
This is the day which the Lord hath made, this is the
BASSES.
ff
This is the day which the Lord hath made, this is the
day which the Lord hath made,
day which the Lord hath made,
mf

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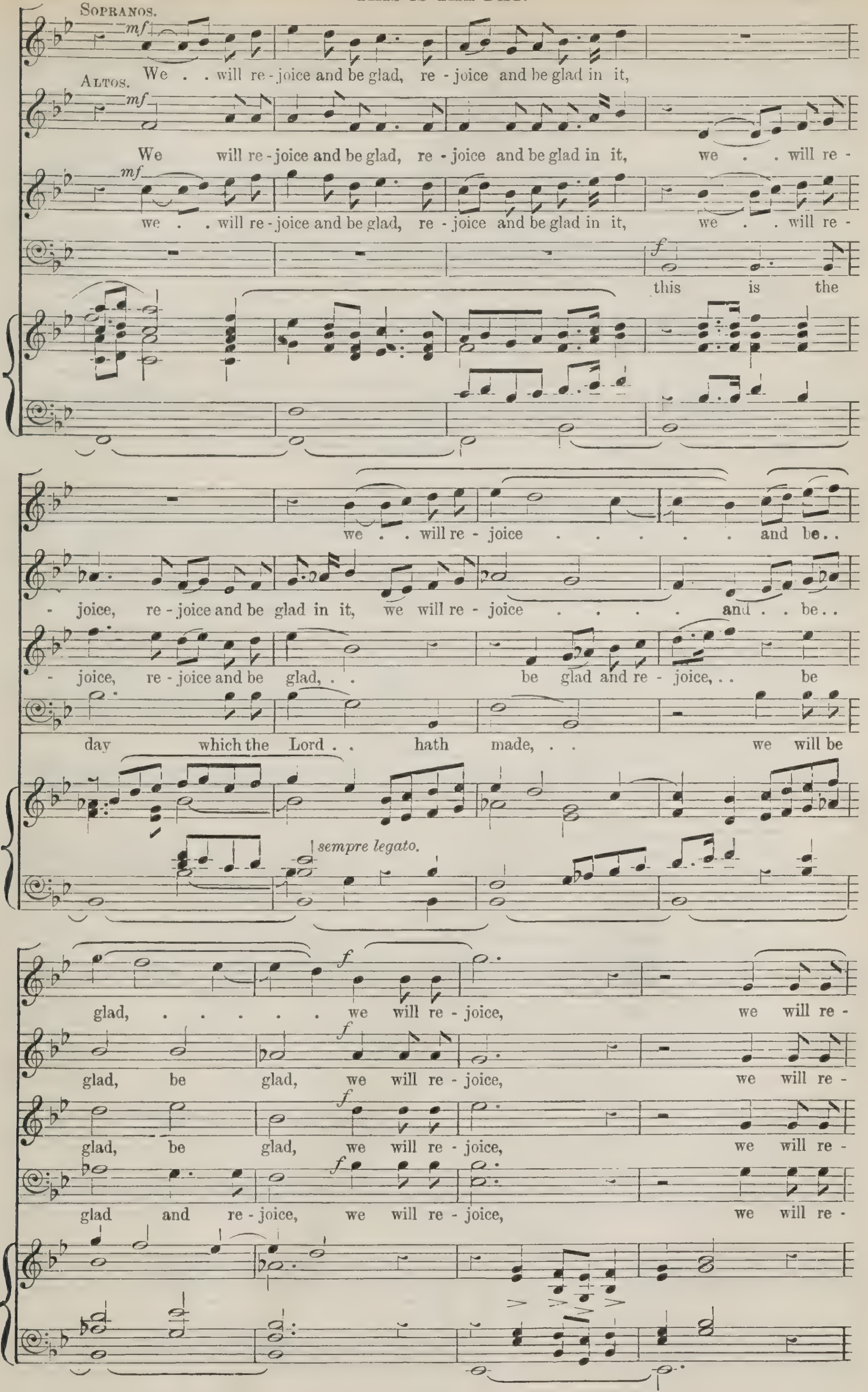
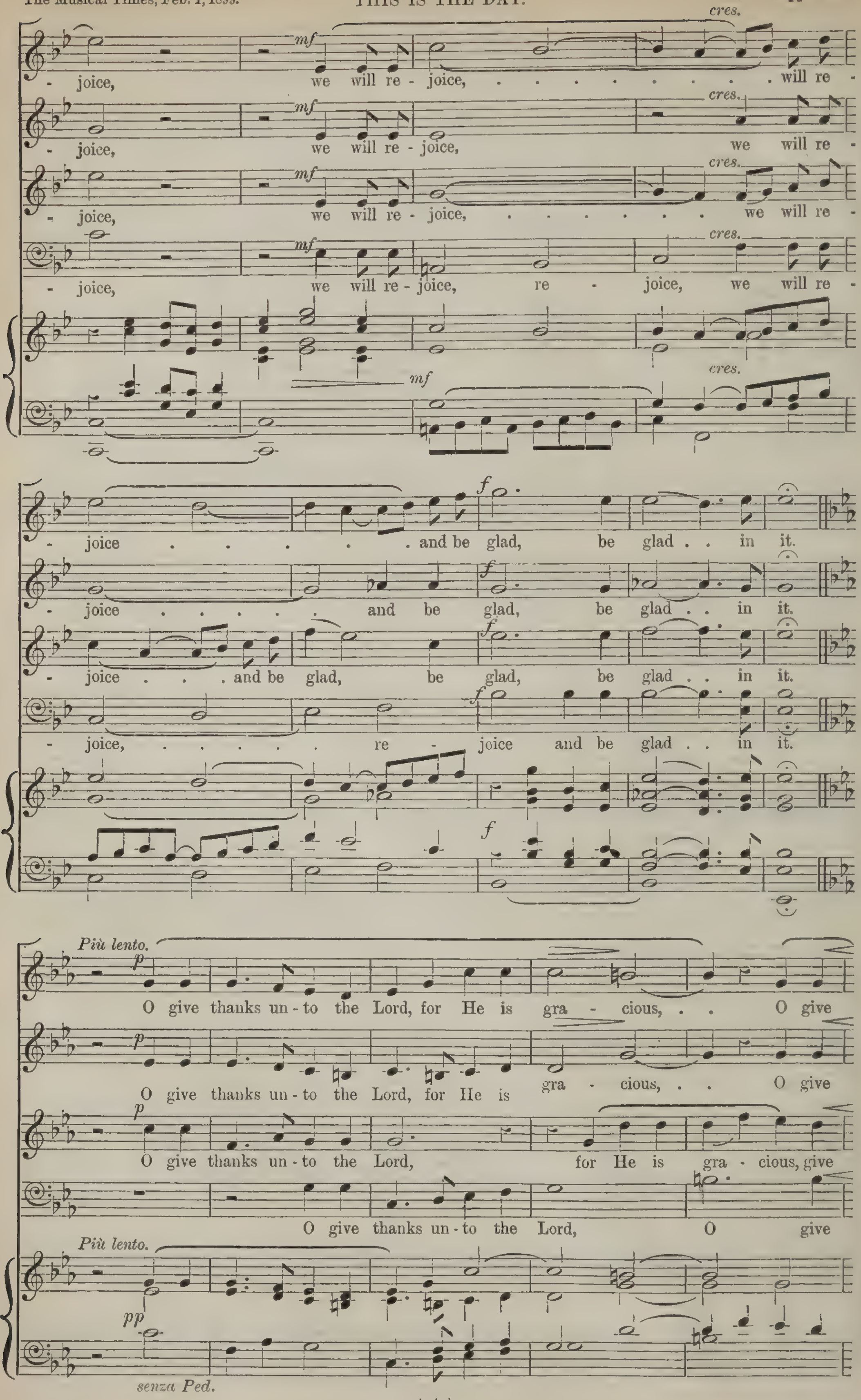
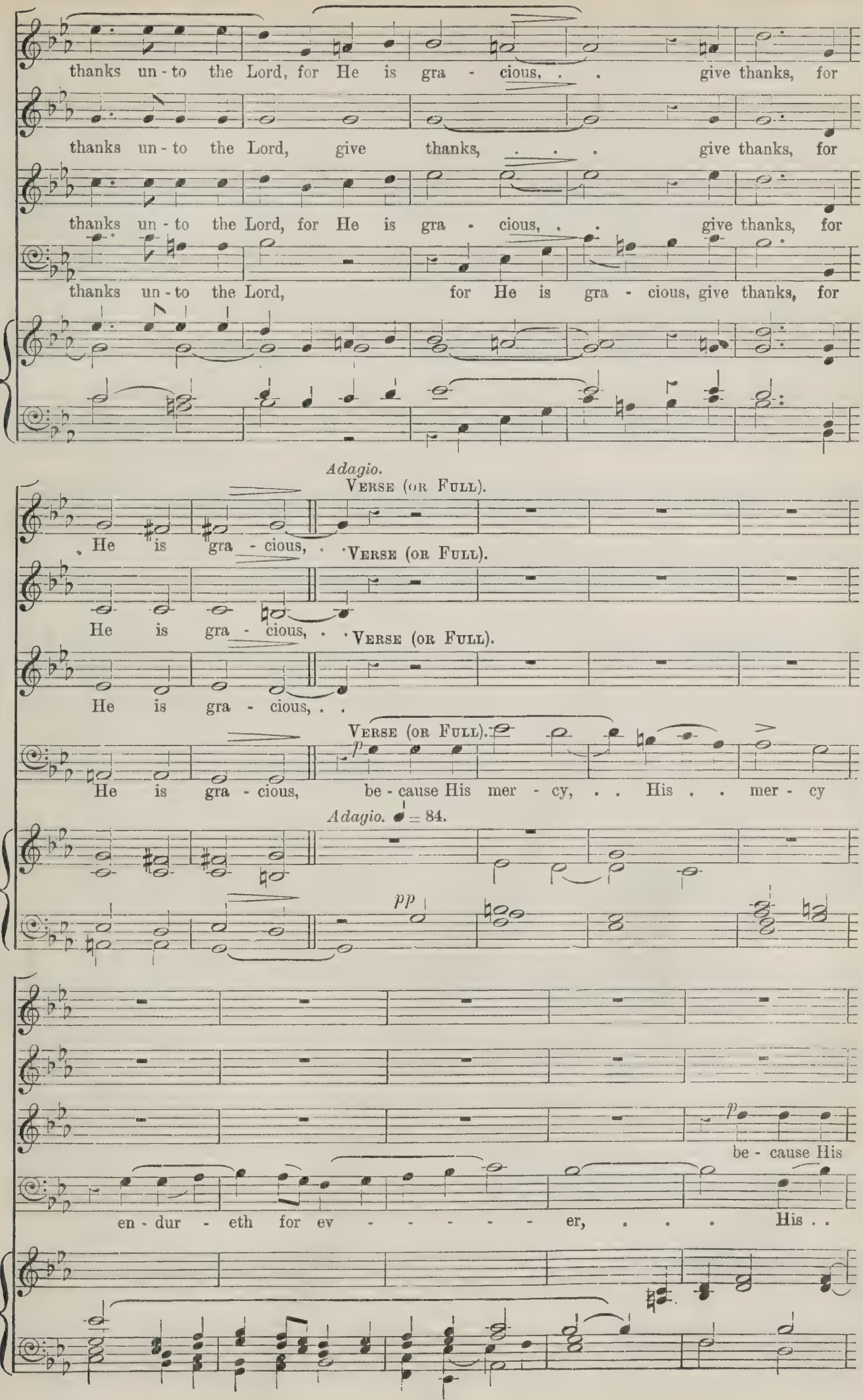
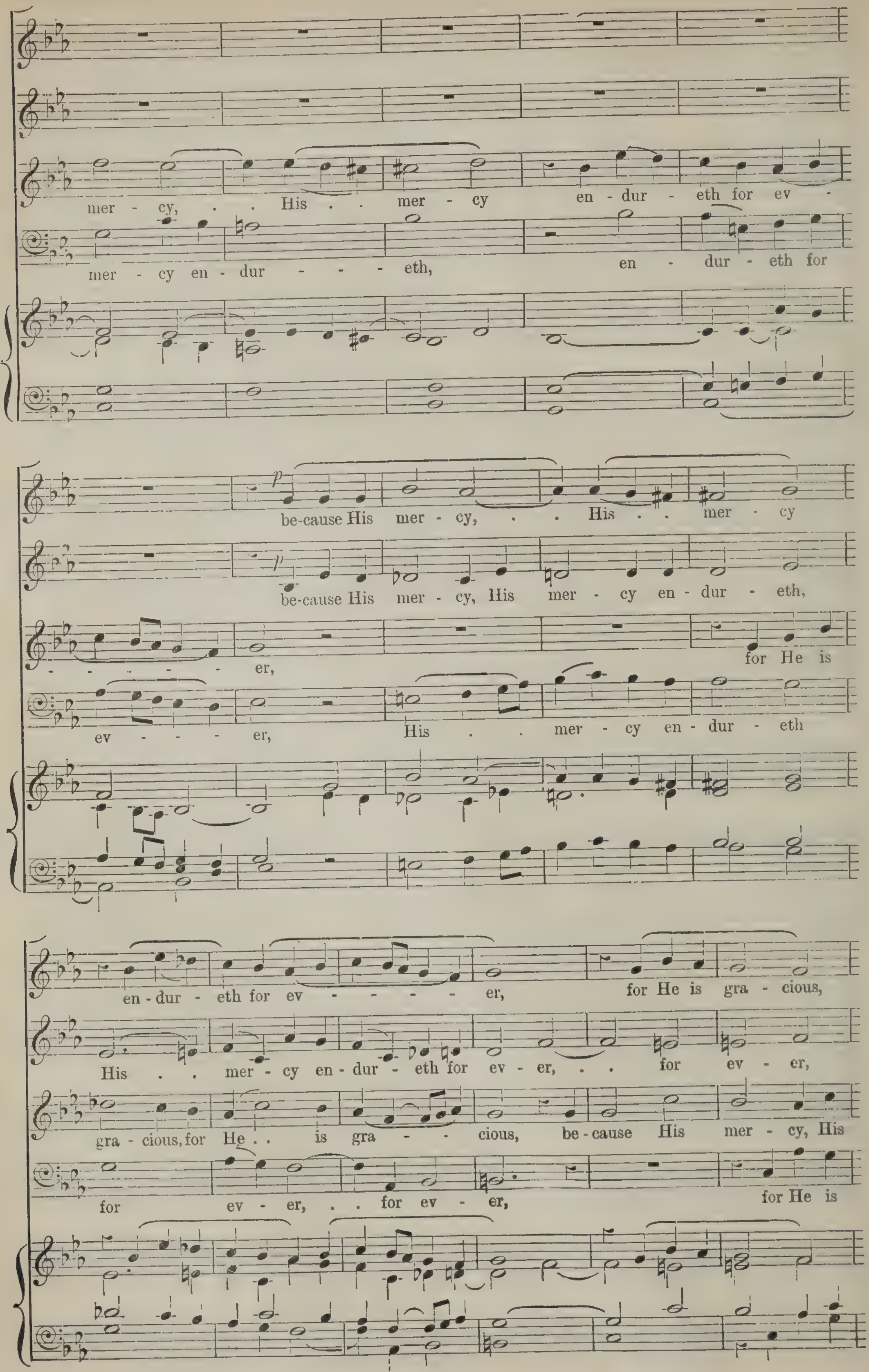
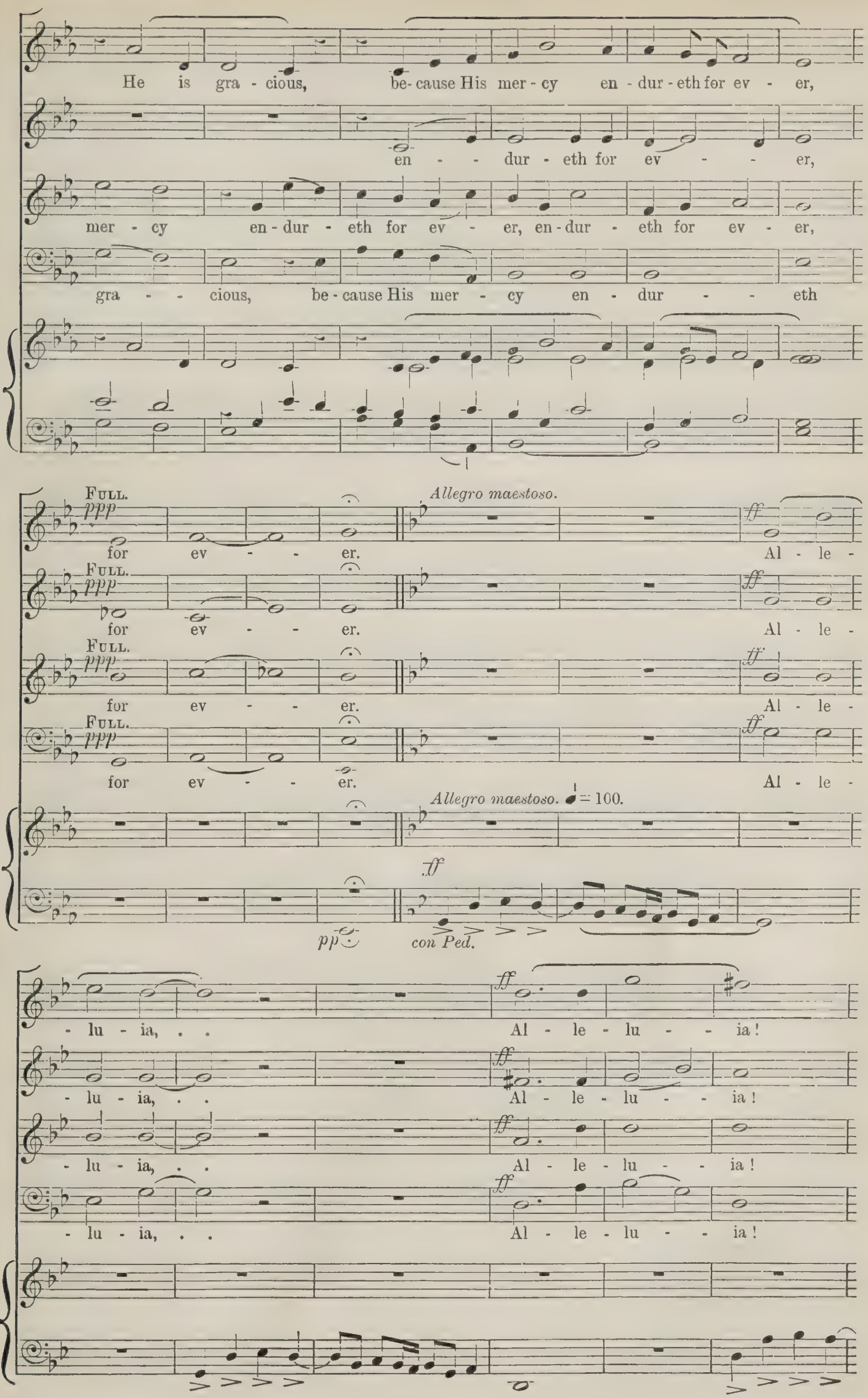
THIS IS THE DAY.

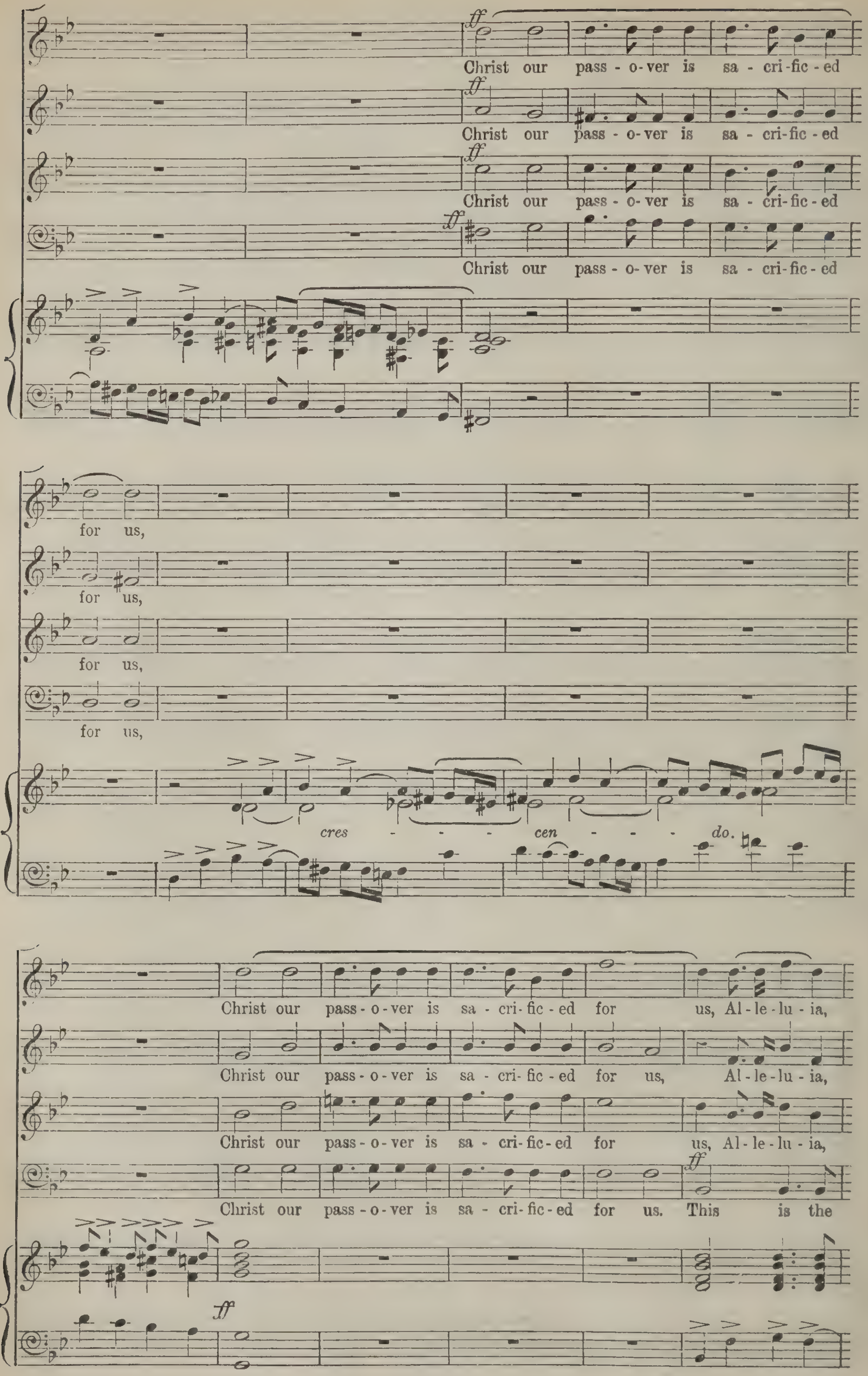

Sopranos.
mf
We . . will re - joice and be glad, re - joice and be glad in it,
Altos.
mf
We will re - joice and be glad, re - joice and be glad in it, we . . will re -
mf
we . . will re - joice and be glad, re - joice and be glad in it, we . . will re -
f
this is the
we . . will re - joice . . . . . . and be . .
- joice, re - joice and be glad in it, we will re - joice . . . . . and . . be . .
- joice, re - joice and be glad, . . be glad and re - joice, . . be
day which the Lord . . hath made, . . we will be
sempre legato.
glad, ... we will re - joice, we will re -
f
glad, be glad, we will re - joice, we will re -
f
glad, be glad, we will re - joice, we will re -
f
glad and re - joice, we will re - joice, we will re -

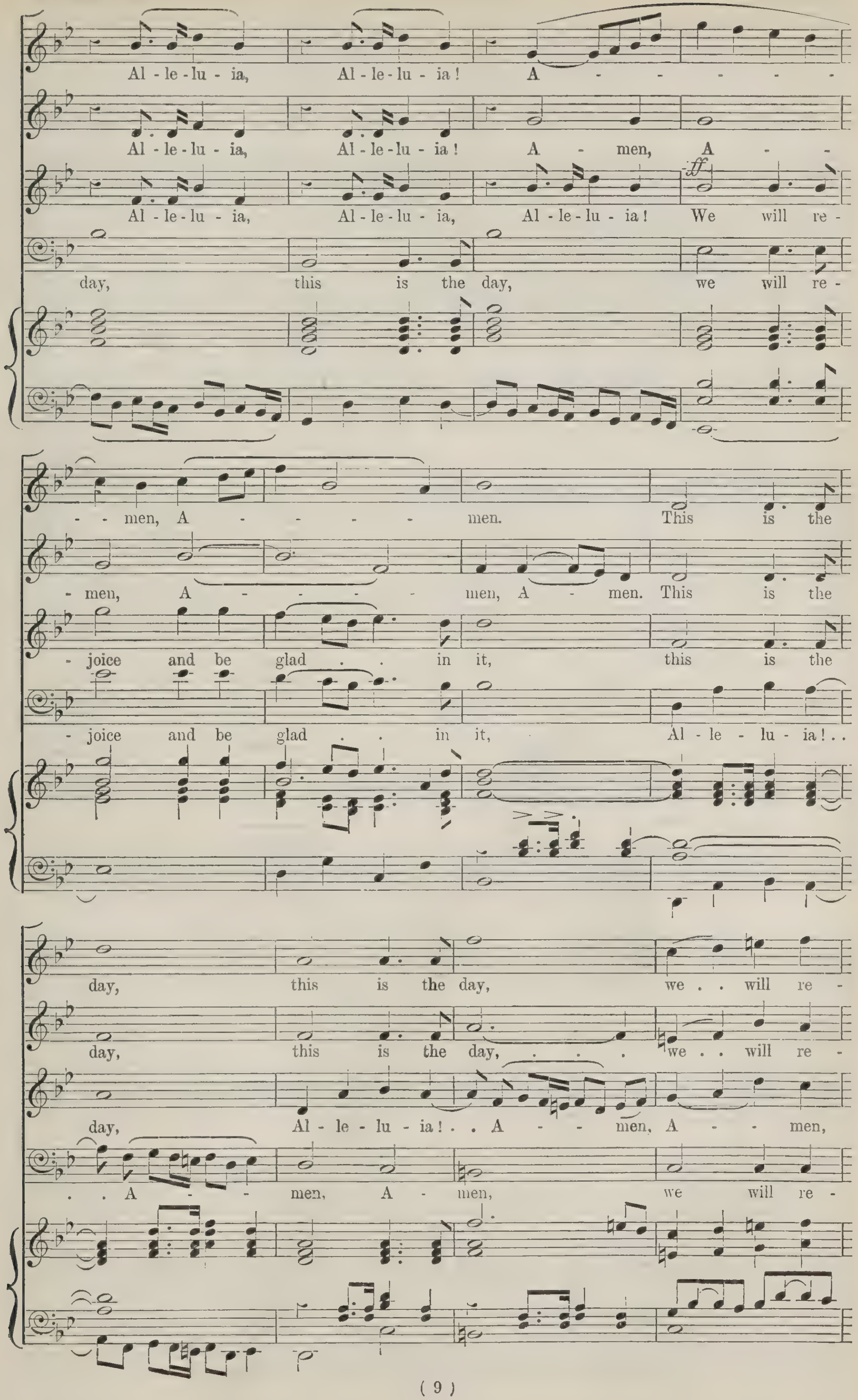

cres.
mf
f
Più lento.
p
pp
senza Ped.
-joice, we will re - joice, ... will re - joice . . . . . . and be glad, be glad . . in it.
-joice, we will re - joice, we will re - joice . . . . . . and be glad, be glad . . in it.
-joice, we will re - joice, ... we will re - joice . . . and be glad, be glad, be glad . . in it.
-joice, we will re - joice, re - joice, we will re - joice, ... re - joice and be glad . . in it.
O give thanks un - to the Lord, for He is gra - cious, . . O give
O give thanks un - to the Lord, for He is gra - cious, . . O give
O give thanks un - to the Lord, for He is gra - cious, give
O give thanks un - to the Lord, O give

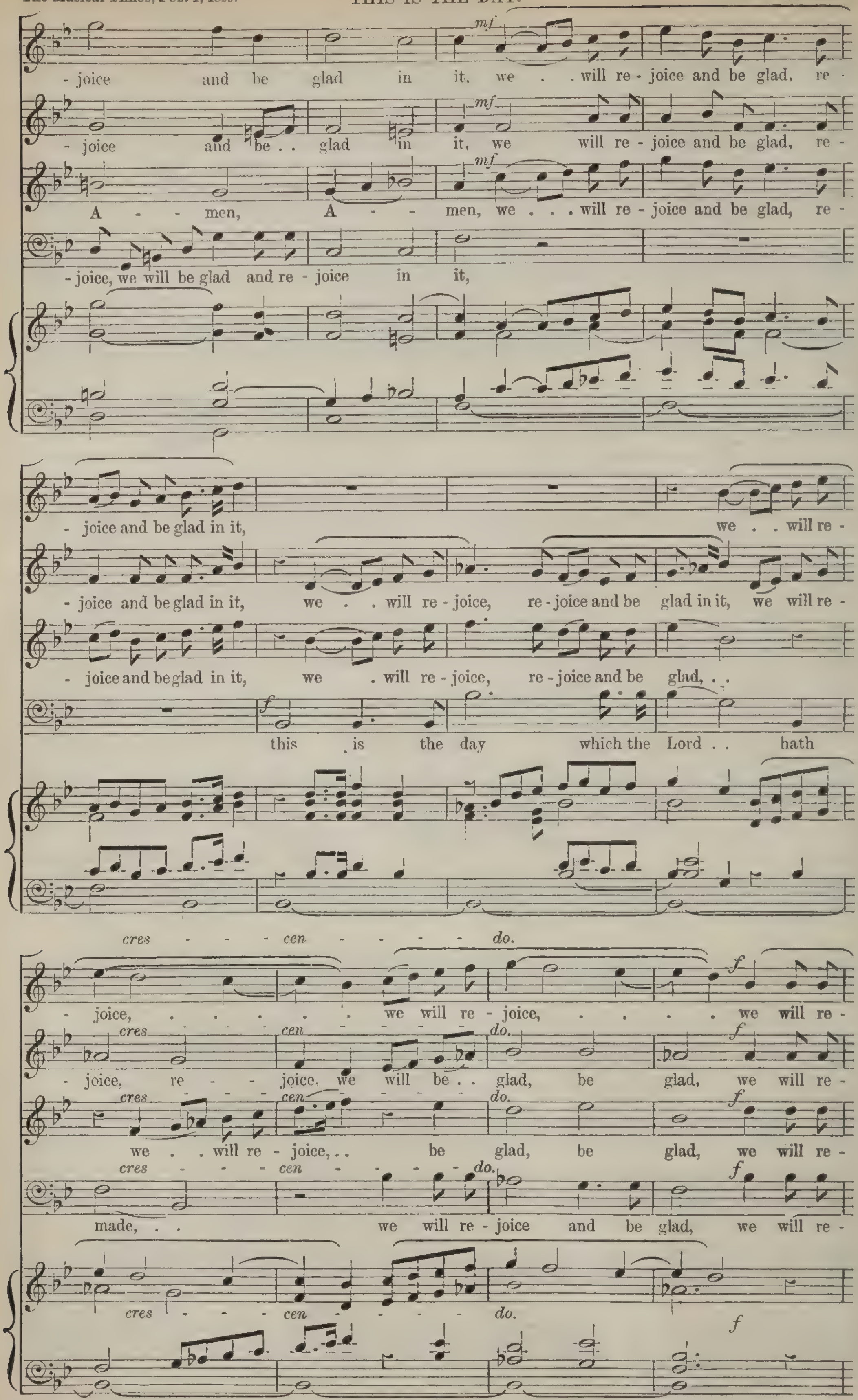

thanks un-to the Lord, for He is gra - cious, . . give thanks, for
thanks un-to the Lord, give thanks, . . . give thanks, for
thanks un-to the Lord, for He is gra - cious, . . give thanks, for
thanks un-to the Lord, for He is gra - cious, give thanks, for
Adagio.
Verse (or Full).
He is gra - cious, . .
Verse (or Full).
He is gra - cious, . .
Verse (or Full).
He is gra - cious, . .
Verse (or Full).
p
He is gra - cious, be - cause His mer - cy, . . His . . mer - cy
Adagio. ♩ = 84.
pp
p
be - cause His
en - dur - eth for ev - - - - - - - er, . . . His . .

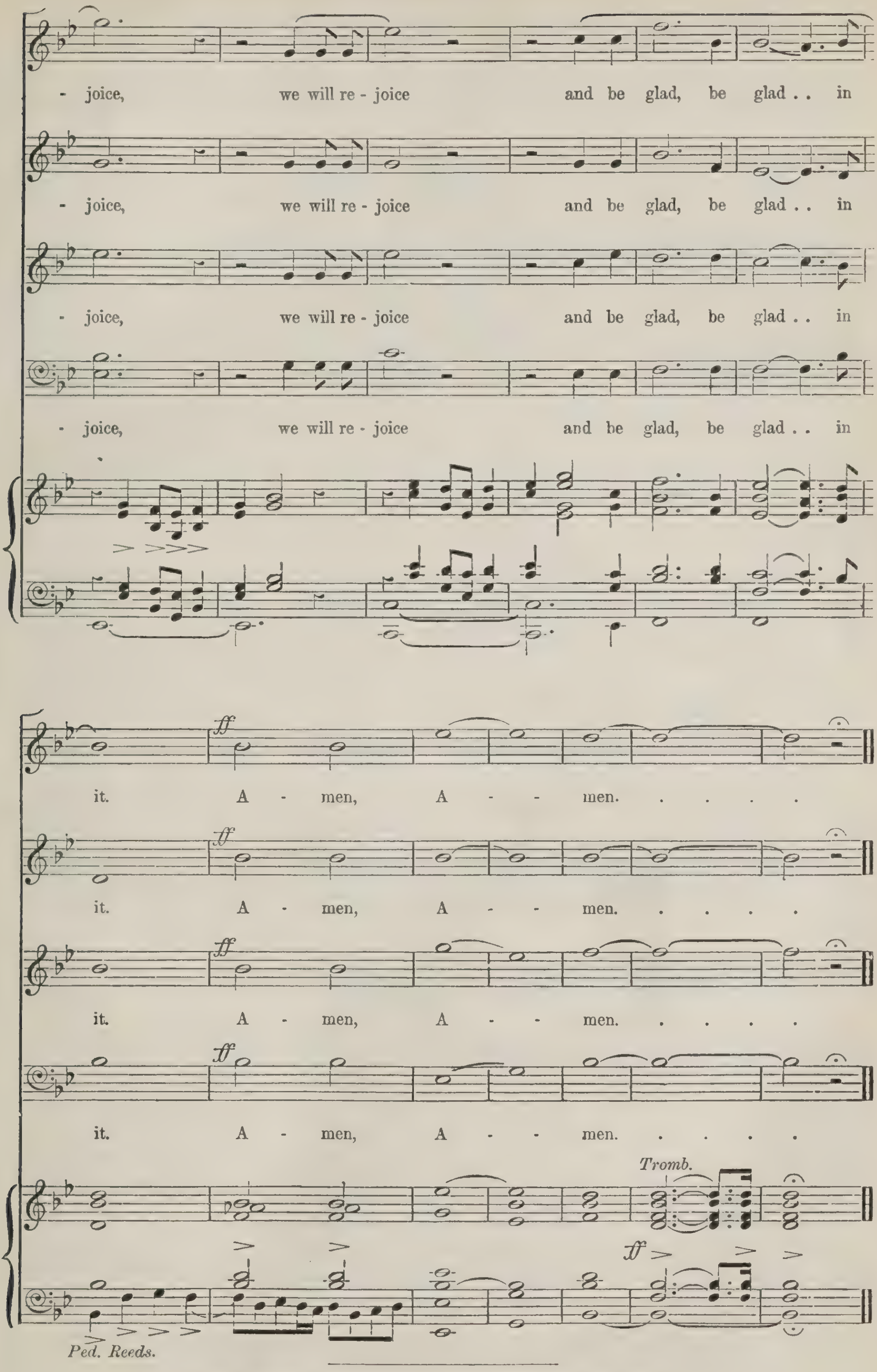

mer - cy, . . His . . mer - cy en - dur - eth for ev -
mer - cy en - dur - - - eth, en - dur - eth for
p
be-cause His mer - cy, . . His . . mer - cy
p
be-cause His mer - cy, His mer - cy en - dur - eth,
- - - - - er, for He is
ev - - - - er, His . . mer - cy en - dur - eth
en - dur - eth for ev - - - - er, for He is gra - cious,
His . . mer - cy en - dur - eth for ev - er, . . for ev - er,
gra - cious, for He . . is gra - - cious, be - cause His mer - cy, His
for ev - er, . . for ev - er, for He is


He is gra - cious, be-cause His mer - cy en - dur - eth for ev - er,
en - - dur - eth for ev - - er,
mer - cy en - dur - eth for ev - er, en - dur - eth for ev - er,
gra - - cious, be - cause His mer - cy en - dur - - eth
Full.
ppp
for ev - - er.
Allegro maestoso.
ff
Al - le -
Allegro maestoso. ♩ = 100.
ff
pp
con Ped.
- lu - ia, . .
Al - le - lu - - ia!


ff
Christ our pass - o- ver is sa - cri-fic - ed
Christ our pass - o- ver is sa - cri-fic - ed
Christ our pass - o- ver is sa - cri-fic - ed
Christ our pass - o- ver is sa - cri-fic - ed
for us,
for us,
for us,
for us,
cres - - - cen - - - do.
Christ our pass - o- ver is sa - cri-fic - ed for us, Al - le - lu - ia,
Christ our pass - o- ver is sa - cri-fic - ed for us, Al - le - lu - ia,
Christ our pass - o- ver is sa - cri-fic - ed for us, Al - le - lu - ia,
Christ our pass - o- ver is sa - cri-fic - ed for us. This is the


Al - le - lu - ia, Al - le - lu - ia! A - - - - - - -
Al - le - lu - ia, Al - le - lu - ia! A - men, A - -
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! We will re -
ff
day, this is the day, we will re -
- - men, A - - - - men. This is the
- men, A - - - - - men, A - men. This is the
- joice and be glad . . in it, this is the
- joice and be glad . . in it, Al - le - lu - ia! . .
day, this is the day, we . . will re -
day, this is the day, ... we . . will re -
day, Al - le - lu - ia! . . A - - men, A - - men,
. . A - - men, A - men, we will re -


mf
-joice and be glad in it, we . . will re - joice and be glad, re -
mf
-joice and be . . glad in it, we will re - joice and be glad, re -
mf
A - - men, A - - men, we . . . will re - joice and be glad, re -
-joice, we will be glad and re - joice in it,
-joice and be glad in it, we . . will re -
-joice and be glad in it, we . . will re - joice, re - joice and be glad in it, we will re -
- joice and be glad in it, we . will re - joice, re - joice and be glad, . .
f
this is the day which the Lord . . hath
cres - - - cen - - - - do.
-joice, ... we will re - joice, ... we will re -
cres cen do. f
-joice, re - - joice, we will be . . glad, be glad, we will re -
cres cen do. f
we . . will re - joice, . . be glad, be glad, we will re -
cres - - - cen - - - - do. f
made, . . we will re - joice and be glad, we will re -
cres - - - cen - - - - do.
f


- joice, we will re - joice and be glad, be glad . . in
- joice, we will re - joice and be glad, be glad . . in
- joice, we will re - joice and be glad, be glad . . in
- joice, we will re - joice and be glad, be glad . . in
ff
it. A - men, A - - men. . . . .
it. A - men, A - - men. . . . .
it. A - men, A - - men. . . . .
it. A - men, A - - men. . . . .
Tromb.
ff
Ped. Reeds.

Also published in Novello's Tonic Sol-fa Series, No. 1085, price 1½*d.*

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God, that madest earth and heaven	C. L. Naylor.
648.	Bow down Thine ear	William Beale.
649.	The strife is o'er	Bruce Steane.
651.	Blessed be the man	Cuthbert Harris.
654.	God, Who madest earth and heaven	E. Harold Davies.
656.	O come, Redeemer of mankind	John E. West.
657.	O Holy Babe	A. C. Mackenzie.
660.	When the Sabbath was past	Myles B. Foster.
661.	Weary of earth	Ferris Tozer.
663.	Spirit of mercy, truth, and love	B. Luard Selby.
665.	God be merciful unto us	John E. West.
669.	See amid the winter's snow	" "
670.	Through the day Thy love	C. L. Naylor.
672.	Who shall roll us away the stone	G. W. Torrance.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

599.	O give thanks unto the Lord	E. Vine Hall	3d.
600.	There shall be an heap of corn	Ferris Tozer	3d.
601.	Unto Thee, O God, do we give thanks	Bruce Steane	3d.
602.	Great is our Lord	Myles B. Foster	4d.
603.	Sing unto the Lord	Cuthbert Harris	3d.
604.	Give thanks, O Israel	Rev. Sir F. A. G. Ouseley	4d.
606.	When Christ was born to earth	H. Walford Davies	4d.
607.	The night is far spent (S.A.T.B.)	Myles B. Foster	3d.
608.	I will sing of the mercies	Josiah Booth	3d.
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610.	Weary pilgrims, know no fear	Franco Leoni	3d.
611.	Angels, from the realms of glory	F. H. Cowen	3d.
612.	Now is come salvation	Cuthbert Harris	3d.
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615.	How great is the loving kindness	John E. West	3d.

To be continued.

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393.	Jubilate Deo in C	" "	3d.
394.	Magnificat and Nunc dimittis in F	Arthur Somervell	4d.
395.	Magnificat and Nunc dimittis in C	Myles B. Foster	4d.
396.	Magnificat and Nunc dimittis in G	Henry Smart	6d.
397.	Magnificat and Nunc dimittis in A	William Russell	4d.
399.	Magnificat and Nunc dimittis in D	Ferris Tozer	3d.
402.	Nicene Creed in C	Myles B. Foster	4d.
403.	Sanctus in C	" "	1d.
404.	Benedictus qui venit in C	" "	3d.
405.	Gloria in excelsis in C	" "	3d.
406.	Magnificat and Nunc dimittis in G	Battison Haynes	4d.
407.	Magnificat and Nunc dimittis in C	C. Lee Williams	6d.
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To be continued.

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74.	O King and desire	"	1½d.
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82.	I heard a voice from heaven	G. M. Garrett	1½d.
83.	The Lord redeemeth the soul	J. Baptiste Calkin	1½d.
84.	O send out Thy light	" "	2d.
85.	If any man sin	Thomas Adams	1½d.
86.	I heard a voice	Alan Gray	1½d.
87.	The steps of a good man	F. Cambridge	3d.
88.	The Lord is nigh	W. H. Cummings	1½d.
89.	O perfect love	H. Elliot Button	1½d.

To be continued.

THE MUSICAL TIMES (Secular).

635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.
642.	A wet sheet and a flowing sea	R. H. Evans.
643.	The Fairy Queene	Alexandra Thomson.
644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
650.	If I had but two little wings	C. Hubert H. Parry.
652.	In Sherwood lived stout Robin Hood	C. H. Lloyd.
653.	Airs of summer softly blow	H. Elliot Button.
655.	Sleep, baby	J. Christopher Marks.
658.	Home is home however lowly	G. M. Garrett.
659.	Now is my Chloris	Battison Haynes.
662.	Come away, sweet love	G. Rathbone.
664.	Sunset	Thomas Adams.
666.	Men are fools that wish to die	C. H. Lloyd.
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812.	To Sylvia	Gustav von Holst	3d.
813.	The merry bells of Yule	E. W. Naylor	4d.
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311.	Music; all powerful	T. F. Walmisley	4d.
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314.	A song in snowtime	" "	2d.
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316.	All hail the glorious reign	F. H. Cowen	3d.
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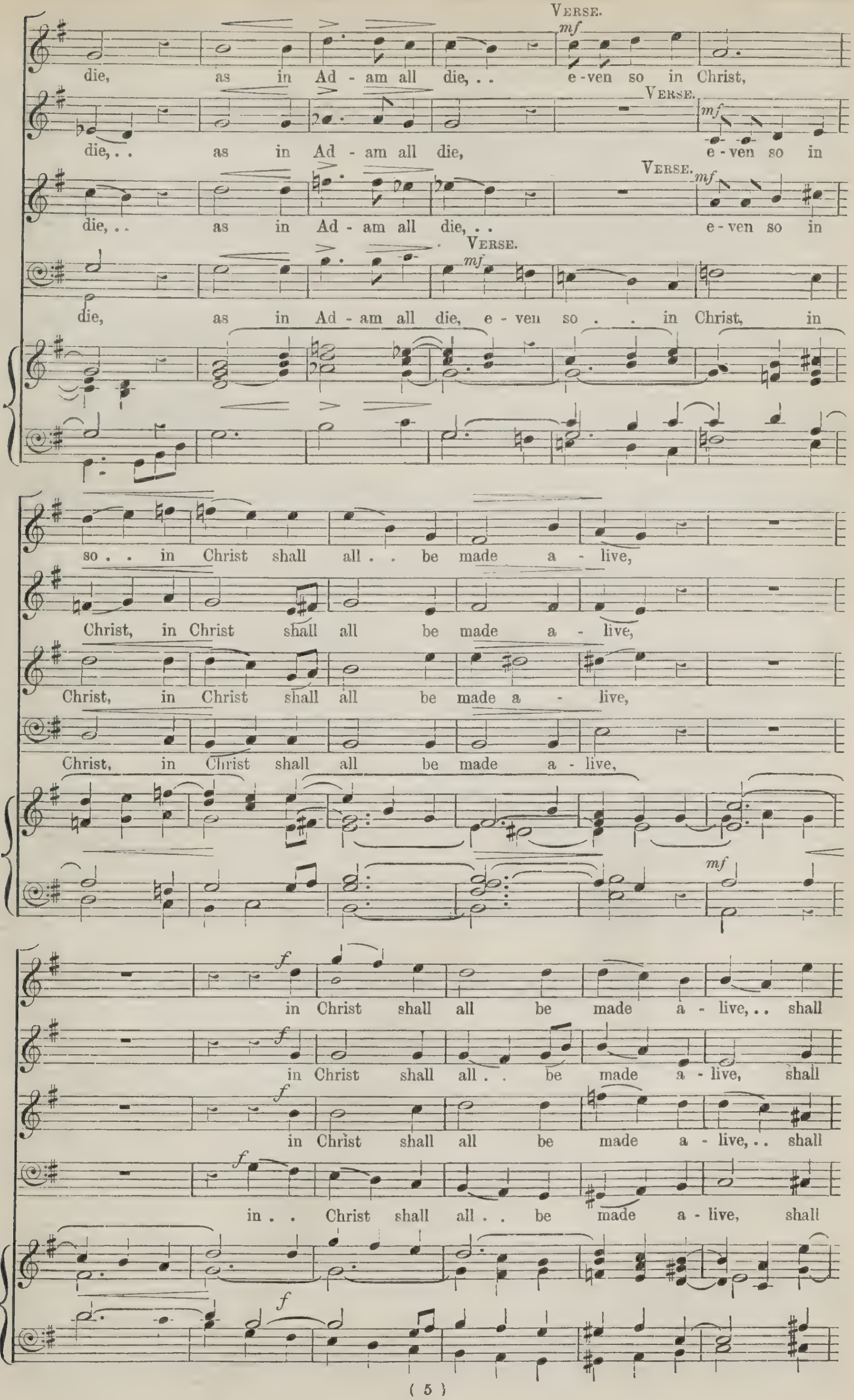
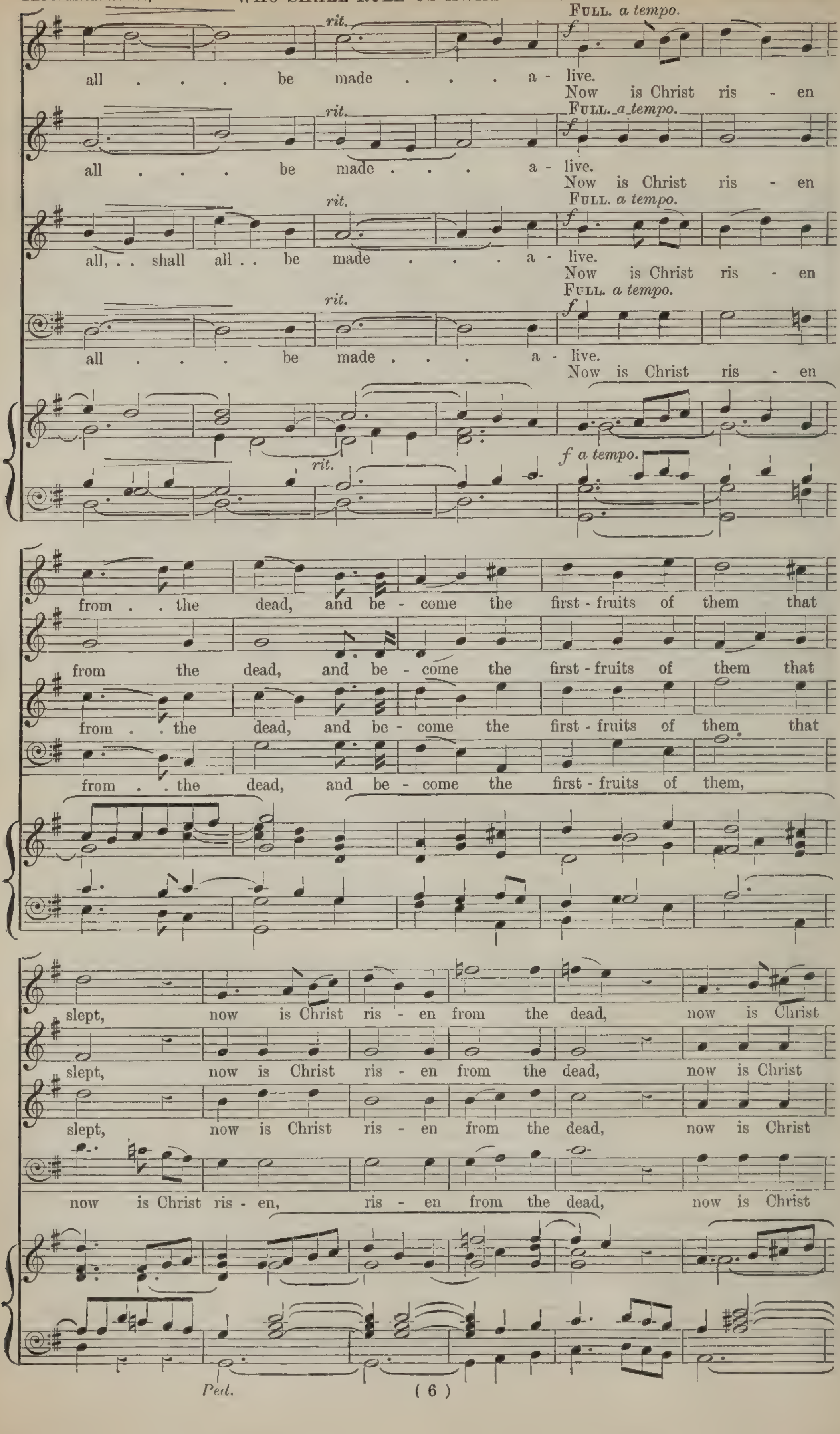
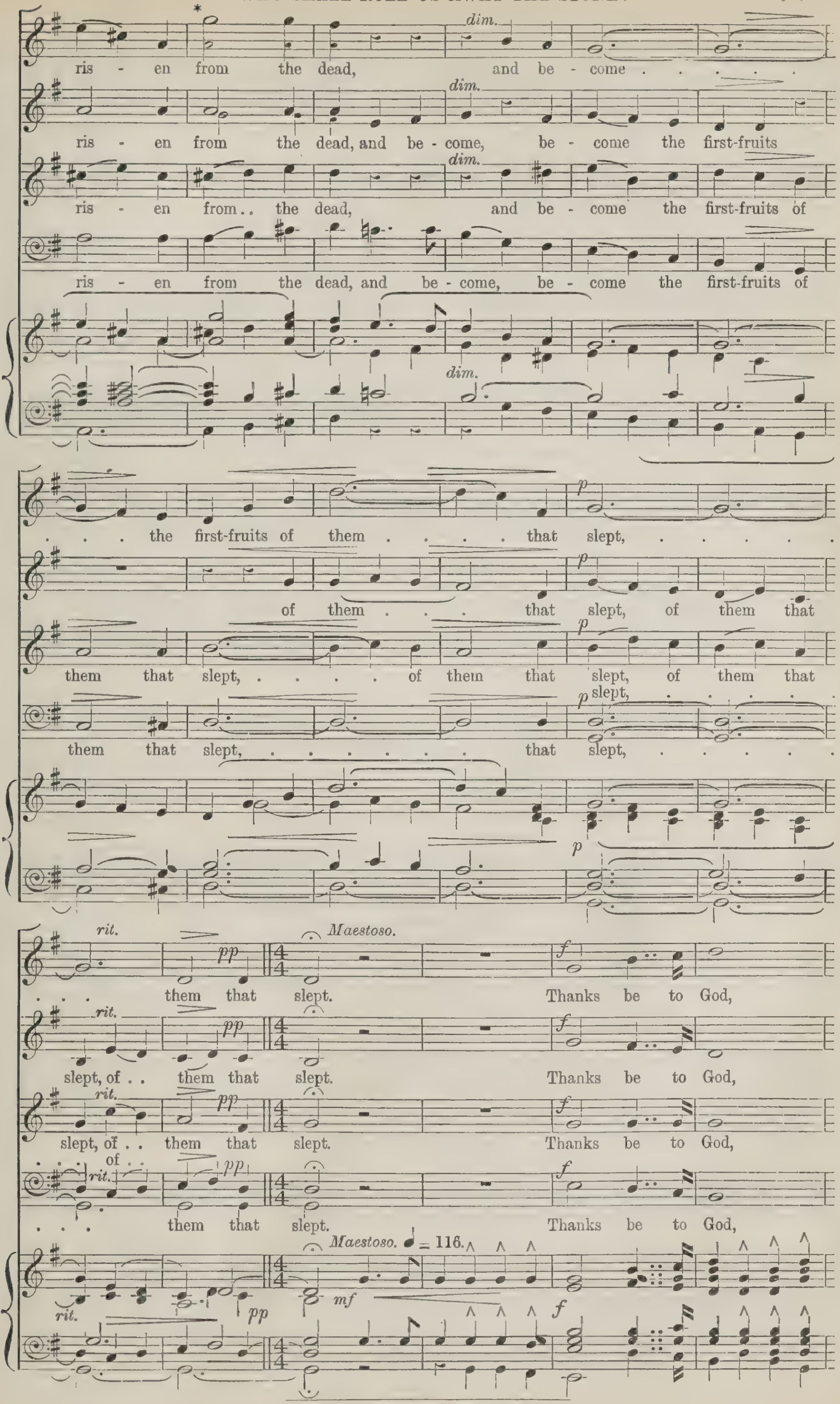

Verse.
mf
die, as in Ad - am all die, . . e - ven so in Christ,
die, . . as in Ad - am all die, e - ven so in
die, . . as in Ad - am all die, . . e - ven so in
die, as in Ad - am all die, e - ven so . . in Christ, in
so . . in Christ shall all . . be made a - live,
Christ, in Christ shall all be made a - live,
Christ, in Christ shall all be made a - live,
Christ, in Christ shall all be made a - live,
f
in Christ shall all be made a - live, . . shall
in Christ shall all . . be made a - live, shall
in Christ shall all be made a - live, . . shall
in . . Christ shall all . . be made a - live, shall


rit.
Full. a tempo.
f
all . . . be made . . . . a - live.
Now is Christ ris - en
all . . . be made . . . . a - live.
Now is Christ ris - en
all, . . shall all . . be made . . . . a - live.
Now is Christ ris - en
all . . . be made . . . . a - live.
Now is Christ ris - en
f a tempo.
from . . the dead, and be - come the first - fruits of them that
from the dead, and be - come the first - fruits of them that
from . . the dead, and be - come the first - fruits of them that
from . . the dead, and be - come the first - fruits of them,
slept, now is Christ ris - en from the dead, now is Christ
slept, now is Christ ris - en from the dead, now is Christ
slept, now is Christ ris - en from the dead, now is Christ
now is Christ ris - en, ris - en from the dead, now is Christ
Ped.


*
dim.
ris - en from the dead, and be - come . . . . .
ris - en from the dead, and be - come, be - come the first-fruits
ris - en from.. the dead, and be - come the first-fruits of
ris - en from the dead, and be - come, be - come the first-fruits of
. . . the first-fruits of them . . . . that slept, ...
of them . . . that slept, of them that
them that slept, ... of them that slept, of them that
them that slept, ... that slept, ...
p
rit.
pp
Maestoso.
. . . them that slept. Thanks be to God,
slept, of . . them that slept. Thanks be to God,
slept, of . . them that slept. Thanks be to God,
. . . of . . them that slept. Thanks be to God,
f
Maestoso. ♩ = 116.
mf

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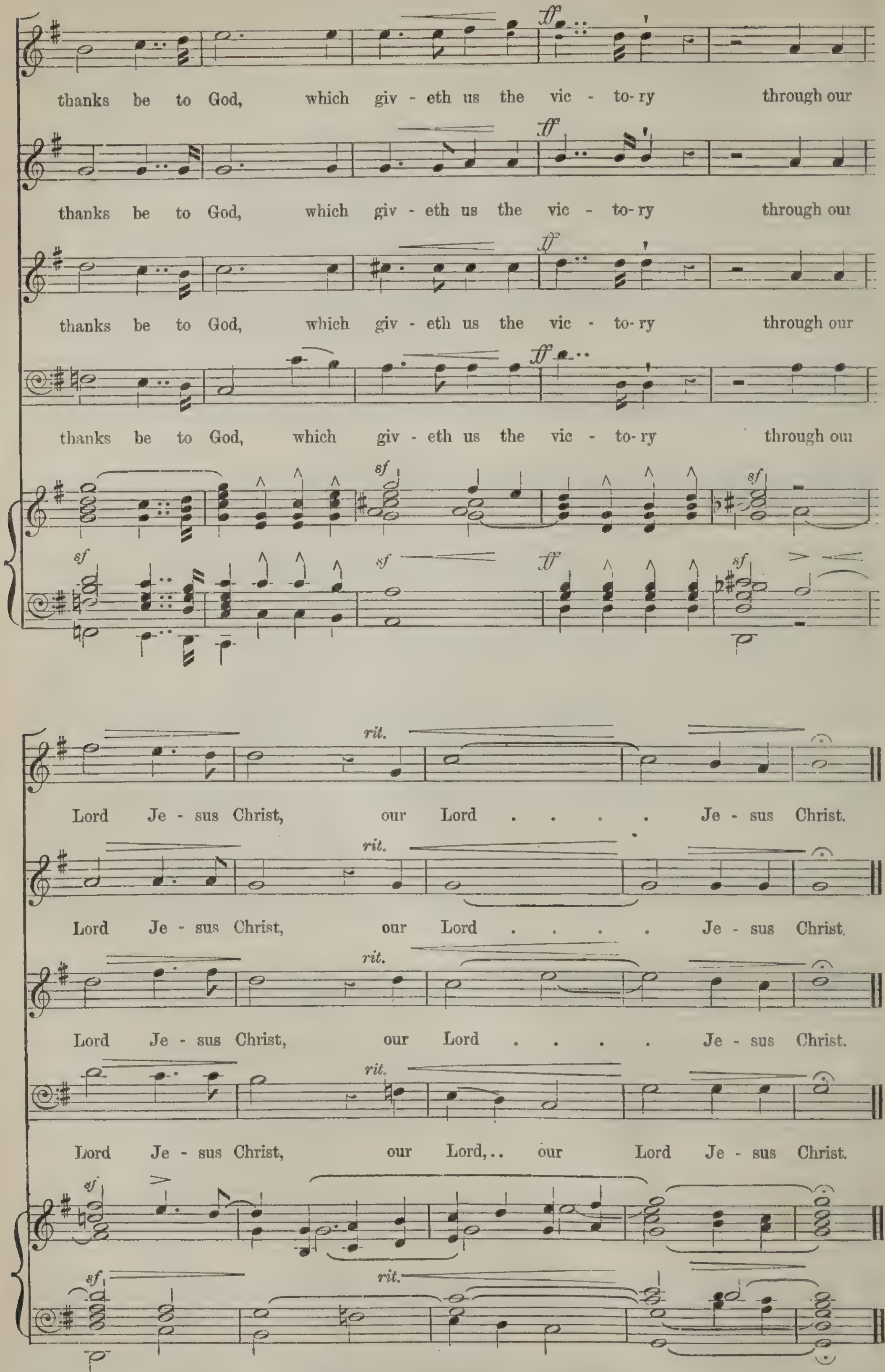
* *Either* the large notes, *or* the small notes in *both* parts must be sung here.


thanks be to God, which giv - eth us the vic - to- ry through our
thanks be to God, which giv - eth us the vic - to- ry through our
thanks be to God, which giv - eth us the vic - to- ry through our
thanks be to God, which giv - eth us the vic - to- ry through our
ff
sf
Lord Je - sus Christ, our Lord . . . . . Je - sus Christ.
Lord Je - sus Christ, our Lord . . . . . Je - sus Christ.
Lord Je - sus Christ, our Lord . . . . . Je - sus Christ.
Lord Je - sus Christ, our Lord,.. our Lord Je - sus Christ.
rit.

Also published in Novello's Tonic Sol-fa Series, No. 1081, price 1½*d.*

No. 311, "Music, all powerful," set by T. F. Walmisley to music of solid and legitimate style. It will be found easy and pleasant to sing, and is an excellent specimen of the English glee. No. 312 has Longfellow's poem "Stay at home, my heart," for its text and music by John B. Lott. The tranquil joys of domestic bliss are echoed in a pleasant fashion in the music, and the opportunity for contrast by the poet's reference to "the winds of the wilderness of doubt" has been deftly seized by the composer.

Lenten Music. Lead, kindly Light. Arranged as an Anthem for soprano solo and chorus, by John E. West, from the song composed by D. Pughe-Evans.

Lead, kindly Light. The music composed by C. H. Purday.

Paraphrase of the Anima Christi. By William H. Stocks.
Benedicite, omnia Opera. By Alfred J. Eyre.
[Novello and Company, Limited.]

Mr. West has converted Mr. Pughe-Evans's setting for solo voice of Cardinal Newman's favourite hymn into an effective anthem. In the opening the voices answer each other in an interesting manner, which is increased by some short passages for soprano solo. The last verse is set in solid four-part harmony, and the concluding bars, which differ from those of the song, if sung as directed, would be very impressive.

Mr. Purday's music is in hymn tune form and of simple character, and is eminently fitted for congregational use. The setting forms No. 366 of Novello's Parish Choir Book.

"The Paraphrase of the Anima Christi" (Prayer of St. Ignatius) is No. 368 of Novello's Parish Choir Book, and may be said to be based upon two plain-song inflections, and their employment imparts to the music a style in perfect accord with the character of the hymn. The music is written in four vocal parts of simple and direct nature, and is admirably adapted for church use during Lent.

Mr. Eyre has provided a set of three double chants, with a quadruple chant for the Gloria, for the Benedicite, which are well suited to this Canticle. The first half of each of the double chants being in unison for the voices will enable the organist to vary the harmonies of his accompaniments if he feels so disposed. The setting comprises No. 371 of Novello's Parish Choir Book.

Musical Memory and its Cultivation. By Frederick G. Shinn. [Charles Vincent.]

The sub-title of this interesting and thoughtfully-written book is "An investigation into the forms of memory employed in pianoforte playing, and a theory as to the relative extent of the employment of such forms." In the course of his seventy pages Dr. Shinn very ably treats of the problems connected with the acquirement of memorizing music. He not merely theorizes on a subject about which no literature seems to exist, but by copious musical examples gives practical proof of the truth that is in him. It would be quite impossible, in the limited space at our disposal, to discuss the *pros* and *cons* of so important a feature of musical education as the committing of music to memory. The subject is here set forth fully and clearly, and we unhesitatingly commend this excellent treatise. Not the least attractive section is the final chapter, entitled "The Memories of Musicians," wherein is recorded several remarkable—indeed, seemingly impossible—feats of memory of Mozart, Mendelssohn, Hans von Bülow, Richter, Ouseley, and others, concluding with a characteristic *tour de force* recorded of Sir Walter Parratt, to whom the book is dedicated.

Novello's Parish Choir Book. Nos. 370-373.
[Novello and Company, Limited.]

It is difficult to keep pace with this ever-growing series. Mr. A. Herbert Brewer's fine hymn tune "Esther," composed for the hymn "Forward be our watchword," forms No. 370. The tune may be allied to any hymn written in 6 5, twelve lines, is specially suitable to "Onward, Christian Soldiers," "On our way rejoicing," and "Brightly gleams our Banner," and, being printed on a card, will be found convenient for use in processionals. Those Parish Choirs which have not arrived at the capability of singing in parts may be warmly recommended No. 372, which consists of a melodious setting of the Magnificat and Nunc dimittis in E flat, by F. Reginald Statham. The unison vocal part is effectively supported by the organ accompaniment, and variety and contrast are obtained by some of the verses being given to the tenors and basses and others to the sopranos; but this arrangement is not obligatory, as the highest note is E flat on the fourth space of the treble clef. No. 373, a setting in A of the Benedictus, by Sir George C. Martin, calls for a well-trained and fairly numerous choir to do it justice. It opens in a strikingly dignified manner, and the musical interest increases as the work is proceeded with. Some of the effects are novel; as the contrast obtained by the soprano and basses singing in the octave, followed by the altos and tenors in unison. A dramatic point is made at the words "And thou, Child," which are delivered *fortissimo* in unison by the full choir, and a beautiful effect is secured by a change from common to triple time at the words "To give knowledge." The organ accompaniment is no less excellent, and in its entirety the setting is a masterlike example of the genius and musicianship of the organist of St. Paul's Cathedral.

Symphonies and their meaning. By Philip H. Goepp.
[J. B. Lippincott Company.]

Our American kinsfolk cannot be accused of neglecting the literary side of music, if we may judge from the various books that are issued from time to time in "Jonathan's continent," to use Bülow's designation. The author of this thoughtful book claims it to be "really the reverse of the traditional. Little is told of the lives of the masters. . . . . Concrete events have, in themselves, no place. And yet, it is believed, instead of a loss, there is in this very omission a great gain of personal interest, of insight into the essence of a master's individual quality, of his poetic character." Thus, the reader of these four hundred pages will miss the characteristic charm that invests the writings of Sir George Grove, as exampled in his "Beethoven and his Nine Symphonies," with so much that is interesting of a non-technical character. As to the signification of the word "meaning" in the title, Mr. Goepp says it has "a negative intent, quite as strong as the positive. The book is meant to restrain the wrong interpretation, as to urge the right." This is excellent, and the author's efforts to put listeners of symphonic music on the right road toward the goal of its full intellectual enjoyment deserve every encouragement and appreciation. It may be interesting to give a list of the symphonies that are herein analysed: Haydn, D and E flat; Mozart, G minor and the "Jupiter"; Beethoven, "Eroica," Nos. 5 and 7; Schubert, B minor and C major; Schumann, C major and "Rhenish"; Mendelssohn, "Italian"; and Brahms, No. 2.

The Order for the Burial of the Dead, as set to music by Merbecke, harmonised by Sir John Stainer, together with a selection of suitable hymns.
[Novello and Company, Limited.]

The clergy and organists of churches will find this neatly got up little book very useful, especially as music is becoming more and more a feature in the solemn service known as the Order for the Burial of the Dead. The name of the Oxford professor of music is a sufficient guarantee that the harmonies to Merbecke's melody are in keeping with its characteristic old-time melody. In addition to the complete form of the service, there are alternative settings of Psalms xxxix. and xc. to Anglican (composed by T. Purcell and Rev. W. Felton) and Gregorian chants, as well as the editor's seven-fold Amen. The supplement includes nine favourite hymns with appropriate tunes, thus giving to this service-book a completeness which is obvious.

Duo for Violin and Viola. With pianoforte accompaniment. Dedicated to Professor Hermann Ritter. Op. 105. Ph. Scharwenka. [Breitkopf and Härtel].

A piece in two connected movements, *Andante Sostenuto* and *Allegretto con spirito*. The composition is undoubtedly the work of a clever musician, admirable workmanship is shown throughout, but it is uninteresting. The themes are poor. How gladly one would welcome pieces in which the viola receives generous treatment at the hands of the composer, but, alas! in this case the composition will be interesting only to the players.

Original Melodies for the Violin. With pianoforte accompaniment. By H. S. Irons.

[Novello and Company, Limited.]

Twelve numbers of these melodies are announced to appear. No. 1 of the set is before us. It will appeal to players of moderate ability who have the happy knack of making their violin sing. The melody is unpretentious, sweet, and pure, and quite free from difficulty. It will prove a useful solo to many.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Before giving a *résumé* of the principal musical events at the close of last year and during the month just ended, I have to make a slight correction in reference to the St. James's Choral Society's concert recorded in my last notes. It should be stated that the concert was given under the conductorship of Mr. Richard Richards, and that Mr. B. Nock presided at the organ.

An important concert was given in the Town Hall, on December 17, by the Birmingham Choral and Orchestral Association, Mr. Joseph H. Adams conducting. The work presented was the first concert performance in this country of Boïto's opera "Mephistopheles." It was an ambitious effort on the part of an amateur society to have ventured upon a representation of so difficult a work, but the results warranted such a proceeding, although the absence of scenic effects was naturally a drawback. The chorus sang admirably, and the augmented orchestra thoroughly entered into the spirit of the work. The principals, who acquitted themselves in a praiseworthy manner, were Madame Gwen Cosslett, Miss Gertrude Booth, Mr. Edward Arthur, Mr. Thomas Hampson, and Mr. John Ridding.

Mr. A. R. Gaul's twenty-first invitation concert in connection with the Midland Institute Ladies' Singing Class, assisted by a number of gentlemen, was given in the large Lecture Theatre of that Institution on December 19. Mr. Gaul was unfortunately unable to discharge the duties of conductor on account of illness, Dr. Rowland Winn officiating in his place. The first part of the programme consisted of Cowen's "The Rose Maiden." The solos in the cantata were assigned to Miss Aimée Wathen, Madame Miriam Daniel, Mr. J. T. Birch, and Mr. T. Horrex. The accompaniments were given by a small orchestra, with Mr. George Halliley at the pianoforte.

The Birmingham Festival Choral Society gave in the Town Hall, on Boxing night, its forty-third annual Christmas performance of Handel's "Messiah," before a packed and deeply interested assembly. Dr. C. Swinnerton Heap, who had so far recovered from his recent illness that he was able to occupy his customary place at the conductor's desk, received quite an ovation from the audience and performers as he made his appearance on the orchestra. The principals were Miss L. Coomber, Miss L. Hovey, Mr. Charles Saunders, and Mr. Watkin Mills, vocalists; Mr. C. W. Perkins, organ; and Mr. John Solomon, solo trumpet. The performance, as a whole, was one of the finest given by this association for many years, the singing of the chorus being quite remarkable for tone and attack.

Mr. J. H. Humphries' choir chose the last night in December for its annual concert. The choir gave some pleasing part-songs, choruses, and madrigals under Mr. Humphries' conductorship. The following members of the choir were heard to advantage in a number of songs: Miss Clarice Booth, Miss Lilian Millward, Mr. W. J. Ottey, and Mr. C. Shum. Mr. John Dunn delighted the audience by his brilliant performances on the violin.

A musical *matinée* was given in the Edgbaston Assembly Rooms on the 14th ult., by Mrs. Montague Fordham, vocalist, and Madame Marie Fromm (pupil of Madame Schumann), pianist. The programme was an artistic one and served to introduce some novelties, the principal of which was a cycle of five songs entitled "Rosenlieder," by Count Philipp zu Eulenburg, the present German Ambassador at the Court of Vienna, and a new song, "A song of singing," by Mr. H. Emery, accompanied by the composer. The most interesting feature of the concert was the refined and artistic violoncello playing of Mr. Carl Fuchs.

At a meeting of the members of the Walsall Philharmonic Union, held on the 16th ult., Dr. C. Swinnerton Heap, the conductor of that Society, was presented with a handsome baton as a token of their appreciation of his past services.

Mr. George Halford submitted an attractive and interesting programme at his fifth orchestral concert, given in the Town Hall on the 17th ult., when Beethoven's Fourth Symphony received a masterly interpretation. The novelties consisted of Tschaïkowsky's overture, "Der Woiwode," Moszkowski's ballet music, "Laurin," and Glazounow's picturesque overture, "Carnaval." Miss Louise Phillips was the vocalist.

A recital of sonatas for pianoforte and violin was given in the Masonic Hall, on the 19th ult., by Dr. Rowland Winn and Mr. William Henley, when the following were performed: Bach in E; Mozart in B flat; Beethoven, "The Kreutzer"; Brahms in D minor; and Saint-Saëns, also in D minor.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Two Christmas concerts have to be recorded. At the Grammar School a very good performance was given of Barnett's "Ancient Mariner" by the school choir, aided by old boys and some friends. The soloists were R. T. Stephens, S. M. Turner, W. G. Heal, H. P. Willis, B. C. Gardner, Mr. J. Boddy, and Mr. W. Follett. Mr. C. W. Stear was the pianist, Mr. Fulford the organist, and Mr. Holland-Smith conducted. At the breaking up concert at Clifton College the school choir sang well in several glees and part-songs, under the guidance of Mr. A. H. Peppin, and individual students and the orchestra contributed instrumental pieces.

On St. Stephen's Day members of the Bristol Choral Society joined the choir of the Church of St. Stephen (city) in the interpretation of St. Stephen's music from Mendelssohn's "St. Paul." The choral numbers from the oratorio were well sung by the combined forces, and the solos were praiseworthily interpreted by Mrs. Harrison, Mr. Brierly, Mr. Price, and Mr. J. Thomas. With the organ, at which Mr. P. R. Barclay presided, was united a small orchestra. The Rev. E. Houghton, the rector, conducted.

St. Bartholomew's Choral Society gave a performance of Romberg's cantata "The Lay of the Bell," on the 9th ult., under the direction of Mr. A. Brookes. The principals were Miss Marion Harris, Mr. W. Fancourt, Mr. J. W. Davey, and Mr. J. York.

The famous Madrigal Society gave its annual concert on the 12th ult. The excellent programme embraced madrigals and part-songs of all periods and various countries, from the sixteenth century to the present day. Among the compositions was Monteverde's "Thine am I, dearest," the solo portions of which were clearly sung by two boys from the Temple choir, who were trained by Dr. Walford Davies. All the pieces in the scheme were rendered almost to perfection under the skilful guidance of Mr. D. W. Rootham, and were heartily enjoyed by the audience that filled the Victoria Rooms.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Glee and Madrigal Union gave a most attractive concert at the Antient Concert Rooms on the 12th ult. The excellent selection of glees, &c., rendered by the members of the Union (Messrs. J. R. Morgan, Melfort d'Alton, T. F. Marchant, and T. H. Watson), was interspersed with solos, vocal and instrumental, by Madame Schelderup (vocalist and pianist); Herr Adolph Wilhelmj, the new professor of violin at the Royal Irish Academy of Music; and Mr. Melfort d'Alton, tenor.

Farmer's "Christ and His Soldiers" was repeated on the 18th ult., at the United Presbyterian Church, Lower Abbey Street, with organ and orchestral accompaniment, under the direction of Mr. Wm. McCausland Sherwood and Mr. A. C. Aykroyd, organist.

Two concerts were given by Mr. N. Vert in the large hall of the Rotunda, on the 16th and 21st ult. The names of Madame Norcrosse, Madame Alice Gomez, the Meister Glee Singers, Mons. Hollman (violoncello), Miss Edith Martin (harp), and Madame Frickenhaus (pianoforte) were sufficient guarantee of the merit of the performances.

Mr. Robert Cunningham's new operatic enterprise, under the title of "The National Grand Opera Company," inaugurated its work by a season at the Gaiety Theatre, commencing on the 9th ult.

Mr. Arthur McConnell's annual concert took place on the 20th ult., at the Antient Concert Rooms. The Ben Edar Glee Choir and the Bohemian Quartet rendered their selections with good effect, and solos were contributed by Miss Agnes Treacy, Misses Frances and Ruby McConnell, Mr. Dan Jones, Mr. Ivor Foster, and Miss Victoria Delaney (violinist). The conductors were Mr. McConnell, Mr. C. Wilson, and Dr. Joseph Smith.

The Dublin Glee Singers (first prize-winners at the Belfast "Feis Ceoil"), under the direction of Mr. Joseph Seymour, announced their first concert for the 30th ult., too late for detailed notice in the present issue.

The prizes for composers in connection with the "Feis Ceoil," 1899, have been awarded as follows: Irish Cantata, Rev. W. H. Collisson (Penzance); Concert Overture, F. McClintock (London); String Quartet and Oberthur Memorial Prize for Harp Concerto, M. Esposito (Dublin); Song and Part-song, Harold White (Dublin); Anthem, violin solo, and arrangement of an Irish air as Part-song, C. Hardebeck (Belfast); pianoforte solo, Leopold Dix (Dublin); Irish Song and Song with Irish words, Mrs. Alicia A. Needham (London); Hymn tune, Rev. E. Whelan (Bray).

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The only event which calls for detailed notice is the performance (December 28) of Berlioz's "Faust" by the Edinburgh Choral Union, in conjunction with the Scottish Orchestra, under Messrs. Paterson's scheme of orchestral concerts. The first appearance of a chorus in the McEwan Hall was an experiment to which the public looked forward with much interest. Many circumstances interfered with the complete success of the performance, in spite of a great deal of praiseworthy work. In the first place, the chorus was forced into a most ineffective disposition by the exigencies of the platform. In some parts of the hall only the altos could be heard, in others the basses were quite inaudible; but everyone could hear that the tenors were not rising to the pitch expected of them in the first chorus. Whether it was the fault of the acoustics or of the uncomfortable position of the choir, or of other matters, the fact remains to be chronicled that the Choral Union did not approach the highest level of performance. Mr. Collinson, who conducted as usual, showed a marked improvement in his grasp of the choral and orchestral forces at his command, and well deserved his enthusiastic reception. The orchestra gave a fine interpretation of the complicated score, falling short only in the numbers for orchestra alone. The soloists were Miss Helen Jaxon, whose sweet and sympathetic voice was heard to advantage in the lovely solos, Mr. Herbert Grover, and Mr. Daniel Price.

At the orchestral concert, on the 9th ult., Lady Hallé delighted her admirers with a truly noble and moving interpretation of Mendelssohn's Violin Concerto. The symphony was Brahms's in C minor.

On the 11th ult. Mr. Denhof gave the second of his chamber concerts, with the assistance of Mr. Elkan Kosman and Dr. Pudor. Trios by Gernsheim (Op. 28), Cesar Franck (Op. 1, No. 1), for the first time here, and Chopin (Op. 8) were well played and equally well received. Miss Annie Tweedie took Miss Clara Butt's place on very short notice, and her singing of songs by Lassen, Brahms, and others was much appreciated by a good audience.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The customary overflowing audience was drawn to St. Andrew's Hall, on the morning of the 2nd ult., when the Glasgow Choral Union gave its annual performance of "The Messiah." The choristers gave on the whole a singularly good account of themselves, the band (that of the Scottish Orchestra Company) was unusually fine, and the soloists, Miss Mabel Berrey, Miss Ada Crossley, Mr. Braxton Smith, and Mr. Andrew Black, were in each case fully equal to their duties. Mr. Joseph Bradley conducted with his well known care and ability.

At the seventh classical concert, on the 5th ult., Mr. Coleridge-Taylor's new Orchestral Ballade in A minor (Op. 33) attracted special attention. Much has been heard concerning its merits, and if the Glasgow verdict did not endorse with enthusiasm that of last September's Gloucester audience, there can be no two opinions as to Mr. Taylor's grasp of the musical art in its most attractive phases. Dvorák's "New World" Symphony also formed part of the programme. Both the ballad and the symphony were splendidly rendered by the band, under the baton of Mr. Bruch, whose popularity as a conductor is steadily rising. Mr. Hugo Heinz, a German baritone, who made his first appearance here, achieved a marked success, Miss Mabel Berrey sang with much acceptance at the popular concert on the 7th ult., and at the eighth classical concert Lady Hallé returned once more to the scene of many memorable triumphs. Needless to say, Mendelssohn's Violin Concerto was played in a manner that fully revealed its surpassing beauties. Brahms's First Symphony was a welcome feature in the programme. The orchestra was at its best, Mr. Bruch showed full artistic sympathy with his text, and this is equivalent to saying that the work, a favourite in Glasgow, had a superb performance. Miss Jenny Taggart, who is singing this season with an increased knowledge of her art, appeared at the "Pop" on the 14th ult., when the programme included Beethoven's Second Symphony and a couple of Brahms's Hungarian Dances. At the ninth concert of the classical series two novelties found places in the programmes: Mr. Bruch's Prelude to his own opera "Hirlanda," a simple and melodious bit of writing, and Mr. Walter Petzet's symphonic poem "Appeal to happiness," which failed to make any impression whatever. Mr. Busoni, who made his *début* in Glasgow, essayed Liszt's Pianoforte Concerto, No. 2, in A major, and attained in many respects a genuine success, though with all the new-comer's cleverness he could not invest the work with any degree of interest. The feature of the evening was, undoubtedly, the very fine performance accorded Schubert's great Symphony, No. 10, in C major, a veritable triumph, indeed, for both the orchestra and its conductor.

The third of the series of students' concerts in connection with the Glasgow Athenæum School of Music took place on the 14th ult., when Cowen's cantata "The Fairies' Spring" was repeated, owing to its marked success at a recent local concert. Mr. Allan MacBeth, the esteemed principal of the school, conducted, and the programme devised for the occasion was again the subject of favourable comment.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The second half-session of the Philharmonic Society opened on the 10th ult. The Symphony was Beethoven's No. 2, in D, and the Overtures Mendelssohn's "Hebrides" and Auber's "Zanetta," which familiar works, it is almost needless to say, were as toys in the hands of this orchestra. In strong contrast stood out the rendering of Brahms's colossal Concerto in D minor, the pianoforte part of which was magnificently played by Mr. Busoni. The chorus only justified its appearance by singing a couple of part-songs, and this was also the case on the 24th ult., when the programme was again mainly instrumental, with Liszt's "Tasso" Suite in the place of honour. A selection from Massenet's ballet music to "Le Cid," Tschaïkowsky's "Fest" March, and Mozart's "Magic Flute" Overture, together with Mendelssohn's Violin Concerto in E minor, were also played, Lady Hallé being allotted the solo part in the last-named composition. Mr. Cowen conducted.

On the 21st ult. the always welcome Schiever Quartet gave the second concert of the present season, when the regular members of the organisation were joined by Miss Maggie Bennett, late a Lancashire Technical Scholarship holder at Berlin and formerly a student at the Liverpool College of Music, where the performance took place. In the same hall, on the 26th ult., a number of local Corporation Exhibitioners gave evidence of the good work done by Mr. Courvoisier at the same Institution, where Mr. Welsing is also giving a series of Bach recitals.

The Società Armonica, under Mr. Akeroyd, gave, on the 17th ult., very good rendering of Goetz's Symphony in F (No. 9), and a unique feature of the programme was a Romance, by Mr. C. W. Black, for oboe and cor anglais, played by Mr. F. N. Black and Mr. C. Reynolds. A third "smoker" concert was announced for the 28th ult. under Mr. Rodewald, at the City Hall.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The Hallé concerts were resumed on the 12th ult. after a break of a fortnight. Apparently the Christmas interval established by Mr. Cowen had quickened the musical appetite of the public, and, combined with the announcement that Lady Hallé would, in consequence of her approaching tour in America, be unable to appear again this season, sufficed to attract an immense audience, in spite of the extreme violence of the weather. The programme included Beethoven's Second Symphony (faultlessly rendered), Brahms's Violin Concerto (also in D), Dvorák's "Otello" Overture—originally designed as the *Finale* of a symphony — Mendelssohn's "Hebrides," with its charming second theme, and some vocal music by Madame Ruth Lamb and Mr. MacInnes. Lady Hallé played with that exquisite refinement and unfailing accuracy which always characterise her performances, and was received with the enthusiasm which must ever greet her in this city; but we cannot help feeling that Tartini's "Trillo del Diavolo" is too old-fashioned, formal, and hackneyed to be worthy of so great an executant. On the 19th ult. the "Eroica" was superbly played. When again may we expect to have an equally unimpeachable rendering? Mr. Ben Davies, with great taste and discretion, gave the "Salve! dimora," from Gounod's "Faust," and three of Brahms's *Lieder;* but the remainder of the programme seemed to take one, in fancy, back to the music of our earlier days. Miss Margaret Pierrepont selected Mozart's Fifth Pianoforte Concerto, the now stale Prelude of Rachmaninoff, and a Scarlatti study; and the concert commenced with Bach's Suite in B minor for flute and strings; so that Beethoven's great Symphony stood out well from its surroundings.

Of the performance and reception of Mr. Cowen's "Ruth," on the 26th ult., notice must necessarily be deferred; but there could not be a doubt of the success of two scenes in which the composer has been especially happy—that of the Reapers and Gleaners ("For the pastures of the wilderness") and the song and dance of the harvest feast, which was given some years ago at the Athenæum concerts in this city. As might be expected, the strength of the work lies in the purely pastoral music and not in the contrapuntal writing.

It is most gratifying to note the regularly increasing attendance at the chamber recitals of the Brodsky, Rawdon Briggs, Speelman, and Carl Fuchs Quartet Party. On the 18th ult. the Association Hall was filled by an audience as enthusiastic as it was well qualified to judge the merits of both programme and performance. The opening String Quartet of Professor Stanford in D minor fairly justified its selection and was cordially received, although the form of some of the movements (especially the first and third) was somewhat difficult to follow at a first hearing. In no works does the principal of our College of Music delight more than in the chamber compositions of Brahms, for which the great variety and the wonderful delicacy of his tone are particularly suited; and in the Sonata for the violin and pianoforte (Op. 78) he was so ably backed by Mr. Dayas that the assembled students would not rest satisfied without a repetition of the last, but by no means the best, movement. The rendering of the great Quartet (Op. 130) of Beethoven was a veritable triumph for all concerned. Throughout the work the greatest demands are made upon the executants, who seemed animated by absolute unity of purpose. The *Presto* was loudly redemanded, but nowhere was attention more concentrated than by the intense pathos and the sobbing tone of broken utterance with which Mr. Brodsky wailed the few *recitante* measures immediately preceding the *Da capo* in the Cavatina. Would that we had singers who could so move an audience.

Probably in no city is there such a constant love of serious organ music as in Manchester. Mr. Pyne's Saturday evening recitals are always well attended and occasionally crowded. His programmes are moderately well diversified, generally containing a Bach fugue, some modern French or Italian sonata or offertoire, and perhaps, occasionally, a specimen of English workmanship.

Mr. G. W. Lane showed excellent discrimination in selecting "Jephtha" for revival, for it is difficult to imagine why, after the immense effect produced some dozen years ago—when it was repeatedly performed—this last of the mighty series of Handel's oratorios should have been so neglected. Doubtless, for the next performance, the choir will be more fully prepared and be able to show more of the boldness of attack which comes of familiarity and to infuse into the great choral movements more spirit and colouring.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

Christmas in Nottingham would scarcely seem complete without the performance of "The Messiah" on Boxing Day, which was given by the Sacred Harmonic Society to a full house. The brilliant rendering of the choruses was the chief feature of the evening and reflected the greatest credit upon Mr. Henry J. Wood. The solos were in the excellent hands of Mesdames Medora Henson and Marian McKenzie, Mr. Lloyd Chandos (*vice* Mr. Gwilym Richards, absent through illness), and Mr. Dan. Price. Mr. George Essex gave valuable aid at the organ.

The performance by the band of the Coldstream Guards attracted a good audience on the 12th ult., when the programme included the "Tannhäuser" Overture, the "Casse-Noisette" Suite, the first movement from the "Scotch" Symphony, the "Ride of the Walküren," "Leonore" Overture, No. 3, the "Unfinished" Symphony, and a Liszt Rhapsodie. The vocal pieces were contributed by Madame Duma and Madame Belle Cole. Miss Hilda Gee, a native of this city, created enthusiasm by the brilliant rendering of her violin solos. The performance of the orchestra was throughout of a high order, and the audience gave Mr. Rogan, the conductor, evident tokens of their keen appreciation of his efforts.

Lovers of organ music had an opportunity of hearing a masterly rendering of two exhaustive programmes given by Dr. Corbett, at the Mechanics' Institution, on the 7th ult.; and Mr. Stanley Hawley gave a recital, at St. George's Church, on the 13th ult., assisted by Madame Jennie Bentley and Mr. Will. Downing.

At Miss Cantelo's Subscription Concert at the Albert Hall, on the 19th ult., an interesting programme was presented, including Brahms's Trio in C minor (Op. 101), Beethoven's Pianoforte Sonata in F minor (Op. 57), Tartini's Violin Sonata in G minor, and Beethoven's Trio in B flat (Op. 9). Miss Cantelo played throughout with remarkable sympathy and refinement, and was ably seconded by Mr. Johann Kruse and Mr. W. E. Whitehouse.

At Derby "The Messiah" was performed on Boxing Day by the Derby Choral Union. The solos were entrusted to Miss Percival Allen, Madame Marie Hooton, Mr. Edward Branscombe, and Mr. Montague Borwell. Mr. S. Neville Cox presided at the organ, and the band and chorus of 250 performers were conducted by Mr. Charles Hancock.

The Heanor Choral Union gave a performance of "The Messiah" on December 27. The soloists were Miss Maggie Jaques, Miss Jessie Marshall-Ward, Mr. Joseph Sikes, and Mr. Harrison. Mr. J. Ward presided at the organ and Mr. W. G. Taylor conducted.

The Eastwood Choral Society also gave "The Messiah" on December 29. The solos were taken by Miss Maggie Jaques, Madame Bertha Parkinson, Mr. Turner, and Mr. Henry Dobson. Miss Plumtree rendered valuable service at the organ and Mr. W. G. Taylor conducted Handel's familiar work.

Referring to the Snetzler organ at St. Andrew's Church, mentioned in the December issue of The Musical Times, it may be of more than local interest to know that in the *Nottingham Review* for September 29, 1809, writing of the approaching musical festival to be held in St. Mary's Church for the benefit of the General Hospital, the following statement occurs: "Our excellent organ, *the last that old Snetzler built*, is to be cleaned and the keys brought forward, as at the Handel Commemoration."

An organ recital was given at Derby Road Baptist Church, on the 19th ult., by Mr. A. T. Robinson, and included Smart's Grand March in E flat, Bach's Prelude and Fugue in G, Funeral March and Hymn of Seraphs, Guilmant, and Handel's Concerto in B flat.

A lecture on "The Art of Richard Wagner" was given on the 20th ult., with musical illustrations on an American organ and a pianoforte.—Shades of Wagner!

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

"Messiahtide."

Though "The Messiah" performances that are the distinguishing feature of music at Christmastide—especially in Yorkshire—cannot be said to present any novelty, it may be of more than local interest to take a few typical performances to illustrate the treatment of this great oratorio in the provinces. This should be especially so just now, when the recent experiment at the Albert Hall has called particular attention to the treatment of Handel's masterpiece. For a robust reading after the common traditions, with Mozart and the many accretions passing under his name, the Huddersfield Choral Society's performance, on December 23, under Mr. J. Bowling, is pre-eminent. Nothing, even in the West Riding, approaches the grandeur of tone and force of attack of this chorus, which is heard to the greatest advantage in Handel's music—and only in Handel's music, it might be said. Another rendering distinguished by the freshness of the choir and the well-crusted traditions was that of the Bradford Old Choral Society, under Mr. Hartwell Robertshaw, on December 20. Both societies observed also a local tradition of doubtful value in prefacing the oratorio by the Christmas hymn, "Christians, awake." It might certainly have been imagined that "The Messiah" was long enough, and seasonable enough, without such an "additional accompaniment." The venerable Halifax Society has for some time been famous for the refinement of its chorus-singing, and this quality was noticeable on December 15, though on this occasion it showed some tendency to degenerate into tameness. Mr. Cowen is the conductor of the Bradford Festival Choral Society, and, with so eminent a conductor, it might have been expected that some of the traditional corruptions in the text would be disestablished. While conducting admirably, however, and making the very utmost of the experienced chorus, his reading presented no very novel features, and even included the practice, which should be almost exploded by now, of singing the earlier portions of "For unto us" *pianissimo*, with the very obvious intent of producing a sensational effect at the "Wonderful; Counsellor." A short time ago this custom was general in the West Riding; this year, by a rather strange coincidence, it was confined to the two Bradford societies. None of the societies was bold enough to dispense with Mozart, but two of them, the Dewsbury Choral Society and the Leeds Choral Union, adopted Franz's version, which fills up the gaps left by Mozart and removes some of the excrescences for which Mozart is not responsible. Franz was adopted some years ago by the Dewsbury Society's former conductor, Mr. Hirst, and has been continued by his successor, Mr. Chadwick. Mr. Benton, the conductor of the Leeds Choral Union, used Franz's version, but employed the trombones in the louder choruses, according to a tradition which is not altogether a modern Philistine invention, but has in its favour a recognised practice of the eighteenth century in church music. Of all the performances we are considering, the most finished and artistic in points of detail and in general artistic feeling was the reading given by the Leeds Philharmonic Society, under Dr. Stanford, who brought out the vocal character of the music and took very special pains with the orchestral phrasing. All round, however, the instrumental part of "The Messiah" is receiving more attention, and the old-fashioned method, which was slovenly when it was not mechanical, is giving way to something better. So much depends on the principal trumpet that it is worthy of record that the obbligato to "The trumpet shall sound" was played on each occasion but one by Mr. A. Tomlinson, who enjoys a well-deserved monopoly in the West Riding, and need not fear comparison in this part with the most famous English players of the day. Among some minor points in which West Riding conductors are showing a disposition to set aside corrupt traditions, may be mentioned the choruses "Since by man" and "For as in Adam," which are now seldom sung as quartets. There is even an inclination to hurry the recitative "And suddenly" into the authentic *Allegro*, and still more remarkable, some of the principal tenors have been cajoled into foregoing their interpolated top-note in "Thou shalt break them."

Since the beginning of the New Year there is but little to chronicle. Quite the most important event has been the Subscription Concert at Bradford, on the 13th ult., when Brahms's First Symphony was played (for the first time in Yorkshire!) by the Hallé band, under Mr. Cowen, and Mr. Busoni made his first appearance in this county in Beethoven's Fifth Concerto. He made a very deep impression by the beautifully vocal character of his phrasing and the fine quality of his tone, whether in *fortes* or *pianissimos*. Madame Ella Russell was the vocalist. The Bingley Choral Society gave, on the 10th ult., Mr. Brewer's 98th Psalm for the first time in Yorkshire, Miss Annie Jackson and Mr. Browning being the soloists and Mr. Pearson the conductor. Yet another *première* was at the Leeds Parish Church choir's concert, on the 5th ult., when they introduced to Yorkshire Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast." On both these occasions, however, the orchestra was misrepresented by either organ or pianoforte and strings, so that in neither case was full justice done to an important side of the composition.

The popular attraction at Messrs. Haddock's Leeds Musical Evening, on the 17th ult., was the re-appearance of Mr. Santley, who quite renewed his youth in some of his well-known songs, his voice being fresher and his intonation more uniformly accurate than has been the case for some time past. A creditable performance of Mendelssohn's String Quintet in B flat was a pleasant feature of the programme. On the same evening Mr. Grossmith supplied the programme of a Huddersfield Subscription concert, but his entertainment, excellent as it is, hardly comes within the purview of a notice of "Music" in Yorkshire. On the 21st ult. Mr. Frederick Dawson returned to his native county to give a spirited and brilliant reading of Liszt's Second Pianoforte Concerto, in A, at one of the Bradford Permanent Orchestra's concerts. Mr. Dawson's extraordinary facility of execution is displayed to particular advantage in Liszt's music, and the concerto proved no exception to the rule. The orchestra, under Mr. Bartle, played the "Euryanthe," "Ruy Blas," and "Lohengrin" Overtures very creditably, and Madame Emily Squire was the vocalist.

The concerts given by the Grocers' Company's School at Hackney Downs are always exceptionally noteworthy. At the winter performances this season "Iolanthe" was given three times to very large audiences of parents and friends. As usual, an ample and well furnished stage was erected in the large gymnasium attached to the school. The scenery was excellent and the dresses were all that could be desired, even at a professional performance. The spectacle of some sixty or seventy boys arrayed as Fairies or Peers in the *Finale* of the first act was surprisingly attractive. The drill of the stage movements and evolutions was simply admirable, and called forth enthusiastic encores.

The acting of the leading characters revealed much natural talent. P. R. Friswell as the *Lord Chancellor* was very funny and clever. E. T. Macdermott, as *Iolanthe*, was another distinct success. His make-up and actions were excellent, but the most striking thing was that this boy of twelve was able to sing *Iolanthe's* beautiful and touching song in the second act with a depth of expression that thrilled the audience. Some of the solo boys had a tendency to sing sharp, but otherwise the quality of their voices was pleasing and their attack excellent. Of course, when all is said in favour of the performance of such a work as "Iolanthe" by boys with unbroken voices, it must be admitted that the music, written as it is for adults, often suffered from lack of weight and fulness. This shortcoming was much felt in the *Peers'* chorus and in other *ensemble* sections. A fairly full band plus a pianoforte helped to fill in the part-writing, and generally accompanied without being too obtrusive. Mr. Ernest Newton conducted, and to him the credit of the musical side of the performance is due. The Rev. W. Gull, the head master, takes an active interest in the coaching of the boys.

The Lombard Amateur Musical Society, under the direction of Mr. A. H. D. Prendergast, gave a concert of male-voice part-music, at St. Martin's Town Hall, on the 18th ult. The gems of the evening were, no doubt, S. S. Wesley's "I wish to tune my quiv'ring lyre" and Mr. Prendergast's dainty part-song "Light, wandering, murmuring wind," the latter being re-demanded. Arcadelt's madrigal "Now Spring in all her glory" and Henry Leslie's part-song "The rejected lover" were also obliged to be repeated. Other pieces were R. J. S. Stevens's glee "It was a lover and his lass" (arranged for male voices by Mr. Prendergast), Blumenthal's part-song "What care I," Hatton's "Hemlock Tree," and W. A. Barrett's "Slowly sinks the sun to rest." For precision of attack, attention to light and shade, and excellence of tone, this small, but compact choir fully sustained the prestige it has borne since its formation in 1872. Songs were contributed by Messrs. Jeffery Puzey and Walter F. Broad; and instrumental pieces by Dr. Robert T. White and Mr. Imhof (pianoforte) and Mr. Gilderoy Scott (violoncello).

The enjoyable Wednesday evenings given at the Princes' Galleries by the Curtius Concert Club were resumed on the 11th ult., when M. de Pachmann gave a pianoforte recital the chief feature of which was the exquisite delicacy and beauty of tone in his rendering of a Chopin selection. The concert on the following Wednesday opened with the first performance in England of a String Quartet in E flat (Op. 10) by a young Bohemian named Ottokar Novacek, a pupil of Dvorák. The work, of which the first movement is the best, is promising, but there are many quartets by Englishmen waiting to be heard that are decidedly better. The executants were Messrs. Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould, who subsequently performed Schumann's Quartet in A (Op. 41, No. 3). Madame Sobrino, an attractive vocalist, is to be commended for singing as many songs in English as in German and Italian.

The prospectus of the Spring series of the Crystal Palace Saturday concerts is now issued. Nine concerts will be given, commencing on the 25th inst., and the novelties included in the programmes will be Miss Liza Lehmann's choral and orchestral ballad "Young Lochinvar," Mr. W. Wallace's symphonic poem "Sister Helen," Mr. W. H. Bell's symphonic poem "The Pardoner's Tale" (from Chaucer), Scharwenka's Pianoforte Concerto in C sharp minor, M. Jean Renard's Violoncello Concertino, J. Klengel's Violoncello Concerto in A minor, Reginald Steggall's Suite in E, and Otto Manns's Scherzo Capriccioso. Mr. Manns's Benefit will take place on May 6, when Beethoven's "Choral" Symphony will be performed for the twenty-seventh time under his direction.

The difficulties that threatened the opera season of the present year have at last been successfully overcome and the Grand Opera Syndicate has, for the sum of £110,000, purchased the remainder of the lease of Covent Garden Theatre (granted originally to the late Frederick Gye) and the exclusive performing rights in a large number of indispensable operas. To make this purchase the Syndicate has increased its capital by the issue of Preference and Debenture shares, all of which have been subscribed. Mr. Maurice Grau will resume his position as managing director and Mr. Neil Forsyth will undertake the general business management. Arrangements have already been made to instal the electric light throughout the stage and to erect a smoking-room over the portico.

At the annual meeting of the Union of Graduates in Music, held on the 10th ult., a very flourishing condition of the Association was disclosed. About 600 members (nearly the whole of the graduates in music of Great Britain) have been enrolled, and during the past year the Union has been incorporated. The banquet which followed, in the Caledonian Hall of the Holborn Restaurant, was very largely attended. The retiring president (Dr. Henry Hiles, of the Victoria University) was supported by Sir Frederick Bridge and Professor Armes, and warmly congratulated upon the tact with which some difficult questions have been met during his term of office. Professor Niecks (Edinburgh University) was elected president for the current year.

Sir Frederick Bridge has selected the perennial topic of "The Messiah" for his Gresham Lectures on the 13th, 14th, 16th, and 17th inst., which promise to be unusually interesting. His four discourses are entitled: (1) "The Messiah as Handel wrote it," (2) "as Handel performed it," (3) "as Mozart, J. Smithies, and others improved (?) it," and (4) "as it should be performed." At the last lecture selections from the oratorio will be performed, according to the Handelian tradition, by a band and chorus of students from the Guildhall School of Music. The first lecture will be delivered in the Theatre of Gresham College and the remaining three at the City of London School, commencing each evening at 6 p.m.

The Bach Choir Committee announces two concerts to be given at the Queen's Hall, on the 7th inst. and March 25, under the direction of Professor Villiers Stanford. The first is to consist entirely of works by the great Leipzig Cantor and will include the Magnificat in D, Orchestral Suite in B minor, the Concerto in D for two pianofortes (Miss Fanny Davies and Mr. Borwick), and the cantata "A Stronghold sure." At the second concert Verdi's "Stabat Mater," Brahms's Pianoforte Concerto in B flat (Mr. Borwick), and Sir Hubert Parry's Scenes from Shelley's "Prometheus Unbound" will be performed.

The Saturday concerts given at St. James's Hall every Saturday evening in connection with the West London Mission are decidedly worthy of commendation and encouragement. The chief feature is an excellent orchestra of seventy-five performers, led by Mr. Edward O'Brien and most ably conducted by Mr. Heath Mills, and the price of admission is modestly fixed at sixpence, with "reserved seats, one shilling." The programmes, which are naturally of the popular and "variety" order, have recently contained the Overture to "William Tell" and German's "Henry VIII." Dances.

At the Royal Academy of Music, the George Mence Smith Scholarship has been awarded to Mary Isabel Reaney, a native of Huntingdon. The examiners were Madame Agnes Larkcom, Mr. Frederic King, and Mr. Arthur Thompson (chairman). The Macfarren Scholarship has been awarded to Adam von Ahn Carse, of London. The examiners were Mr. Edward German, Mr. Alberto Randegger, and Sir Alexander C. Mackenzie. The Robert Burns Club Prize has been awarded equally to R. Neville Flux and Harry Farjeon. Sir Alexander C. Mackenzie was the examiner.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah" on the 11th ult., in the New Tabernacle, Old Street. The soloists were Miss A. Wilmot-Briggs, Miss Kitty Longland, Mr. Herbert Clinch, and Mr. Edwin Webster. The same oratorio was performed by the Choir on the 18th ult., at St. George the Martyr's, Borough. The solos were sustained by Madame Edwards, Madame Rina Robinson, Mr. Henry Holyoake, and Mr. Robert Greir. Dr. E. H. Turpin accompanied on the organ.

Messrs. Josef and **Paul Ludwig**'s third chamber concert, which took place on the 20th ult. at the Salle Erard, included admirable performances of Brahms's Pianoforte Quartet in A (Op. 26), Beethoven's Trio in D (Op. 8), and solos on their respective instruments by the concert-givers and Madame Haas. Miss Louise Phillips, the vocalist, is to be commended for bringing into notice four attractive and daintily written songs, severally named "Desdemona's Song," "Hark, the lark," "The Primrose," and "I call," by Joseph Moorat.

The Willesden Green Philharmonic Society gave a concert at the High School Hall, Churchill Road, on the 18th ult., under the direction of Mr. Louis Robbins. The programme included Beethoven's Symphony (No. 1, in C), two Elegiac melodies of Grieg, Gounod's Overture to "Mirella," Moszkowsky's Spanish Dances, and Mendelssohn's "Cornelius" March. Mr. Louis Robbins, the conductor, played two violin solos, and the vocalists were Madame Carrie Dulcken and Mr. Maurice Aubrey.

The New Year convention and annual meeting of the Tonic Sol-fa Association was held in the Young Men's Christian Association Hall, Aldersgate Street, on the 14th ult., when one of the chief features was a lecture delivered by Mr. L. C. Venables on "Present day tendencies in concerts and their lessons." A discussion was also held on "Music in Evening Continuation Schools," Mr. C. G. Lewis introducing the subject in an able paper.

The Highbury Philharmonic Society gave its second concert of the present season on the 13th ult., when the programme comprised Beethoven's Second Symphony, Tschaïkowsky's "Casse-Noisette" Suite, Spohr's Dramatic Concerto (the solo part being admirably played by Mr. G. H. Betjemann), and Cowen's successful Leeds cantata, "Ode to the Passions." Miss Clara Butt was the solo vocalist.

Miss Emmie Tatham, a pupil of Madame Blanche Marchesi, made her *début* at a concert given by the Hof-Pianist, Herr Lutter, at Hanover, in December. The Hanover *Daily News*, in a notice of the concert, says: "Miss Tatham showed herself to be a singer gifted with a sympathetic voice, especially rich in its lower tones, and by her artistic performance she contributed greatly to the enjoyment of the evening."

The Clapham Choral Society gave its first concert of the present season on the 24th ult., under the direction of Mr. Walter Mackway, when the chief feature in the programme was the late Henry Leslie's cantata "Holyrood." At the second concert, to be given on April 18, the programme will comprise Verdi's "Stabat Mater," Mackenzie's cantata "The Bride," and the "Spring" section of Haydn's "Seasons."

The "Beethoven Haus" Society, in Bonn, offers two prizes, of £100 and £50 respectively, for a chamber composition for wind instruments only, or in combination with either pianoforte or stringed instruments, competitors being requested to send in their scores (and parts) not later than June 30, in the present year, to the honorary president of the Society, Professor Joachim, in Berlin.

Mr. George MacHutchin gave a concert at Steinway Hall on the 7th ult., the programme of which included four songs, a duet, and a violin piece composed by the concert-giver. The artists who assisted were Madame Mabel Ward, Madame Minnie Shatel, Miss Kathleen Purcell, Miss Alice Elieson, Messrs, Penderel Price, Montague Borwell, Percy Woodgate, and Mrs. MacHutchin.

The weekly lectures on Wednesday afternoons at the Royal Academy of Music, during February and March, will consist of two discourses (chiefly biographical) on Brahms and Tschaïkowsky, by Sir Alexander C. Mackenzie, to be delivered on the 8th and 15th inst., followed by a course of six lectures on "Some Pianoforte Composers subsequent to Beethoven," by Mr. Walter Macfarren.

At Mr. Penna's lecture on "The Tempest," at Holy Trinity Rooms, Kilburn, on the 10th ult., Miss Elsa Brettingham (a pupil of Mr. Penna) sang *Ariel's* three songs so much to the satisfaction of the large audience that the second and third were enthusiastically re-demanded.

The Royal Society of Musicians has arranged with the directors of the Crystal Palace for a performance of Mendelssohn's "Elijah," to take place on the Handel Festival Orchestra, on Saturday, June 24. The London contingent of the Handel Festival Choir will take part and the orchestra will number 500 performers. Mr. August Manns will conduct.

The following concerts have been given:—

St. James's Hall.—Mr. Sims Reeves, 24th ult.

Queen's (Small) Hall.—Miss Ethel Bauer and Madame Ritta von Reichburg, 25th ult.

Salle Erard.—Mdlle. Aurelia Révy, 25th ult.

Steinway Hall.—Miss Daisy Heron and Miss Edith Williams, 24th ult.

University of London.—The following have recently satisfied the examiners for degrees in music: D.Mus.—Henry William Jones; B.Mus.—Alfred Henry Barley, Paula Rodriguez Garcia, and Bruce Kingsley Gillon. The examiners were Sir Walter Parratt and Dr. Charles Harford Lloyd.

Mr. Frank Grant has been appointed accompanist and organist to the Alexandra Palace Choral Society. Mr. A. H. Griffin has been re-appointed organist of the Palace for the ensuing season, and will give three recitals daily on Willis's grand organ.

Mr. A. T. Lash, organist and choirmaster of St. Matthias', Poplar, delivered a lecture on "Handel, his Life and Works," at Poplar, on the 3rd ult. Musical illustrations were played on the pianoforte by the lecturer.

At St. Mark's, Kennington, Gounod's "Mors et Vita" will be sung, with orchestral accompaniment, on the evenings of the 24th inst. and four following Fridays, under the direction of Mr. Warren Tear.

A centenary performance of Haydn's "Creation" will be given at the Crystal Palace on March 18.

FOREIGN NOTES.

Bayreuth.—Some excerpts from Siegfried Wagner's long-expected comic opera "Der Bärenhäuter" were produced at the villa "Wahnfried" by the Carl Orchestra, of Nuremburg, during the Christmas holidays, in connection with the birthday celebrations of Frau Cosima. They are said to have impressed the audience greatly in its favour. The work, the pianoforte score of which has just been published at Leipzig, was brought out on the 22nd ult. at the Munich Hof-Theater.

Berlin.—The new Beethoven Saal, a fine concert hall, excellent in its acoustic properties and accommodating some 1,100 persons, was inaugurated by two performances on the 2nd and 3rd ult. On the former occasion the Philharmonic Orchestra, under Herr Rebizek's direction, played Beethoven's Overture "Zur Weihe des Hauses" and the "Leonora" Overture (No. 3). At the second concert the Joachim Quartet, Mdlle. Clotilde Kleeberg, and other artists, as well as the Philharmonic Choir, under Herr Siegfried Ochs, took part. At the Philharmonic concert of the 9th ult., under the direction of Herr Nikisch, a new symphonic poem, "Fata Morgana," by Carl Gleitz, was produced for the first time and considered by musicians present to be a very interesting and remarkable work. Mr. Eugene d'Albert was the pianist on the occasion.——Fräulein Anna Hegner, aged seventeen, a sister of Otto Hegner, gave two violin recitals at the Bechstein Hall, last month, when she played, amongst other pieces, Beethoven's Violin Concerto with marked success.——Emmanuel Chabrier's posthumous opera, "Briséis" was brought out for the first time on any stage on the 12th ult., at the Royal Opera, but coldly received. According to the statistical report just published, the number of different works produced in 1898, at the Royal Opera, was fifty-five. Amongst these the greatest number of performances was accorded to Lortzing's "Czar und Zimmermann"—viz., twenty-eight, "Tannhaüser" coming next with nineteen, while in the total of performances of works by the same composer, Wagner heads the list with seventy-five performances.

Bologna.—The Bologna Wagner Society, founded in 1870, under the zealous direction of the Maëstro Franchetti, has decided upon its dissolution, on the ground of there being no longer any need for it and similar societies in Italy, where the Bayreuth master's admirers now far outnumber his opponents. It was under the auspices of this Society that the first Italian performance of "Lohengrin" took place in 1872.

Breslau.—"Cleopatra," the new opera by the Danish composer, August Enna, was brought out at the Stadt-Theater, on December 25, under Dr. Loewe's direction, and, to judge from the highly favourable reception accorded it, is likely to maintain itself on the repertory for some time to come.

Brussels.—Under the title of "La Princesse d'Auberge," M. Jan Blockx's three-act opera "De Herbergprinses" was produced, with a French version of the libretto, on December 19, at the Théâtre de la Monnaie, and received with the greatest enthusiasm.

Budapest.—The new three-act opera, "Meister Roland," by Count Geza Zichy, the well-known one-armed pianoforte virtuoso, was successfully brought out on the 10th ult., at the Royal Opera, the composer being recalled several times. ——At the invitation of the directors of the Musik Akademie, Herr Ernst von Dohnányi gave an interesting recital last month, in the presence of professors and pupils of the Institution, the majority of whom were his own compatriots. Needless to add that the reception of the gifted young pianist was most flattering.

Carlsruhe.—Liszt's "Mountain" Symphony ("Ce qu'on entend sur la Montagne") was produced, for the first time, at one of the Subscription concerts, under Herr Mottl's direction, last month, with sensational success. On the same occasion M. Geloso, the solo violinist of the Paris Lamoureux concerts, made his first appearance in Germany and was received with much favour.

Cassel.—An excellent performance was given on December 20 of Edgar Tinel's "Franciscus," by the Oratorio Society, under the direction of Dr. Franz Beier, with Frau Herzog, of Berlin, and Herr Cronberger in the solo parts. The oratorio, which was a novelty here, met with a most enthusiastic reception.

Darmstadt.—A new choral work by the Cologne composer, Arnold Mendelssohn, entitled "Frühlingsfeier," for two solo voices, chorus, and orchestra, was produced for the first time on December 21, by the Musik Verein, under Capellmeister De Haan's direction, with considerable success. At a concert given by the Wagner Society, Herr Mendelssohn was also highly appreciated as a composer of songs, which were finely interpreted by Dr. L. Wüllner, the gifted son of the well-known Cologne musician.

Dresden.—A new one-act opera, "Der Schelm von Bergen," by the Berlin composer Eduard Behm, the libretto founded on a poem by Heine, was brought out with great success, on the 1st ult., at the Royal Theatre. A charming minuet and gavotte are amongst the numbers which are likely to obtain considerable popularity.——At the Royal Theatre will be celebrated next month the bi-centenary of the birth of one of its famous Capellmeisters, Johann Adolph Hasse, under whose direction Italian opera attained a high degree of popularity in the Saxon capital. Hasse, the husband of the equally celebrated operatic singer, Faustina Hasse, was born at Bergedorf, near Hamburg, on March 25, 1699.

Frankfort-on-Main.—A very fine performance was given at one of the Museum concerts last month by the select choir, conducted by the veteran Julius Stockhausen, of Bach's cantata "Wachet, auf," and the "Ave Maria" and "Laudi alla Vergine," from the "Quattro pezzi sacri," by Verdi.

Heidelberg.—An event of some interest was the performance, in Christmas week, by members of the Bach Verein, of a new work entitled "Weihnachts Mysterium," and intended as a revival of the mediæval mystery plays, with the musical element predominating. The work, which is from the pen of Dr. Wolfrum, the director of the Bach Verein, although given in concert form only on this occasion, produced a highly favourable impression.

Leipzig.—Dr. Herman Kretzschmar has been appointed the successor of the late Dr. Oscar Paul in the professorship of musical history and æsthetics at the University.

Michigan (U.S.)—A wealthy amateur, Mr. F. Stearm, has presented a very interesting collection of musical instruments to the Museum of the University. It consists of over one thousand specimens, valued at about £5,000.

Milan.—In accordance with old-established custom, the Theatre della Scala, and with it the other lyric stages of Italy, opened their doors on December 26 (San Stefano) for the carnival season, with a brilliant performance of "Die Meistersinger." The occasion was rendered special on account of the leading Italian opera house having been closed for several seasons past, and there was a very numerous and distinguished audience. Signor Toscanini, the newly appointed orchestral director, conducted with consummate ability, and the leading parts, with Signor Scotti as the *Hans Sachs*, were in very efficient hands. On the 19th ult. the first Milan performance took place of Mascagni's new opera "Iris," the house being crowded, notwithstanding the greatly enhanced prices. The reception accorded to the new work was, on the whole, a favourable one. Mdlle. d'Arclée was an excellent representative of the heroine.

Munich.—Siegfried Wagner's comic opera "Der Bärenhäuter" was produced for the first time at the Royal Theatre, on the 22nd ult., and received with high favour by an audience which crowded every part of the house.

Paris.—The long-expected first performance of M. Paul Vidal's new four-act opera, "La Burgonde," took place, on December 23, at the Opéra, with Mesdames Bréval and Héglon, MM. Delmas and Alvarez in the principal parts, and met with a very favourable reception. The libretto, by MM. Emile Bergerat and Camille de Sainte-Croix, is an adaptation of some episodes from the German "Waltari-Lied," the action taking place in the camp of *Attila*, and ending with the death of the latter at the hands of his bride, *la Burgonde*. M. Vidal's score, though picturesque and effective, is somewhat wanting in originality.——The revival, on December 30, at the Opéra Comique, of "Fidelio," merits a record, on account chiefly of Beethoven's only opera not having been given here for a number of years. M. Gevaert's recitatives were used, the work was well mounted and finely rendered in its orchestral portions, but some of the solo interpreters were scarcely equal to their, it must be admitted, not altogether easy task.——At the Conservatoire concert, on the 8th ult., Bach's cantata "Ich hatte viel Bekümmerniss" was given for the first time, and produced a most profound impression. The programme also included Beethoven's Symphony in A and Berlioz's "Roi Lear" Overture. Interesting novelties at the Lamoureux concerts were, on December 25, a symphonic poem, "La Naissance de Venus," by M. Alexandre Georges, a melodious and skilfully instrumented work, and, on the 8th ult., a series of songs entitled "Chaine d'Amour," for solo voice and orchestra, by M. Bonval, both works being extremely well received. At the Colonne concert of the 8th ult. a new symphonic poem, entitled "Procession Nocturne," by the young composer M. Henri Rabaud, was produced for the first time, and generally considered a work of some originality and power. MM. Ysaye and Raoul Pugno were the solo instrumentalists.

Pesaro.—Mascagni is already engaged upon a new operatic score, for which Signor Illica has supplied the libretto. The title of the new work is "Le Maschere." In an audience he recently had with Queen Marguerite, the composer is said to have promised that it should be first produced at Rome.

Pilsen.—Gounod's sacred trilogy "Mors et Vita" was performed here for the first time, recently, by the Choral Society "Hlahol," with the co-operation of the town orchestra. The performance, under the direction of Herr Kubat, was a very satisfactory one, the solo parts were in efficient hands, and the impression produced by the noble work was most marked upon an audience which included all the more earnest music-lovers in the town. A second performance was subsequently given. "The Hlahol

Society," says the *Pilsner Reform*, "may be congratulated upon a distinct achievement in so worthily introducing Gounod's sublime masterpiece to our musical public."

PRAGUE.—Kienzl's new opera, "Don Quixote," was produced at the German Theatre on December 26, with Herr Davison in the titular part, when it was received with even greater favour than on its recent first performance at Berlin.

ROME.—The prize offered by the Academia Filarmonica for a Mass to be performed on the anniversary of the death of King Victor Emanuel, has been awarded to Signor Luigi Mapelli, professor of counterpoint at the Milan Conservatorio.——Goldmark's opera "Die Königin von Saba" was brought out with great success last month at the Argentina Theatre, in the presence of the Queen of Italy and others of the Royal Family.——A series of highly successful concerts was recently given by the young Hungarian violoncellist, Arnold Földesy, whose perfect technique and sympathetic artistic qualities are generally acknowledged.

ST. PETERSBURG.—Herr Felix Weingartner made his *début* here, as conductor of one of the Philharmonic Society's concerts, on the 7th ult., with great success. The programme included the conductor's own symphonic poem "Gefilde der Seligen."

SOFIA.—One of the virtuosos whom princes delight to honour is certainly Herr Emil Sauer. The eminent pianist, after being recently decorated with the gold medal for arts and sciences by the Prince Regent of Bavaria, has just had the high Order of Merit conferred upon him by the Prince of Bulgaria, whose "chamber virtuoso" he is, together with the permission to wear the brilliant Court uniform of the Principality.

STOCKHOLM.—A new opera, "Tirfing," by the Swedish composer, W. Stenhammar, was brought out, with great success, at the Royal Theatre, on December 19. M. Stenhammar has already become favourably known on the Continent as a composer of choral works.

VIENNA.—An excellent and highly appreciated performance of Handel's oratorio "Deborah" (for the first time according to Dr. Chrysander's version) was given on the 11th ult., by the choir of the Gesellschaft der Musikfreunde, before a numerous audience. The principal solo parts were well rendered by Mesdames Katzmayr and Osborne and Dr. Felix Kraus, Herr von Perger being the conductor. ——Miss Fanny Davies won golden opinions from her very select audience at a pianoforte recital given by her at the Bösendorfer Hall, on the 7th ult.——Reznicek's comic opera "Donna Diana" was recently produced at the Imperial Opera for the first time, under Herr Mahler's direction, with considerable success.——A nephew of Johann Strauss, likewise bearing the name of Johann, made his *début* as a dramatic composer, on December 30, at the Theater-an-der-Wien, with an operetta, "Cat and Mouse," which proved both amusing and well-written musically, and was received with favour.

OBITUARY.

WE regret to record the death of COLLET DOBSON COLLET, who died on December 28, at the age of eighty-six, less three days. In his early days Mr. Collet was a student at the Royal Academy of Music. He contributed to musical journalism and sang in the chorus at Drury Lane under Macready's management, and subsequently at the Royal Italian Opera at Covent Garden. Fifty years ago Mr. Collet was a prominent Chartist, being secretary of the People's Charter Union. His chief claim for notice in these columns is the active interest he, with the late Mr. J. Alfred Novello, took in the Society for repealing the taxes upon knowledge, an agitation in which THE MUSICAL TIMES played a conspicuous part. The tax upon paper, advertisements, and the stamp tax upon newspapers were ultimately abolished, but not without a stiff fight with the Government, in which Collet and Novello were sturdy and victorious combatants. Mr. Collet edited Locke's music to "Macbeth," published by Messrs. Novello.

FRANCO NOVARA, formerly well known on the lyric stage, died, after an illness extending over eighteen months, on the 7th ult., at his residence in Upper Gloucester Place. He was a native of Wiltshire, his real name being Nash, or Naish, and it was while a chorister at Salisbury Cathedral that the excellent quality of his voice first attracted attention. He went to Italy, and, having gained stage experience, was subsequently engaged at Her Majesty's Theatre, where he made a successful *début* in May, 1881, under the name of Novara, as *Mephistopheles* in "Faust." Subsequently he was for some time with the Carl Rosa Company, where he distinguished himself as *Savelli* in Mackenzie's first opera, "Colomba." He was a great favourite under Mapleson's *régime* in America, and was a member of Madame Patti's concert party on both sides of the Atlantic. During later years he was a professor of singing at the Royal Academy of Music. Some popular songs from his pen have been published.

R. MACHILL GARTH, organist to Sir Michael Robert Shaw Stewart, Ardgowan, near Greenock, died on the 10th ult. Mr. Garth went to Ardgowan about fifteen years ago. One of his last compositions was a Wedding March written for the marriage of Miss Shaw Stewart.

With Professor ALBERT BECKER, whose death, on the 10th ult., at the age of sixty-four, is announced at Berlin, one of the most distinguished modern representatives of sacred musical art in Germany has passed away. He was born at Quedlinburg, on June 13, 1834, and studied principally under Dehn, in Berlin. His first important composition, a Symphony in G minor, obtained a prize at the Vienna Academy, but it was not until, upon the recommendation of Liszt, his great Mass in B flat major was produced by the Leipzig Riedel Verein, on the occasion of its twenty-fifth anniversary, that his name became at once generally known and, indeed, famous throughout Germany. Amongst his numerous other compositions, chiefly appertaining to Protestant Church music, are a "Reformation-Cantata," written for the Luther Festival of 1883; an oratorio, "Selig aus Gnade," and a number of motets and sacred songs, all of them bearing witness to his rare gifts as a composer and his earnest musicianship. In 1884 Becker was elected a member of the Berlin Royal Academy of Arts, and since 1889 has been the director of the celebrated Dom Chor in that capital.

GEORG EDUARD GOLTERMANN, a violoncellist of considerable reputation and composer for his instrument, died at Frankfort-on-Main, where he had resided for many years past, at the age of seventy-four. He was a native of Hanover, where his father was organist, and made his studies under Menter and Franz Lachner, in Munich. From 1874 to 1893 he occupied the post of conductor at the Frankfort Stadt-Theater. His compositions, which are effectively written for his instrument, have been played at the Crystal Palace and elsewhere in London.

The distinguished Spanish pianist, JUAN B. PUJOL, died at Barcelona, on December 28, at the age of sixty-three. During his tours in France and Germany, in the earlier part of his career, he established a high reputation as a performer on his instrument, more especially as an interpreter of Beethoven and Chopin, and also met with much appreciation on his two or three visits to this country. He was looked upon in his native country as the head of the school of modern Spanish pianists, nearly all the more noted ones of whom have been his pupils.

GEORGE F. BRISTOW, a composer of some repute in the United States, died at New York on December 21, aged sixty-eight.

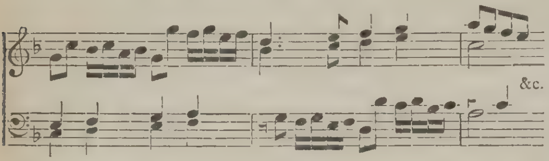
CORRESPONDENCE.

BACH THEME SOURCES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As any information in regard to the source from which a great composer draws his themes is likely to be of interest to your readers, will you pardon my trespassing on your space by mentioning two facts which have lately come under my notice, and which, as far as I have seen, have not hitherto been made public?

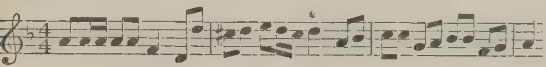
The first is in connection with Sebastian Bach's well-known G minor Fugue for the organ, the subject of which must have been suggested by the following passage in Frescobaldi's "Toccata Sexti Toni":—



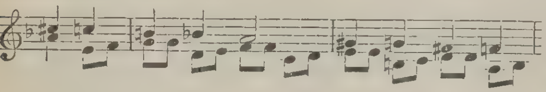
The most accessible form in which this can be consulted is probably in Commer's "Musica Sacra," Vol. I., where it stands on page 60. Frescobaldi, it is to be noted, uses the figure incidentally, and does not develop it in any way.

My second allusion is to Bach's great Canzona for organ in D minor. The title of this work points to an Italian source, and the subjects of the second section in 3-2 time were apparently suggested by passages in two Canzone by Giovanni Paolo Colonna, which are printed in a collection of organ pieces published early in the last century by Walsh, and entitled "Volentarys and Fugues made on purpose for the Organ or Harpsichord by Ziani, Pollaroli, Bassani, and other Famous Authors."

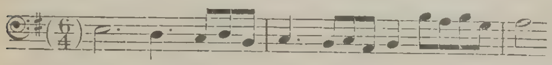
The first of these passages is in D minor and the subject is as follows:—



From the asterisk onward is the passage which interested Bach, and the following specimen of Colonna's treatment is so close to Bach's as to preclude the idea of accidental resemblance—



Colonna's second contribution to Bach's Canzona is not of so definite a nature; but it is hard to believe that the later master was not influenced by this passage in the work of the earlier, which occurs three pages later in the same volume near the end of the Canzona in G major:—



I refrain in both cases from quoting Bach, because the works referred to, if not familiar, ought to be so.

While writing on this subject, it may be worth while calling attention to another fact which has apparently escaped notice. The third of the sixteen concertos published by Peters, as having been constructed by Bach from the violin concertos of Vivaldi, was not really by that composer, but by Alessandro Marcello, brother of the better known Benedetto. This concerto was originally written for a hautboy, two violins, viola, violoncello, and continuo, was published in parts by Jeanne Roger, of Amsterdam, and bears the number 432. It does not appear in the catalogue which this publisher issued in 1703, and consequently was probably brought out later.

Yours very faithfully,
T. W. Bourne.

DR. E. J. HOPKINS AND MENDELSSOHN'S "WEDDING MARCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the current issue of The Musical Times (p. 19), the question is raised as to when Mendelssohn's "Wedding March" was first performed at a nuptial ceremony. It may, perhaps, be of interest to some of your readers to know when it was first played as an organ piece in this country. The "Midsummer Night's Dream" music, it may be mentioned, was performed for the first time in England at the Philharmonic concert given on May 27, 1844, when Mendelssohn himself conducted. The reception of both music and composer was simply tumultuous.

I was not only present at the ovation, but at the time I was under promise to Mr. Joseph Walker, the organ-builder, to give a recital on the following Saturday on a new instrument just then finished by him and standing in his factory. Being so much struck by the effect of the "Wedding March," as of course was everyone else, I put it down on my programme with which to conclude Part I. The full score was not then available, but I carried in my memory some of the main orchestral effects, which the organ enabled me to mimic in the course of my performance. The piece was received with great enthusiasm and was vociferously encored. Mr. Turle, organist of Westminster Abbey, I remember, was one of the audience. Such was the first occasion of the use of Mendelssohn's "Wedding March" as an organ piece in England.—Yours, &c.,

January 22, 1899. Edward J. Hopkins.

MUSICAL SERVICES IN WORKHOUSES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The notice in your January number of the singing by the choir of St. Alphage, at a service held in the Hackney Union, reminded me that when a chorister at Swinton Church, Lancashire, in the time of the late Canon Heywood, I have more than once assisted at a musical service at the neighbouring Workhouse at Patricroft. It was the vicar's custom to ask half the choir to go to the Workhouse about twice a year to render a full service. The choir was a mixed one of about sixty voices altogether, and the necessity of only taking half arose from considerations of accommodation. The appreciation shown by the congregation (for we usually heard some of their criticisms in course of time) amply repaid the slight trouble involved in the visit. I would truly like to see the plan more widely adopted, and, as you say, "a fine opportunity is presented to church choirs to follow the example set by that of St. Alphage."—Yours faithfully,

Manchester, Choir.
January, 1899.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abbotsham (Bideford).—The children attending the Abbotsham school gave two performances of Roeckel's "The Silver Penny," on the 5th ult., one in the afternoon, before a fashionable audience, and one in the evening, before the general public. The orchestra consisted of the Vicar (violoncello) and Master and Miss Sealy (violins). Miss Ireland presided at the pianoforte (kindly lent by the Vicar) and Mr. Ireland was the conductor. Both orchestra and children did full justice to the exceptionally beautiful music. The fairies were all that fairies should be—pretty, bright, and musical. The whole was set off by special scenery representing an idea of one of the many beautiful local seascapes. The solos, duets, dance, and "Good-night" chorus met with the heartiest appreciation. The teachers were warmly congratulated on their success, the audience giving three lusty cheers. The proceeds were devoted to the Teachers' Orphanage Fund.

Abingdon.—The Abingdon Musical Union, whose president is Sir John Stainer, gave its annual Christmas concert in the Corn Exchange, on December 22, when Mendelssohn's first oratorio, "St. Paul," received a highly meritorious rendering by a band and chorus numbering seventy performers. The soloists were Miss Alice Crawley, Mrs. H. M. Turner, Mr. Humphrey Jones, and Mr. Walter J. Belgrave. Mr. T. Kennett-Hayes was the leader of the orchestra, Miss M. Hughes presided at the pianoforte, and Mr. H. B. Wilsdon was a very capable conductor.

Andover.—Mr. Arthur C. Bennett's eighth annual concert took place in the Town Hall on the 10th ult. Miss Ethel Wood, Miss Edythe Gammon, and Mr. Whitworth Mitton contributed various songs, and a string orchestra, formed from Mr. Bennett's pupils, played several pieces with excellent precision.

Belbroughton.—Two concerts having the same programmes were given on successive evenings—the 3rd and 4th ult.—in the boys' schoolroom, by the children attending the Belbroughton schools. The chief feature of the concerts was a capital performance on each evening of Mr. Shapcott Wensley and Mr. Jacobi's operetta "Cinderella," performances which reflected the greatest credit on both teachers and children. The principal performers were *Cinderella*, Minnie Moore; *Charity* and *Patience* (her cruel sisters), Francis Lacy and Clifford Reynolds; *Fairy Godmother*, Mary Nash; *Lady Guy*, Violet Baylis; *Prince*, John Best; and *Papa*, Frederick Moore. A committee of ladies prepared the dresses, Mr. A. Price was responsible for the scenery, and Miss Hough, Mr. Sims, and Mr. A. Price very kindly formed the orchestra. The success of the dual representation of this attractive and tuneful work was of the most gratifying and enjoyable nature.

Bethesda.—Mr. E. D. Lloyd, organist of the Congregational Chapel, gave his annual concert on the 4th ult., before a crowded audience. He was assisted by Mrs. E. D. Lloyd and Mr. Emlyn Davies, who contributed songs with excellent taste, the latter singing Pughe-Evans's "Lead, kindly Light." The instrumentalists were Miss Lily Eames, Mr. J. O. Roberts, Mr. W. R. Watson, Mr. R. R. Morris, and Mr. E. D. Lloyd, the concert-giver, who ably presided at the organ. The Penrhyn Male-Voice Choir gave very fine renderings of Henry's "Nos Ystorom," Schaffer's "Polka Serenade," Pughe-Evans's "Y delyn aur," and Herpin's "Serenade at Seville," under Mr. Lloyd's conductorship.

Boscombe.—The sixth quarterly choir service, at the church of St. John the Evangelist, was held on December 22, when Stainer's cantata "The Daughter of Jairus" formed the anthem. A capital orchestra, under the leadership of Signor Bertoncini, rendered most efficient aid. The solos were sung by Mr. Gerald Lee (tenor), Mr. G. E. Bridge (bass), and Master Bertie Follett, of the church choir. Miss Ethel Eales presided at the organ, and Mr. Arthur T. George, organist and director of the music, conducted.

Bournemouth.—The twenty-eighth of Mr. Dan Godfrey's symphony concerts took place on the 9th ult., when the programme was devoted entirely to Wagner. It included the "Huldigungsmarsch," Overture "Flying Dutchman," Prelude to Acts 1 and 3 of "Lohengrin," final scene from "Das Rheingold," the Valkyries' Ride, Prelude and final scene from "Tristan und Isolde," and the Good Friday music from "Parsifal." The audience exceeded any that has yet attended the Symphony concerts, and the performance, which was throughout of a very high order, reflected the greatest credit on Mr. Dan Godfrey and his excellent orchestra.

Carlisle.—The annual entertainment given by the scholars of Fawcett Schools took place on the 19th ult. The chief feature was a capital performance of Jacobi's popular operetta "Cinderella," in which the chorus work was well done and some of the principals displayed remarkable talent. Miss E. Meek as *Patience* and Miss M. Thompson as *Charity* were admirable, and Mr. A. Haddow as *Papa* put a good deal of life into the part. Miss G. Bulman was the *Fairy Godmother*, Miss E. Bushby took the title-*role*, Master H. Finmore was the *Prince*, and Master F. Richmond was the *Courtier*. There was an admirable orchestra, and the audience, who filled the hall to the doors, were highly pleased with the performance. Mr. Reid conducted and the accompaniments were played by Miss Jackson.

Cefn Coed (Merthyr Tydfil).—An Eisteddfod was held in the Drill Hall on December 26, under the presidency of Captain H. V. Jones and Councillor Thomas Morris. The adjudicators were Mrs. Bond, Mr. J. Cledan Williams, and the Rev. J. E. Jenkins (Creidiol). Miss Mann was the accompanist, Mr. Evan Jones acted as secretary, and the Rev. J. Hathren Davies conducted the proceedings during the day. The following were the prize-winners: The Hen-dy-Cwrdd juvenile choir, for rendering "Pan gilia'r niwl"; tenor solo, T. M. Jones (Cefn); soprano solo, Miss Mary Turner (Cefn); bass solo, John Edwards (Penrhiwfer); male-voice part-song, "The Crusaders," won by the Cefn party, under the leadership of Mr. T. M. Jones.

Chesterfield.—At Holy Trinity Church a very creditable performance of selections from "The Messiah" was given after evening service on Christmas night, with full orchestra and organ accompaniment, under the direction of Mr. G. H. Sadler, organist and choirmaster of the church. The solos were sung by Mrs. Short, Miss Lowe, Master Leonard Willis, Mr. G. T. Short, Mr. Beastall, and Mr. Turner, and the choruses were excellently rendered by an augmented choir.

Darlington.—Handel's "Messiah" was performed in the Greenbanks Primitive Methodist Church on Christmas Day. The principals were Miss Nellie Buckley, Miss Heslop, Mr. R. Davison, and Mr. W. H. Rycroft, the two last-named being members of the choir. The church choir was augmented to about seventy voices, and a string band rendered great assistance. Mr. W. Heslop, Junr., presided at the organ and Mr. W. Heslop conducted. The performance reflected great credit upon the conductor and all taking part. Miss Buckley's excellent singing gave special satisfaction.

Goulburn (N.S.W.).—A vocal and violin recital was given at the Town Hall, on December 9, by Messrs. Percy Ibbs and T. A. Daniel. The former gentleman, who is organist of Goulburn Cathedral, made his appearance as a vocalist with considerable success, his singing of Robaudi's "Alla Stella confidente" (with Mr. Daniel's violin obbligato) being heartily encored. Other artists who assisted were Mrs. D. C. S. Bruce, Mrs. A. J. Sach, Miss Florrie Taylor, and Mr. G. McConnell.

Hoxne (Suffolk).—An interesting outcome of the Henniker choral competition recently held at Ipswich (see The Musical Times of December) took place at Hoxne, on December 20, when the choir of that place combined with those of two contiguous parishes, Brome and Oakley, in a performance of Mendelssohn's "Christus." This event had no official connection with Miss Henniker's scheme; but unless that competition had led the members of the choir to practise the work the chances are that the neighbouring villages would never have had the opportunity of listening to the music, therefore an educational feat of importance may be traced to its initiative. The Hon. the Rev. A. Parker, rector of Brome and Oakley, conducted an intelligent performance, and Madame Serruys was responsible for the compressed pianoforte score.

Lutterworth.—The Musical Society gave a very creditable rendering of Anderton's cantata "Yule-Tide," in the Town Hall, on the 17th ult. The solos were sustained by Mrs. James, Miss Florence Adcock, Rev. W. M. Mitchell, and the Rev. H. S. Biggs. The work was ably performed under the direction of Mr. W. Adkins, the conductor of the Society, and the hall was well filled with an attentive and appreciative audience. Mr. F. Hall was the leader of the band.

Maidstone.—The Maidstone Operatic Society gave three performances of Gilbert and Sullivan's comic opera "The Gondoliers," in the Corn Exchange, on the 3rd and 4th ult. The principal performers were Miss A. Louise Burns, Mrs. F. W. Dutnall, Miss Mabel Gascoigne, Mrs. E. Stockens, Mr. Walter George, Mr. George Lander, Mr. Henry Leffler, Mr. A. Swanson, and Mr. C. Malpass. The opera was handsomely mounted, and the orchestra of thirty-six performers was ably conducted by Mr. F. W. Dutnall.

Melbourne (Derbyshire).—The Glee and Madrigal Society gave a most successful concert in the Public Hall, on the 10th ult., when Mr. J. F. Barnett's popular "Ancient Mariner" was performed in a most praiseworthy manner. The chorus singing was of a very high order of excellence, and the orchestral accompaniments were admirably rendered. The principals were Miss Wilson, Mr. Mather, and Mr. Pearson, who did full justice to Mr. Barnett's melodious music. Mr. Norman Hilbert conducted with judgment and skill.

Melksham.—Two performances, on the 10th and 12th ult., of Mr. Shapcott Wensley and Mr. Jacobi's humorous operetta "Cinderella" were given in the Town Hall with remarkable success. The chief characters were ably sustained by Miss Agnes Parker (*Cinderella*), Miss Norah Matravers and Miss E. Flooks (*Patience* and *Charity*), Mr. J. A. Coombe (*Papa*), Mr. R. A. Millard (*Prince*), Miss Flooks (*Lady Guy*), and Miss Alice White (*Fairy Godmother*). There was an excellent orchestra, led by Mr. C. H. Brooksby, while Mrs. A. Burgess presided at the pianoforte and Mr. E. H. Wade conducted. The mere fact that many people were turned away from the doors at the repetition performance is a sufficient tribute to the popularity of this attractive work.

Morecambe.—Mr. Whiteside gave his second annual chamber concert in the Albert Hall on the 2nd ult. The chief features of the programme were Spohr's Quintet in C minor and Mozart's Quintet for pianoforte and wind instruments. The performers were Mr. Redfern (flute), Mr. Norton (clarinet), Mr. Paersch (horn), and Mr. Lalande (bassoon). Mr. Whiteside presided at the pianoforte.

Newcastle.—The choir (which had been augmented for the occasion) of Elswick Road Wesleyan Church gave an excellent performance of Handel's "Messiah" on the 4th ult. The soloists were Mrs. Carruthers, Miss Ella Wilson, Miss Amy Stanners, Mr. Clavering Archer, and Mr. John Nutton. Mr. George Dodds conducted a very successful rendering of the familiar oratorio.

Newtown.—A meritorious performance of "The Messiah" was given by the Harmonic Society (comprising band and chorus of 150 performers), in the Victoria Hall, on the 12th ult., to a large and appreciative audience. The principal vocalists were Miss Jennie Pritchard, Madame Rina Robinson, Mr. Maldwyn Humphreys, and Mr. L. R. Bowen. The band, led by Mr. W. S. Stephenson, was supplemented by pianoforte (Miss Lily Trew) and harmonium (Miss Edith Woolley). The obbligato to the air "The trumpet shall sound" was played by Mr. J. E. Morris. Mr. J. C. Gittins conducted.

Paignton.—The Juvenile Operetta Company brought its third season to a close, on the 18th ult., with two excellent performances of the comic opera "King Bulbous," the libretto and the music being respectively the work of Mr. P. H. Crib and Mr. H. Festing Jones. The favourite numbers were the duet for the *Princesses* (Misses A. Tatam and E. F. Goddard), *Roberto* and *Burglar Bill's* duet (Messrs. H. Higgs and H. D. Aplin), the "Echo" chorus, the *Page's* song (Miss W. Michelmore), and the Stately Dance in Act III., all of which were loudly re-demanded. Scenery, staging, and dressing were admirable. A capital string orchestra was led by Mr. R. Waycott, the whole performance being under the direction of Mr. Frank L. Harris.

Penrith.—The Penrith Musical Society gave a highly meritorious rendering of Handel's "Judas Maccabæus" on the 20th ult. The chorus lacked nothing in regard to efficiency and the band rendered the accompaniments in excellent style. The soloists were Madame Ruth Lamb, Madame Bertenshaw, Mr. Ben Davies (who specially distinguished himself), and Mr. Edmund Telfer. Mr. W. Gaggs led the band, Miss C. Varty and Miss M. Petrie presided at the pianoforte and organ respectively, and Mr. Crozier conducted a performance upon which he has every reason to be heartily congratulated.

Penzance.—The members of the Penzance Choral Society gave a very good performance of Somervell's "Power of Sound" and Mendelssohn's "Hymn of Praise," in St. John's Hall, on the 11th ult. Miss Violet Nunn Miss Mason, Mr. J. K. White, and Mr. Beadsworth were the soloists. Miss L. M. Nunn was the leader of an excellent orchestra, and Mr. Richard White presided at the organ. Mr. J. H. Nunn, who has most ably presided over the Society for upwards of forty years, conducted with his usual efficiency.

Pietermaritzburg.—The Maritzburg Orchestral Society gave a concert in Scott's Theatre, on December 3, with great success. Its best achievement was Haydn's Symphony in D, which was rendered in an artistic manner, under the able conductorship of Mr. Campbell Rowland. The programme also included Mendelssohn's "Son and Stranger" Overture and German's Menuetto.

Snitterfield.—The thirty-ninth annual concert of the Snitterfield Choral Society took place in the Board Schools on the 4th ult., when a very creditable performance was given of Sterndale Bennett's "May Queen," many of the choruses being rendered with quite the requisite crispness and *verve*. The principals were Mrs. Bell-Porter (the *May Queen*), Mr. Westlake (the *Lover*), and Mr. J. H. Maries (*Robin Hood*). The part of the *Queen* was effectively rendered by Miss Turvey, a member of the Society. The orchestra was under the leadership of Mr. A. H. Callaway, and Miss Elsie Garlick accompanied. The conductor, Mr. W. E. Bell-Porter, is to be congratulated on the success of his efforts and of those whom he so ably directed.

Stirling.—A highly meritorious performance of Handel's "Israel in Egypt" was given in the Albert Hall, by the Stirling Choral Society, on the 11th ult. The oratorio having no overture was preluded by the "Occasional" Overture. The soloists were Miss Lena Pulvermacher, Miss Minnie Cullis, and Mr. Iver McKay, who all discharged their duties most satisfactorily. The high standard of the chorus-singing throughout was a most commendable feature of the performance, which reflected the greatest credit upon Dr. Allum, the painstaking conductor of the Society. The duet, "The Lord is a Man of war," was sung by all the tenors and basses of the choir, Mr. W. H. Cole's orchestra rendered valuable assistance in the accompaniments, and Mr. G. Scott Hunter presided at the organ with excellent effect.

Strabane (Co. Tyrone).—The Strabane Choral Society gave its first concert on the 12th ult., when a very successful performance of Gaul's "The Holy City" was given under the conductorship of Mr. C. J. Breman. Elgar's "The Banner of St. George" is to be the chief piece at the next concert. The Society numbers nearly ninety members.

Ventnor.—The Ventnor Musical Society performed Handel's "Jephtha" at its concert in the Assembly Rooms, on the 18th ult., in a manner calling for praiseworthy recognition. Thanks to the energy and ability of the conductor, Mr. Evan Jones (who also sang the tenor solos), the chorus sang with excellent precision and effect. The other soloists were Miss Edith Hensler, Miss Catherine Murray, and Mr. Henry Stanley. Miss Day presided at the pianoforte with marked ability, and Mr. A. Medley was an efficient organist. A small but efficient band, led by Mr. R. W. d'Anna, gave a good account of itself in the accompaniments to Handel's last oratorio.

Wellesbourne.—The Choral Society's first concert took place in the schoolroom on the 16th ult., when Van Bree's "St. Cecilia's Day" was capitally rendered by this young and enterprising Society. The solos were excellently rendered by Mrs. Bell-Porter, and the chorus gave a good account of themselves and the training they had received at the hands of their zealous conductor, Mr. Bell-Porter. The band, led by Mr. A. H. Callaway, with Mrs. Overbury at the pianoforte, rendered all needful help in the accompaniments. A crowded audience testified to the genuine pleasure the concert had afforded.

Wellington (New Zealand).—The Wellington Orchestral Society, under the conductorship of Mr. Maughan Barnett, gave a concert in the Opera House on December 2. The programme consisted of Schubert's "Rosamunde" Overture, Massenet's Suite "Scènes pittoresques," two movements from Rubinstein's "Feramors" ballet music, and works by Wagner, Berlioz, and Mascagni. The vocalists were Miss Maud Ross and Mrs. E. H. Mozar.

Widnes.—A successful performance of "The Messiah" was given on December 29, in St. Paul's Church, by an augmented choir, assisted by the Runcorn Orchestral Society (leader, Mr. W. B. Kay). Mr. E. Worrall (tenor) and Mr. W. E. Smith (bass) sang their respective solos with effect, whilst the soprano and contralto parts were most satisfactorily sustained by Masters Harold Dwerryhouse, John Hughes, John Marsh, and Horace Tebbutt. Mr. William Cooke, organist of St. Paul's, conducted, and Mr. A. H. Robinson, organist of St. Mary's Without-the-Walls, Chester, presided at the organ.

Wigan.—The Upholland Choral Society gave a creditable performance of Fox's "Jackdaw of Rheims" and Gaul's "Treasures of the Deep," on Wednesday, December 21, under the conductorship of Mr. C. H. Moody.——The Wigan and District Choral Society gave a very fine rendering of Handel's "Messiah" on December 26, also under the conductorship of Mr. C. H. Moody. Miss Teresa Blamy, Miss Jessie King, and Messrs. William Fell and David Hughes ably sustained the principal parts.

Organ Appointments.—Mr. H. N. Horton, to Holy Trinity, Maidstone.—Mr. Frank E. Bastick, to Parish Church, Yeovil.—Mr. Stanley Kirkness, Organist and Choirmaster to Poplar Wesleyan Church.—Mr. W. R. Morris, Organist and Choirmaster to Belmont Church, Hillhead, Glasgow.—Mr. P. Hermann Coscall, Organist and Choirmaster to St. Philip's, Battersea.—Mr. E. A. Abbott, Organist and Choirmaster to St. Andrew's College, Grahamstown, South Africa.—Mr. James S. Wellings, to St. Stephen's Presbyterian Church, Watford.—Mr. Walter S. Broome, Organist and Choirmaster to St. Leonard's Parish Church, Perth.

Choir Appointments.—Mr. Arthur M. Friedlander, Choirmaster to the Bayswater Synagogue.—Mr. A. Chanter (Bass), to the Presbyterian Church, Putney.

ANSWERS TO CORRESPONDENTS.

M. E.—*We have not heard of the immediate publication of a biography of Sir Sterndale Bennett. In addition to the notices in Grove's "Dictionary of Music and Musicians" and "The Dictionary of National Biography," there is a very interesting biographical paper on Bennett read by his friend and pupil, Mr. Arthur O'Leary, before the Musical Association, on April* 3, 1882. *It is published in the Proceedings of the eighth session of that Society, p.* 123.

Amateur.—*The mere repetition of one, two, three, &c., is not sufficient without the acquirement of rhythmic accuracy. The first thing is to* feel *the regular recurring accents, and then to master the niceties of the various sub-divisions of the beats. Your teacher will doubtless help you in this if you tell him of your difficulty. There is no reason why you should not attain to moderate proficiency by steady practice and perseverance.*

M. B.—*The only biography of M. Jacques Blumenthal that we know of is the notice contained in Fétis's "Biographie Universelle des Musiciens," which is epitomised in Grove's "Dictionary of Music and Musicians."*

R. B. H.—*We can only trace two of the six chant melodies you send us, probably the others are not correctly taken down. No. 2 is doubtless by Dr. G. M. Garrett and No. 6 by Sir G. J. Elvey.*

A. D. (Auckland).—*The full scores mentioned by Professor Prout in his "Instrumentation" Primer (p.* 11) *can be obtained at a very moderate price in the Peters' edition through Messrs. Novello.*

R. Y.—*It is quite impossible to say whether a musical prodigy will become a Mozart or a Beethoven. Time alone can tell as to the realisation of such a possibility.*

H. J. St. B. C.—*For a volume of carillon music, see "Les Carillons de Van den Ghyn," by H. van Elewyk, price about* 10s. *net.*

Allegro.—*Raff's "Polka de la Reine" may be played at about* Allegro ($\frac{2}{4}$), ♪ = 184; Allegretto ($\frac{2}{4}$), ♪ = 160.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

DURING THE LAST MONTH.

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The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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By order,
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Syllabus A.—LOCAL CENTRE EXAMINATIONS.

Syllabus A for 1900, containing important alterations, will be published in August next.

Harmony and Counterpoint Fees are reduced to One Guinea each.

Theory Papers used in 1896, 1897, and 1898 can now be had, price threepence for each year's set, Post-free.

Syllabus B.—SCHOOL EXAMINATIONS.

The Registration Fee hitherto required for Schools and Teachers is abolished.

These Examinations are arranged in circuits and are held during three periods, as follows:—(*a*) March, April; (*b*) June, July; and (*c*) October, November. All entries for period (*a*) should be received not later than February 3; for period *b*, not later than May 12 and for period *c*, not later than October 14, 1899.

The Examinations are now open to all Schools and Teachers in the United Kingdom, who are at liberty to select any or all of the above periods for Examination.

School Harmony Papers used in 1896, 1897, and 1898 can now be had, price threepence for each year's set, Post-free.

Entry forms, on application, Post-free.

The Subjects for Examination under Syllabus A and B are comprised in the following list:—

Counterpoint.
Harmony and Grammar of Music.
Pianoforte.
Organ.
Violin.
Viola.
Violoncello.
Double Bass.
Harp.
Wind Instruments.
Singing (Higher only).

The Board offers Six Exhibitions for 1899.

Every Candidate entering for the Local Centre Examinations (having previously passed a School Examination) has an opportunity of gaining a Two Years' Exhibition.

Full particulars are given in Syllabus A and B.

SAMUEL AITKEN, Hon. Secretary.
32, Maddox Street, London, W.

With this number are presented gratis Extra Supplements, consisting of a Choral for Easter, entitled, "For us the Christ is made a victim availing," by Gounod, and a Portrait of Madame Albani, taken by Talma, Swanston Street, Melbourne.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1899.

MADAME ALBANI.

To have attained to the exalted position of a "Queen of Song" is an achievement of which the holder of that sceptre may justly be proud; but to have long held sway in the twin dominions of oratorio and opera betokens the possession of gifts as rich as they are rare. Such then is the undisputed heritage of the great singer who is known the world over as Madame Albani. It might naturally be assumed that an artist of her rank must be of foreign birth; but Canada can claim her as a favoured child of its Dominion. Therefore, Madame Albani is a British subject, and, to the honour of Greater Britain be it said, the fair songstress is a Colonial product.

Marie Louise Cécile Emma Lajeunesse (now known as Madame Albani) was born at Chambly, about fifteen miles South-east of Montreal. The village of Chambly stands on the River Richelieu, which connects the St. Lawrence with Lake Champlain. The magnificent scenery of the district makes it the most picturesque portion of old Canada. It is "a land of river and plain; of mountain, and tarn, and lake, and valley; but first and chiefly a river-land." Up to the beginning of the seventeenth century it was the happy hunting-ground of the Indians. But in 1609 Samuel de Champlain, a distinguished Frenchman, made his way from Mont Royal (Montreal) up the Richelieu river to the lake which now bears his name. Chambly derived its present designation from a Captain Chambly, an officer, under Champlain, of Louis the Fourteenth's batallions who "chased the Iroquois up the Richelieu and down the Mohawk valley." A view of the old fort of Chambly and its rapids—a very characteristic feature of that river-mountain district—will be found on p. 155.

The year of Madame Albani's birth is wrongly stated in the various books of reference; the actual date is November 1, 1852. She is the eldest daughter of Mr. Joseph Lajeunesse, a skilful musician, organist, and harpist, who still survives to enjoy his distinguished daughter's triumphs. Mr. Lajeunesse and his father were both natives of Canada, but his grandfather, like many others of his countrymen, emigrated from Brittany. On her mother's side, Miss Lajeunesse is of Scottish descent, her grandmother having been one Rachel McCutcheon.

A CHILD MUSICIAN.

To the question, "When did you begin music?" Madame Albani replies: "At the age of four years; and from that time till I was eight, I studied classical music as thoroughly as it was possible for any child to do. At eight I played Beethoven's sonatas and the principal works of Mozart, Haydn, and Handel. I could read them with ease, and every other description of pianoforte music came to me without the least difficulty. I was reared in an atmosphere of music and I used to practise five hours a day. I always had a voice as far back as I can remember, and I sang naturally as a child and long before I was taught singing. I used to improvise a great deal, and I played the violin, harp, and organ in addition to the pianoforte." Madame Albani dwells upon the importance of a thorough grounding in music during the earliest years of a really musical child. The study of all that is best in the most receptive period of a child's life widens its perceptions and is of incalculable benefit in the after life of an artist. Little Miss Lajeunesse was so busily occupied with her studies that she had no time for childish interests. Asked in later years by the writer of a magazine article about her "favourite doll," Madame Albani was obliged to reply: "I never had a doll!"

CHURCH CHOIR EXPERIENCES.

Upon the removal of the family to Montreal, the little singer went to the Convent of the Sacred Heart at Sault au Recollet to be educated. The Superior of the Convent, having discovered the great qualities of her pupil, persuaded her to abandon any intention she had of adopting a religious life. Emma Lajeunesse made her first appearance in public when she was eight years old. A Scotchman gave a concert at the Mechanics' Hall, Montreal, and, with that enterprise so eminently characteristic of his race, he persuaded Mr. Lajeunesse to allow his daughter to sing. The success was so complete that the little eight-year-old lassie had to give three concerts, and on each night the stage was strewn with flowers thrown at the feet of the blossoming vocalist. Just after she had entered her teens, Miss Lajeunesse and her sister "starred" in the Canadian provinces. But the first great event in the life of the gifted songstress happened in the year 1864, when her family removed to Albany, the capital of the State of New York. While still pursuing her studies, Emma Lajeunesse sang in the choir of St. Joseph's Roman Catholic Cathedral, Albany. "I was engaged for three years there as first soprano," recalls Madame Albani, "although I was then but fourteen. The training I had already gone through stood me in good stead. Even at that early age I was able to sing all Mozart's and Cherubini's masses, and also Beethoven's great Mass in D. I am quite sure that to the singing and study of sacred music in those days I am greatly indebted for whatever success I may have since attained in oratorio singing. I have often heard the remark made, that singing such music when one is so very young must, or rather ought, to have hurt my voice; but this distinctly was not the case, and, indeed, if a voice be properly used it is never spoiled. And this is a truism I would earnestly impress upon all young singers, for it is the *use* and not the *abuse* of it which they should unceasingly bear in mind."

ORGANIST AT A CATHEDRAL.

An incident of those Albany days is interesting if only by reason of its prophetic nature. One Saturday the organist of St. Joseph's handed his soprano soloist a piece of music, at the same time saying to her: "I want you to learn this and sing it in church *to-morrow*. She had never before seen it. But when she began to study the music she became enraptured with it. The next day she sang the air with a fervour that ensured the success of her efforts and revealed its true beauties. It was "Hear ye, Israel," from Mendelssohn's "Elijah." But she was not only a singer. The organist of the Cathedral at that time was "a little mad," and one Saturday he "ran away." As this gentleman had chosen the most inconvenient day of the week for his flight, there remained no alternative but to ask the solo soprano singer to discharge the duties of organist. This Miss Lajeunesse promptly did; and for six months she proved a very efficient stopgap. Moreover, she not only played the organ, but trained the choir in the various masses—no light task for a girl of her tender years. She was succeeded in her organist and choir-training duties by Mr. George Elbridge Whiting, the distinguished American musician and organist, now of Boston.

TO EUROPE FOR STUDY.

The fame of Miss Lajeunesse as a singer soon attracted the attention of the public, and especially of Bishop Conroy, the Roman Catholic Bishop of Albany, who strongly advised Mr. Lajeunesse to take his daughter to Europe for the purpose of having her remarkable talents developed under the care of proper masters. By the aid of her own savings and those of her father, and the proceeds of a concert given in Albany, *plus* a gift of £60 from the churchwardens, the necessary funds were raised.

DUPREZ AND LAMPERTI.

Miss Lajeunesse went to Paris, where she studied singing for a year under the celebrated tenor, Gilbert Louis Duprez, who was at the head of the French dramatic singers of his day. Upon his retirement from his professorship of singing at the Conservatoire, Duprez founded an "Ecole spéciale de chant" in Paris. One of his strong points as a singer was his "excellent declamation." This attribute he naturally instilled into his pupil, for which Madame Albani feels deeply grateful to him. Duprez had a little theatre in his *atelier*, and there his gifted young Canadian pupil sang the garden scene from "Faust." He said of her, "Elle est faite du bois dont on fait les grandes flutes." During her sojourn in the French capital Miss Lajeunesse did not neglect her theoretical studies, as she took lessons in harmony from Benoist, then professor of the organ at the Conservatoire.

Italy, "the land of song," is the Mecca of most aspiring vocalists, and from Paris Miss Lajeunesse, on the advice of Prince Poniatowski, went to Milan, where she became a pupil of the renowned teacher, Francesco Lamperti, "the very first master in the world"—who was, in fact, a prince of singing-teachers. Miss Lajeunesse remained with Lamperti a year. She justly pays a high tribute to her distinguished teacher. She says: "His is the pure Italian method. It is the only one by which an artist can sing properly; the only one which teaches the right and true production of the voice, and the right way of breathing—in fact, the only 'method' I am able to recognise. His care of his pupils was remarkable. He never allowed me to sing for more than twenty minutes at a time, and after that he insisted upon a rest of an hour. Indeed, this is a necessity with young artists, and a regulation about which Signor Lamperti was most severe."

Lamperti's method was thoroughness to a degree. He would even occupy an entire lesson with the mastery of one phrase of four bars. He kept his Canadian pupil for six months to the study of *one* opera, and that was "La Sonnambula." He used to say: "Once you can sing 'Sonnambula' properly, you'll be able to sing anything." Madame Albani says she has proved that he was quite right in his statement, and especially was it the proper training for Wagnerian opera. She says: "With regard to Wagner's music being supposed to injure the vocal organs, I can only say that if the *method* be good, nothing can hurt the voice. When the interpretation of Wagner's music has wrought havoc with the voice, it is because a young artist has attempted it without having first learnt to sing properly, and without having acquired the true method. To bear out my view, when Hans von Bülow heard me in 'Lohengrin' the first time I ever sang it, he said: 'If ever Mlle. Albani go to Germany, she will prove to the Germans that Wagner can be *sung*.'"

It was to his gifted pupil, Madame Albani, that Lamperti dedicated his treatise on the shake. "To say that I appreciated the work," she wrote in 1873, "it is sufficient for me to state that I am a pupil of the Maëstro Lamperti, and that I owe to him and to his method the true art of singing, so little known in these days." There was a time, however, when Madame Albani's shake seems to have been rather shaky. Once, during her student days with Lamperti, she sang a song in the presence of Prince Poniatowski, who said she had "no shake." "Never mind," said Lamperti, "she'll do it. She's like a bottle of soda-water; I have only to let go the cork, and out it comes!"

THE NAME "ALBANI."

"They are all wrong," was the verdict of a high official in the British Museum Library on books of reference. Whether such an assertion is too sweeping or otherwise need not be discussed here, but in the case of Madame Albani the information usually given in regard to the origin of her professional name is decidedly "all wrong." It seems a pity to put to death a pretty story, but the truth must prevail. The name "Albani" was *not* assumed by Miss Lajeunesse as a memento of the appreciation and kindness she had experienced in Albany. It happened thus. When the young *diva* was about to sign her first opera contract, her Italian master at Milan said that she could not possibly appear on the Italian stage under the name of Lajeunesse. He therefore selected for her the name of Albani, that being the patronymic of an old Italian family then defunct. "But did you know that I lived at Albany?" she asked. "No, I never heard of it," the Signor replied. An unusually curious coincidence, but it is absolutely true. The assumption of the name has not, however, been free from some strange results. When, in 1894, the great singer Madame Alboni died, the telegraphic wires bore the news to the good Canadians that their own Albani had departed this life! At one of the English musical festivals a farmer, who supplied the leading soprano with one of the necessities of life made out his little bill thus:

Madam L. Barny,
To Mr. Cross, Esq.

	s.	d.
21 pints of milk, at 1½d. per pint	2	8½

In making out his little bill, "Mr. Cross, Esq.," not only mis-spelled his customer's name, but charged her a penny too much!

FIRST APPEARANCE IN OPERA.

Mdlle. Albani—as she was then—made her first appearance in opera at the Opera House, Messina, in 1870. The work was Bellini's

CHAMBLY.—The Old Fort and the Rapids.

"La Sonnambula," and the character was, of course, *Amina*. Her success was acknowledged both before and behind the curtain. At the finish of the first act her brother and sister artists lifted up the young *débutante* and almost carried her to her room. At the close of the opera the public recalled her no less than fifteen times.

The success of the young Canadian singer reached London; but it is probably due to the similarity of her name to that of Alboni that her triumphs were at once recorded in a musical paper. Mr. J. W. Davison, the editor of the *Musical World* and the distinguished musical critic of *The Times*, was not above making a pun when he had the chance, even upon a name. This is how he punned upon *a* certain singer. (*Musical World*, March 12, 1870):—

> Messina.—A new *diva*, a star of the first magnitude, is said to have made her appearance here. The lady's name is Signora Albani. If she only resembles her great predecessor, Madame Alboni, as nearly in her voice as in her name, the musical public will have good reason for being content. Recollecting, however, the very numerous occasions on which *prime donne* who were to surprise the world have falsified the favourable prophecies so recklessly promulgated about them, we have some slight misgivings that Signora Albani may turn out a second Alboni, with *a* difference.

FIRST APPEARANCE IN LONDON.

Soon after she had appeared at Messina Mdlle. Albani sang at Malta. Here her remarkable performances attracted the attention of Colonel McCrea, commanding the Royal Artillery in the island, who communicated with the late Mr. Frederick Gye, then the impresario of the Royal Italian Opera. The result was that Mdlle. Albani was engaged for the Royal Italian Opera season of 1872. She made her first appearance in England on the stage of Covent Garden Theatre, under Mr. Gye's management, on April 2, 1872, as *Amina* in "La Sonnambula." Some of the musical critics were rather cautious than otherwise in estimating the qualifications of the young *prima donna* in regard to this and her subsequent performances in other operas. At the end of the season one London newspaper of repute said:—

> The position of the Canadian songstress has yet to be determined: her most ardent admirers rely on her future. *Qui vivra, verra.*

The Musical Times of May, 1872, extended a friendly hand to the gifted new-comer in the following words:—

> The great event of the month has been the success of Mdlle. Albani, who made her *début* as *Amina* in "La Sonnambula." With a genuine soprano voice, a facile and unexaggerated execution, and a remarkable power of *sostenuto* in the higher part of her register, this young vocalist at once secured the good opinion of her audience, and gradually advanced her position throughout the opera until the final "Ah non giunge," her brilliant rendering of which produced a storm of applause which could only be appeased by her appearing three times before the curtain. As the heroine in "Lucia di Lammermoor," Mdlle. Albani again asserted her right to the highest place as a lyric artist; and there can be no doubt that future performances will fully justify the verdict so unanimously and unmistakably pronounced upon her first appearance.

OPERA.

To enlarge upon Madame Albani's operatic achievements at home and abroad would be to repeat an oft-told tale, in which the words "triumphant success" are interwoven throughout. Her *répertoire* includes

"La Sonnambula"	Bellini.
"Mefistofele"	Boïto.
"Lucia di Lammermoor"	Donizetti.
"Linda di Chamounix"	"
"Faust"	Gounod.
"Huguenots"	Meyerbeer.
"Mignon"	Ambroise Thomas.
"Hamlet"	" "
"La Traviata"	Verdi.
"Rigoletto"	"
"Ballo in Maschera"	"
"Otello"	"
"Flying Dutchman"	Wagner.
"Tannhäuser"	"
"Lohengrin"	"
"Tristan und Isolde"	"
"Die Meistersinger"	"
&c.	

One or two incidents of her operatic career are of special interest to musicians. She appeared as *Elsa* and *Elizabeth* in Wagner's "Lohengrin" and "Tannhäuser" respectively at the first performances of these operas by Wagner in London—"Lohengrin," May 8, 1875; "Tannhäuser," May 6, 1876, both operas in Italian at Covent Garden, under Mr. Frederick Gye's management. She had, however, sung in "Lohengrin" in America the winter before she sang in it in London. In 1887 she sang in "Lohengrin" in *German* at the Royal Opera, Berlin, at which the Emperor William I. was present. The performance was so successful that he called Madame Albani to his box and conferred upon her the title of "Hof-Kammer-sängerin" (Court singer).

Madame Albani spares no pains in preparing her work. The word "trouble" is unknown to her in this connection. She throws her whole being into everything she undertakes to do. When she was preparing "Mignon" and "Hamlet" she proceeded to Paris for the purpose of studying both operas under the personal influence of M. Ambroise Thomas, their composer. In order to acquire the true Wagnerian traditions for the part of *Isolde* in "Tristan," she went to Frankfort to study under Dr. Rottenberg, and with Wüllner at Munich for the traditions of "Lohengrin," "Tannhäuser," and "The Flying Dutchman." In regard to the all-important matter of preparation, Madame Albani observes:—

"I would say to a student: 'Study the notes, the words, the intention, and meaning of *everything*—think these thoroughly out, gather it all up into one consecutive whole, and then add to it any genius you may have of your own. And in so doing be not discouraged if you fail immediately to obtain the desired result; but the more earnestly persevere in your idea.' In studying a new work I have many times failed to reach the effect for which I was striving; but I have worked on, and perhaps at the rehearsal, or maybe at the first performance, it has come to me quite unexpectedly and as a great surprise, and, I may even say, like an inspiration. This I have looked upon as a reward for hard work, and only those who have experienced it can know what a sweet reward it is."

ORATORIO.

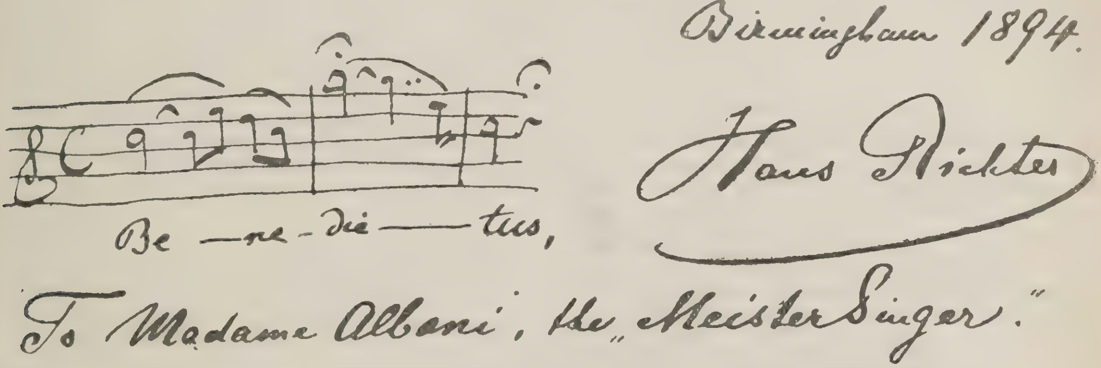
For more than a quarter of a century Madame Albani has been the bright particular star at the various English musical Festivals. In the year of her *début* in opera at Covent Garden (1872) she sang at the Norwich Festival. In the following year her name appears amongst the list of artists at Birmingham, where, with one exception, she has sung at every Festival since. At first she only sang detached sacred songs and operatic airs, and not in a complete work. Her entry into the region of oratorio was due to Costa. After she had sung the solo in Mendelssohn's "Hear my Prayer," at one of the Birmingham Festivals, Costa said to her: "You must go in for oratorio." She did, with what result is too well known to be enlarged upon here. In addition to all the standard oratorios—*e.g.*, "The Messiah," "Elijah," the "Creation" (a special favourite of hers), &c.—she has created the soprano part in the following amongst other works, the majority of which have been specially written for her :—

"Martyr of Antioch" (Sullivan), Leeds, 1880.
"Golden Legend" „ „ 1886.
"Redemption" (Gounod), Birmingham, 1882.
"Mors et Vita" „ „ 1885.
"The Spectre's Bride" (Dvorák), Birmingham, 1885.
"St. Ludmila" „ Leeds, 1886.
"The Story of Sayid" (Mackenzie), Leeds, 1886.
"Ruth" (Cowen), Worcester, 1887.
"Requiem" (Stanford), Birmingham, 1897.
"Te Deum" „ Leeds, 1898.

THE QUEEN.

Madame Albani has long been a favourite with Her Majesty the Queen, who in bygone years charmed Mendelssohn by her own excellent singing. At Old Mar Lodge, she was, for twelve years, a near neighbour of Her Majesty. The great singer was a frequent guest at Balmoral. On these occasions she would sing her solos from the new festival works she was at that time preparing. Thus the Queen, ever interested in all that is happening, heard the soprano solos in these oratorios and cantatas before they were heard by the general public. In addition to the many verbal expressions of her great appreciation of the renowned singer's exceptional gifts, the Queen has presented Madame Albani with numerous tangible tokens of her regard. The following is a list of the gifts she has received from Her Majesty :—

Necklace and Cross of pearls and diamonds; Photograph of the Queen and Princess Beatrice in velvet and gold frame; Enamel and pearl brooch; Gold inkstand, set with precious stones; Gold-mounted scent bottle, with Royal monogram in enamel; Emerald and diamond bracelet; Sapphire and diamond porte-bonheur; First Jubilee brooch, diamonds, &c.; Second Jubilee brooch, diamonds, &c.; Victoria Badge in solid gold and precious stones; Umbrella, enamel and diamonds in the handle; the Queen's book, "Leaves from our Journal in the Highlands," with autograph inscription; Boehm's bust in bronze of the Queen; several photographs and Jubilee portraits, all signed.



Birmingham 1894.

Be—ne-dic—tus,

Hans Richter

To Madame Albani, the „Meister Singer."

"THE MEISTERSINGER."

Madame Albani's autograph album is a very interesting and precious volume. Headed with the signature of the Queen, it contains the autographs of nearly every member of the Royal Family, also of the Danish Royal House, the Czar and Czarina of Russia, and many other distinguished personages. One of the most interesting to musicians is that of Hans Richter, which "the Meistersinger" has kindly allowed to be re-produced in *fac-simile* specially for this article. The musical excerpt is the opening phrase of the Benedictus of Cherubini's second Mass in D minor, sung—and admirably sung—by Madame Albani at the Birmingham Festival of 1894 under Dr. Richter's conductorship.

PERSONALIA.

Mention has already been made that Madame Albani made her first appearance in London under the auspices of the late Mr. Frederick Gye, manager of the Royal Italian Opera, Covent Garden. On August 6, 1878, at the Bavarian Chapel, Warwick Street, Regent

Street, Miss Lajeunesse was married to Mr. Ernest Gye, the eldest son of her impresario. Thenceforth Madame Albani-Gye took up her abode in England. But, like other great singers, she has visited many different countries and charmed with her lovely voice countless listeners of various nationalities in various parts of the globe, including all European countries, the United States, Australia, and South Africa. At the present time she is on her way to South Africa for a second professional visit.

It would be quite impossible to enumerate all the great musical functions—including Handel Festivals and Provincial Festivals—at which Madame Albani has assisted. A few only must suffice for mention here. She sang at the opening ceremonies of the Colonial Exhibition (1886), the Imperial Institute (1886), the Royal College of Music (1894), all occasions on which the Royal Family were present, and at a concert given at the Royal Albert Hall in celebration of the Silver Wedding of the Prince and Princess of Wales. She also sang the soprano solos in Mendelssohn's "Hymn of Praise" in St. George's Chapel, Windsor, on June 20, 1897, this great occasion being the commencement of the Diamond Jubilee celebrations.

Two incidents in the brilliant career of the gifted singer may be recorded here. The first is another instance of the power of song to touch the human heart, and gives further proof—if, indeed, proof were needed—that music is not only the handmaid of religion, but also of charity in its more circumscribed sense. At a concert given at the Albert Hall in aid of the Home for Incurables, Madame Albani sang "Home, sweet home." A lady in the audience was so touched by it that she sent anonymously to the charity the sum of one thousand pounds. The other incident did not occur in the favoured West-end of the town at a brilliant concert, but away down the East-end of London on a recent Sunday afternoon. The place was Stepney Meeting House; the occasion an ordinary—or, to be exact, an *extra*ordinary—meeting of "The Men's Sunday Union," held on the opening day of the present year. With her characteristic kindness of heart Madame Albani went to the East-end on that foggy day and delighted hundreds of working men. She sang to those hardy sons of toil "Angels ever bright and fair" (with "Home, sweet home," as an encore), "The Star of Bethlehem," and, subsequently, "God save the Queen," the huge audience lustily joining the great singer in a repetition of the first verse of the National Anthem. That the music of her sweet voice moved those men was self-evident. Their lives were for the moment made sweeter, and who can tell what permanent brightness entered into their hearts through those thrilling strains?

SOME RECOLLECTIONS.

VII.—An "Amazing Transaction."

On one occasion the late Henry F. Chorley used the words quoted in the sub-title. What the occasion was and what the circumstances surrounding it, I am about to describe as fully as may be without abuse of confidence.

Sometime in the sixties—I do not remember precisely when, if, indeed, I ever knew—Julius Benedict and Chorley entered into the close art-relationship which necessarily exists between composer and librettist. The critic of the *Athenæum*, as most people know, sometimes varied his labours by providing musicians with "words." For Benedict he wrote the books of "Red Beard" and "St. Cecilia"; for Sterndale Bennett, that of the "May Queen"; for Vincent Wallace, one version of the "Amber Witch"; for Henry Leslie, "Judith" and "Holyrood"; and for Sullivan, the "Sapphire Necklace" and "Kenilworth." By the time the last of these was finished Chorley could boast of fairly large experience in such work. It should be noted, however, that the libretti just mentioned are, as to text, creations, not compilations. The author had yet to show what he could do in the manipulation of passages from Scripture with a view to a Biblical oratorio, and for this an opportunity came when he proposed to Benedict, or Benedict suggested to him, that they should together take in hand the story of "St. Peter."

The choice of subject was, if not exactly imprudent, open to some objection because of inherent difficulties such as those which influenced Mendelssohn when he abandoned his idea of bringing "the two chief apostles and pillars of the Christian Church side by side in oratorio." Mendelssohn had already written "St. Paul," and it was only natural that he should strongly desire to produce a "St. Peter" as its companion—in some sort its complement also. The reasons which turned Mendelssohn aside from the so-called chief of the apostles to the undoubted head of Israel's prophets were, however, not perceived by Benedict and Chorley, or, if seen and examined, not regarded as insuperable. "St. Peter" it was to be, and the librettist in due time handed the "book" to his associate that it might be clothed with music.

The first hitch now occurred. Benedict read through the libretto with increasing dismay. He pronounced it impossible, and, laying the MS. aside, turned his attention to other matters. I do not know it as a fact, but it is a reasonable supposition that, from time to time, the librettist enquired about the progress of the oratorio. If he did, Benedict probably hinted at what he conceived to be the defects of the "book." But neither then, nor afterwards, would Chorley listen to suggestions of revision. What he had written he had written. His own judgment approved, and, as far as he was concerned, nothing more could or should be done. At that stage the matter remained till, in June, 1869, the Birmingham Festival committee accepted the offer of a "St. Peter" from Benedict as one of the novelties to be produced at the music-meeting of 1870. This involved a crisis. What was a poor composer to do under such circumstances? Should he use the libretto as it stood, or procure another, or adopt a middle course by himself making such changes as he thought desirable? Of these three lines of action, the first was "impossible"; the second involved a serious affront to Chorley; the third, as far as it was a temporising policy, seemed the least unpromising, and Benedict adopted it. But while revision by the composer promised to keep the door open for the librettist should he change his mind, the question arose as to what could be done if he remained obstinate. Possibly Benedict tried his hand at emendations. On that point, however, I have no evidence. Once or twice he spoke to me of his dilemma, shaking his head anxiously at the omens which pointed to loss of the opportunity at Birmingham. The midsummer of 1869 came and nothing had been done. But something had to be attempted then or never; hesitation gave way to action, and the almost despairing composer wrote to me, begging my help in revising the libretto. Never did any letter astound me more. I had been professionally connected with musical literature only four years, and was almost entirely lacking in experience of such work as that to which Benedict invited me. Moreover, there was the objection that participation in interference with the libretto of such a man as Chorley would be absolutely presumptuous, and even of questionable morality. I laid that point before Benedict, but he put it aside at once. The libretto, he said, was his; he had bought it and paid for it; he could do with it as he pleased, especially as all the words were taken from the Bible, Chorley having done no more than select them and arrange the scenes. Though flattered by the composer's offer, as any ambitious novice would be, I was still doubtful as to accepting it. In this fix I consulted friends older and wiser than myself, among them J. W. Davison, who professed not to understand the scruples which weighed upon my mind. But I now know that those scruples were entirely correct. Possession of a work of art, or of literature, implies no right to make changes in it against the wish of the originator, and all who take any part in such an operation are hopelessly wrong; absolutely without excuse. It may, perhaps, be urged, as regards myself, that the temptation was great, and that the opinion of my elders and superiors necessarily carried weight. But I disdain to take refuge behind pleadings of any sort. Since that time I have written and compiled many libretti and can now put myself in Chorley's place. He did well to be angry. Whether he was also right in declining to meet Benedict on the question of revision is another matter, because, after all, a composer stands entitled to a voice in determining his text. Benedict's initial mistake lay in accepting and paying for the book before having given it the careful consideration which later on made its unsuitableness clear to him. That was entirely his own fault. *Caveat emptor.*

Coming back to my story, I have to say that I called upon Benedict at his house in Manchester Square, and went with him over the Chorley MS. Subsequently, the "book" was sent to me for more deliberate study; the result, to my mind, being that Benedict was absolutely justified in regarding the libretto as impossible. A more rambling, disjointed, ineffective thing of the kind I had never seen before, and have never seen since. Setting to work upon its improvement, we began by making changes here and there—patching up, so to speak; but the futility of that course soon became apparent. I saw, and Benedict with me, that, apart from the opening scene between *John the Baptist* and the people, the entire work would have to be re-constructed. This was anything but pleasant for the anxious composer, who, between his obligation to the Birmingham committee and his dread of offending any man who wrote for the press, was in worse case than a mariner with Scylla to starboard and Charybdis to port. Nevertheless, we worked on. It should be said here that Benedict kept Chorley informed of what *he* was doing. I emphasise the *he* because my position was simply advisory, involving neither responsibility nor publicity. The librettist was, of course, furious, and a sharp correspondence went on between the man of letters and the man of notes. Much of this I saw. But recollection of the points involved has become vague through lapse of time. From Benedict's short and hurried notes to me (these have been preserved) I gather that Chorley remained obstinate on the question of revision. "I told him," wrote the composer, "that I could not admit his right of claiming implicit and slavish submission to every word he had selected from the Scriptures." That, however, was Chorley's demand, and thus the situation remained hopeless.

It is not difficult to understand Benedict's perplexity in the entanglement which had arisen. Almost as much as Meyerbeer, he feared to make an enemy of any man who had a sharp pen and commanded a large circulation. Chorley was such a man in a very special degree. He could say the most cutting things in the fewest words of any journalist I ever knew, and he had made the *Athenæum* very powerful in all that concerned music. It has, therefore, ever been a marvel to me how the composer of "St. Peter," harassed by dread of public discussion, and with many irons in the fire of various kinds, contrived to push on with his big work as he did. The poor gentleman often looked upon his task with trepidation. "Whether I shall be able," he once wrote, "to accomplish the amount of work before me, that's the question, and the thing seems almost impossible, and beyond my powers." On another occasion he said: "You will be ready in good time. Would I could say as much of myself. The amount of work to be done is perfectly appalling." So indeed it was; but Benedict did not seem to have measured the extent of his own powers. Wonderful to relate—how wonderful nobody knows better than myself—the oratorio was ready at the time appointed, and had its first hearing on one of those memorable days which witnessed the crowning catastrophe of Sédan and the downfall of the Second Empire.

Not having a file of the *Athenæum* at hand, I am unable positively to say whether Chorley came out in print against what he styled an "amazing transaction" before "St. Peter" was produced. My impression is that he did not, but lay low and said nothing in hearing of the public. If, however, his silence excited hope that the matter would pass without declared warfare, that hope was doomed to disappointment. Chorley's friend, C. L. Gruneisen, first opened fire, but nobody minded him, save, perhaps, Benedict himself. His thunder was of the theatrical sort; his bluster was hollow-sounding, and if anybody cried, "Let him roar again," it was simply that there might be provocation to another laugh. By-and-bye, the great gun of the *Athenæum* boomed, which was another matter altogether. Alas for the poor composer, who then found himself in the position to which he so greatly objected! The circumstances in dispute at that closing stage of the affair are of no interest now. Enough to state that on one point a question of personal veracity arose, and then it became necessary for Benedict to defend himself.

On the point referred to the composer had an excellent case, and in other respects was in a position to make a damaging retort. But he hesitated. He was all fears; anticipating sore mischief from the vindictiveness of his opponents. Again and again Davison and myself urged him to reply in the columns of Chorley's own paper, but he let "I dare not" wait upon "I would." At last, however, he consented to meet us and come to a decision one way or another.

My recollections of our meeting are quite clear, for, in truth, it was an occasion not easily forgotten. There is an old saying that one man can lead a horse to water, but two cannot make him drink. Our difficulty lay in persuading and stimulating a timid man to face his opponents in the open and confound them with a good case. Proceedings began with dinner, which Benedict showed an unusual disposition to prolong. Not that he ate or drank other than in extreme moderation. He talked freely, however, on subjects unconnected with that which had brought us together, his evident desire being to get the evening over without much reference to Chorley, or to the necessity of defending himself in the columns of the *Athenæum*. This did not suit Davison at all. As a very old friend of the composer, the famous critic—then in a grave and resolute mood—was determined that Benedict should put his case before the public. After a reasonable time for coffee, and for talk that ranged from China to Peru, "J. W. D." rose, saying: "Now, Jules, let us get this business settled." Benedict murmured something and shook his head, but ultimately led us into his study. There he pleaded his inexperience in writing for the press; besides, would it not be wise for him to prepare exhaustive notes on the matter at issue—notes which we might think over privately and discuss at a future meeting? We held that it would not be wise; that there was nothing like the time present; that the reply should appear in the next issue of the *Athenæum*; and so on. "Well," said he, taking up a pen, "you must help me in composing the letter." "That," answered Davison, "we are quite willing to do," and then began a task absolutely unique in my experience. Though brought to the point of writing, the agitated composer looked at every phrase suggested to him, proposing either to leave it out or to tone it down. We had to fight him inch by inch, and fight him we did, but making so little progress that the small hours of the morning had passed before the draft was complete. The last sentence shaped and written, Benedict suggested that enough had been done for that time. He would make a fair copy next day and post it to the editor. Davison promptly vetoed the proposal. He was there to see the thing through, and would not leave the house till he had done so. All escape barred, our reluctant friend made a fair copy of the letter (which Davison took care to read), enclosed it in an envelope, addressed it, stamped it, and laid it on the table. I noticed that Davison drew it towards him, apparently in a casual way, and that it was in his hand when we rose to depart. In the hall my companion said, "We will post the letter, Jules; then all will be right." "Oh, no," returned Benedict, "I could not think of your taking that trouble. I will send a servant with it in the morning." Davison laughed pleasantly, with a twinkle in his eye: "No trouble at all," said he; "there is a pillar-box over there by the railings." Benedict's last effort had failed. The letter was posted, and duly appeared in print. That was my closing concern with the controversy according to "St. Peter."

Joseph Bennett.

THE CENTENARY OF HAYDN'S "CREATION."

One hundred years ago—on March 19, 1799—Haydn's oratorio of the "Creation" was first publicly performed. In wishing it many happy returns of the day—or of the century—a few words about the birth of the old "Papa's" melodious oratorio may form a pleasant retrospect.

The actual first performance of the work was in April, 1798, but this was of a private nature, being given in the Schwarzenberg Palace, Vienna. On that occasion some Viennese noblemen defrayed all the expenses and generously handed the entire proceeds, about £320, to the composer. Haydn, who conducted, was unable to describe his sensations during the performance. He said: "One moment I was as cold as ice, the next I seemed on fire."

But our interest at this time is centred in the initial public presentation of Haydn's familiar work. The play-bill announcing the first performance had a very ornamental border and was, of course, in German. The following is an English version of its text:—

To-day, Tuesday, 19th March, 1799,
Will be performed at the Imperial Court Theatre, near the Burg,
The Creation,
An Oratorio
Composed by Mr. Joseph Haydn, Doctor of Music, and Chapel Master to Prince Esterhàzy.

Nothing can be more flattering to Haydn than the applause of the public. To deserve this has ever been his earnest endeavour; and often, indeed more often than he could have expected, has he had the happiness of obtaining it. Though he hopes that the work herein announced may be accepted in the same feeling that, to his heartfelt comfort and thanks, he has met hitherto, yet he wishes that in the event of an opportunity presenting itself for the expression of approval, he may consider the same a most valuable sign of satisfaction, but not a command for the repetition of any one piece, otherwise the exact connection between the several parts, from whose uninterrupted sequence the effect of the whole is intended to spring, must necessarily be destroyed, and, moreover, the pleasure considerably lessened, the expectation of which a too favourable repute may, perhaps, have raised in the public.

To commence at 7 p.m.

Prices as usual.

Book of Words to be obtained at the Box Office free of charge.

A few days afterwards Haydn attained the age of sixty-seven years. He had even passed into his seventh decade before he began to compose the great work which has given pleasure to numberless hearers throughout all these years. The spirit in which he set about his task is evidenced in his own recorded words: "Never was I so pious," he says, "as when composing the 'Creation.' I knelt down every day and prayed God to strengthen me for my work." Usually a quick worker, Haydn took nearly two years to compose the "Creation." It is said that he remarked: "I spent much time over it, because I intend it to last a long time." Haydn's presentiment has come to pass as far as England is concerned, and there is no reason why the bright genial strains of his music should not experience another century of its existence.

The score was published in Vienna in 1800, by subscription, and no less than 510 copies, nearly half the number subscribed for, were for England. In fact, the title-page was printed both in German and English, the latter of which reads:

The Creation: an Oratorio composed by Joseph Haydn, Doctor of Musik, and Member of the Royal Society of Musik, in Sweden, in actuel (*sic*) service of His Highness the Prince of Esterhazy. Vienna. 1800.

The first performance of the "Creation" in England—Covent Garden Theatre, March 28, 1800, under John Ashley—gave rise to a curious incident. Ashley forestalled Salomon, Haydn's friend, in getting a score of the work from Vienna. He received the copy on March 22, when he immediately dessicated the book and set a number of his friends to work to copy the band and chorus parts for 120 performers. So expeditiously was the process of transcription done and the music learnt and rehearsed—if, indeed, it was not performed *prima vista*—that the performance actually took place six days after the single copy had arrived! When Mr. Harris, the then proprietor of Covent Garden Theatre, complimented the industrious band of copyists upon their extraordinary achievement, the chief copyist replied: "Sir, we have humbly emulated a great example. It is not the first time that the Creation has been completed in six days."

Mr. Edward Elgar has several interesting compositions "on the stocks." Chief among them is the new symphony for the Worcester Festival, which is to bear the title "Gordon." As in the case of Beethoven's No. 3, Mr. Elgar has selected a great hero for his theme, though one of a very different type from that of the "Eroica." The extraordinary career of General Gordon—his military achievements, his unbounded energy, his self-sacrifice, his resolution, his deep religious fervour—offers to a composer of Mr. Elgar's temperament a magnificent subject, and affords full scope for the exercise of his genius; moreover, it is a subject that appeals to the sympathies of all true-hearted Englishmen. A "song cycle," to be sung by Miss Clara Butt at the Norwich Festival, "progresses merrily." A somewhat novel composition, just completed, is a set of symphonic variations on an original theme, thirteen in number. We should not be surprised if the composer calls the *finale* the fourteenth (which might possibly include "a chord of the thirteenth") in order to avoid the ill-luck which some curious folk attach to "the baker's dozen." We understand that in these variations Mr. Elgar has sketched portraits of his friends—that is to say, he has looked at the theme through the personality (as it were), if not the spectacles, of thirteen other good men (or women) and true. This is not only a novel idea, but one that will be looked forward to with unusual interest and, perhaps, not a little curiosity. The work will be performed for the first time in the spring at an orchestral concert in London.

The Musical Arts Society, of New York, recently offered a prize of 250 dollars for the best *à capella* chorus, open to any American musician, which has been won by Mr. Horatio W. Parker, for a composition entitled "Astant Angelorum Chori."

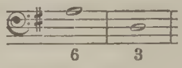
A counterpoint controversy has recently been agitating the correspondence columns of a contemporary. The said question had its origin in a specimen working of a counterpoint exercise in "A Handbook of Examinations," by Mr. E. A. Dicks. In order to obtain some fresh light on the subject from an authoritative source, we submitted the example to Professor Rheinberger, one of the greatest living authorities on counterpoint and whose organ works are so well known and esteemed in this country. Professor Rheinberger, in addition to commenting upon the exercise and giving his opinion on the *Canto fermo*, has very kindly sent three workings by himself, which will doubtless be perused with unusual interest. It is more than probable that certain champions of the "strict" school will shake their heads at Professor Rheinberger's counterpoint, and not a few examiners and examinees will at once say that he would not pass the examination for the Associateship of the Royal College of Organists!

It is not now necessary to enquire whether this distinguished composer believes in two kinds of counterpoint—that of the so-called "strict" or dry-as-dust character of the dark ages, or that of a more natural (and therefore less artificial) kind suited to present-day needs. It raises this very important question: Are young musicians to be *made* to wear the straight jacket of an archaic texture in regard to their contrapuntal studies? Is their natural growth to be stunted by such an old-world process? Is the word "progress" absent from the contrapuntist's vocabulary? The following examples from the pen of Professor Rheinberger should go a long way towards eliciting a satisfactory answer to that question.

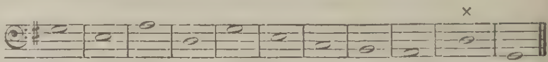
It may not be without interest to mention that a distinguished Doctor of Music on seeing the subjoined examples in manuscript, exclaimed: "This is not counterpoint [strict]; it is *music*"!!

[*Translation.*]

Dear Sir,—The example of Counterpoint from *Musical News* which you have sent me is not badly done; but the melody of the upper part is lacking in charm and moves too monotonously. Moreover, the harmony of the third and fourth bars—



cannot exactly be called good, because in both chords *the same* leading note (F♯) predominates, in consequence of which the progression of the harmony halts: a minor triad instead of a chord of the sixth would have been better. I enclose three small and hurried workings by myself—two diatonic and one with modulations. It would have been preferable if the bass had been—

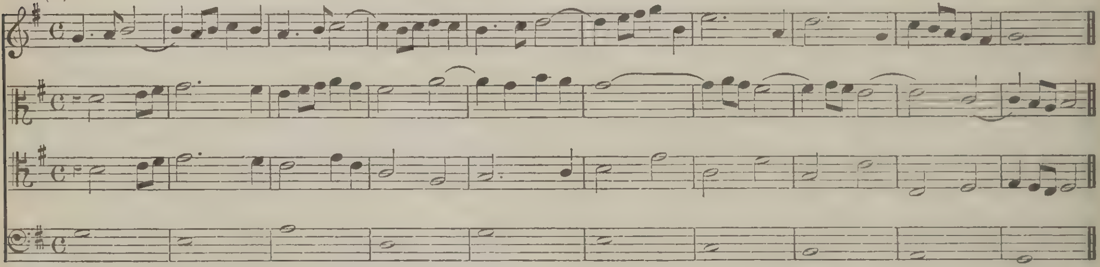


because then the final bass note would have come on an accented (heavy) bar, as should be the case in a good and effective cadence.

With friendly greeting to my esteemed English fellow-musicians.—Yours, &c.,

Munich, Feb. 17, 1899. Jos. Rheinberger.

(*a*)



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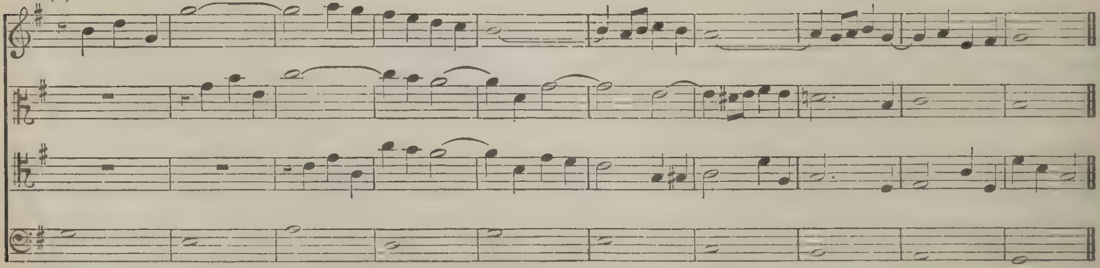

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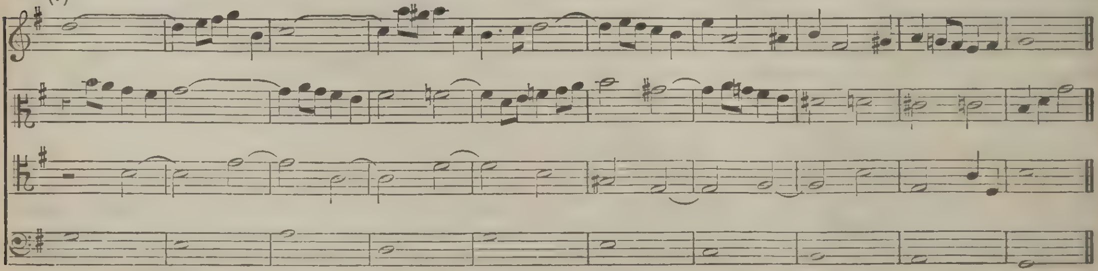


Herr Felix Weingartner contributed to the February issue of the *Contemporary Review* an important article, entitled "The Symphony since Beethoven. The new Classical School." This essay, from the pen of a distinguished modern conductor, who, in addition to being director of the Royal Opera, Berlin, is not unknown in London, will doubtless receive all the attention it merits. A few extracts will serve as samples of Herr Weingartner's views on symphonic composers. In his prologue, so to speak, he says, *àpropos* of Beethoven :—

> I would first of all establish the fact that not one of the symphonies composed since Beethoven has attained, let alone surpassed, the value of one of his, although many of them contain excellent music, and some display genius.

Haydn's symphonies are termed

> Enchanting masterpieces, sprung from his childlike and sunny mind, which, like all productions of true genius, will live for ever and outlast all so-called "schools."

Herr Weingartner writes about Schubert with genuine Groveian enthusiasm. He says :—

> He was the lyric musician *κατ' ἐξοχήν*. Whatever he wrote, the most serene as well as the most tragic work, seems, as it were, imbued with that infinitely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music. Only think of the great Symphony in C major! . . . I cannot conceive how it is that there are still people so ill-humoured as to think this symphony too long, nay, even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with music. It produces on me the effect as of flight through a bright ether. . . .

A comparison between Schubert and Beethoven is thus prettily expressed :—

> In the greatness and power of his sentiment, united to the tender, lyrical element, which runs through his works like a sacred thread, Schubert appears as the noble and, as it were, female complement of Beethoven; the two great symphonies, in which his important personalty is perfectly represented, are the only ones which approach those of Beethoven.

Schumann's symphonic method and his deficient technique in orchestration call forth the following remarks :—

> In place of the great and broad *adagio* of the Beethoven symphony, we find in Schumann graceful, melodious, lyrical *intermezzi*, which would suit the pianoforte far better than the orchestra. Indeed, if a Schumann symphony be well played as a pianoforte duet it is far more effective than in the concert hall. . . . His instrumentation is so thick and clumsy that, were one to play strictly according to his direction, no expressive orchestral performance would be possible. You may believe my experience as a conductor that nothing is so troublesome as the performance of a Schumann symphony, because almost all *nuances* of sound and the accentuation of the leading parts must be obtained through the conductor's own initiative, so that the composer's intentions, which come out clearly enough on the pianoforte, may also be recognised in the orchestra, and the performance may not be devoid of light and shade. . . .

In regard to "absolute" music and its "tedious dreariness" (excellent definition), the essayist observes :—

> Music which might be called "absolute" in a certain sense, *i.e.*, which is put together without any instigation, a mere formal conglomerate of sonnets and trifling with phrases, may sometimes emanate from the pen of an art-philistine, but has no right to any attention on account of its tedious dreariness; now that Ferdinand Hiller and the brothers Lachner are dead it no longer does any serious damage. All other music betrays, even without song or programme, the mental influence which affected the composer when he wrote it. In this sense none of our great masters were absolute musicians—Beethoven least of all.

Brahms-worshippers will assuredly dissent from Herr Weingartner's strictures on their hero. The reference to the origin of the term, "the three B's"—Bach, Beethoven, and Brahms—is interesting :—

> Partisanship in music is doomed to failure. It is clear that the zeal of the "Brahmsians" could not rob Wagner's greatness of one jot, and, on the other hand, Brahms will occupy the place he deserves in the history of art, in spite of the too zealous attacks directed against him by certain Wagnerians by way of revenge. Time is the severest of judges. How far Brahms belongs to the immortals it is impossible to say as yet; we are still in the period of the funeral orations in his honour. There is no doubt that many, who are not blind adorers of his, would feel more sympathy with Brahms's works if he had not been put forward as a counterweight against Wagner—and again, if he had not been placed on a level with Bach and Beethoven. This last conceit originated in the well-known witticism of Bülow about the three B's, which, after all, arose from a merely personal motive. Bülow would never have dreamt of becoming a champion of Brahms but for his own painful breach with Wagner.

Again, still on the subject of Brahms, in which Herr Weingartner uses the word "indigestible"—a term which might prove a useful addition to the oft-times limited vocabulary of the musical critic :—

> By degrees I have learned to like this movement [the slow movement of the Second Symphony], which at first seemed indigestible to me; with many other compositions by Brahms I have not succeeded in doing this in spite of most sincere efforts.
>
> Nor can it be denied that this complicated character of the works produces a certain monotony, which is in marked contrast to real simplicity. At all times, and from every point of view, simplicity will always have a happy and stirring effect; it will ever appear new and young; in Haydn and Mozart we admire it even to-day, after the lapse of a century. But monotony, particularly if, as in Brahms's case, it results from over-complication, will at first cause us to meditate and search, but afterwards will fatigue us, and at last produce that dangerous and art-killing poison, feared by all like death—the poison of boredom.

The temptation to further quotation from this significant article, which should be read in its entirety, must be resisted. We will only add that the name of Dvorák is entirely absent, and that while not everybody will agree with Herr Weingartner in his enthusiastic eulogy of Anton Bruckner, those who can appreciate a thing of beauty will join in his regret that Hermann Goetz's delightful Symphony in F "has vanished from concert programmes." Why is this ?

"The Englishwoman's Year Book and Directory, 1899" (A. and C. Black), is an excellent book of reference of special interest to the fair sex, but it contains a mass of information that even mere man may find useful. In the half-a-dozen pages devoted to music we find it stated, under "Teachers," that "the average music-teacher in the average private school is under-paid, over-worked, and, as a rule, most inefficient." No one will deny that this is plain speaking. In regard to "orchestral players," we learn that "the most lucrative opening for female orchestral players at the present time is without doubt in the 'wind' department." There are now lady performers on most orchestral instruments, "but no woman has yet become a proficient trombonist." Here, then, is at least one opening for some fair damsel, whose rate of payment might be based on a sliding scale.

Bristolians and Bristol's chief musician, Mr. George Riseley, are to be congratulated upon the new organ which Sir W. H. Wills, at a cost of £5,000, has most generously promised to present to the rebuilt Colston Hall. This magnificent instrument, like the former one, will be built by Father Willis from a specification drawn up by Mr. Riseley, which has been prepared more from the point of view of variety than mere power. Here is the scheme in its skeleton form, with some of its chief features, together with a comparison of the number of stops in the old organ, also built by Mr. Willis, at a cost of £3,000, nearly thirty years ago.

Four manuals: compass, C C—C, 61 notes.
Pedal: compass, C C—G, 32 notes.

	New Organ, 1899. Stops.	Old Organ, 1870. Stops.
Choir	12	9
Great	12	12
Swell (excluding tremulant)	17	14
Pedal	10	7
Total sounding stops	51	42
Couplers	15	9

5 pistons to each manual.
5 composition pedals to the pedal organ.
Pedal board radiating and concave.
Tubular pneumatic action throughout.
25 independent reservoirs, in addition to (at least) 4 bellows.
Two 32-feet stops on the pedal organ, including a contra posaune, and a 16-feet Bombardon on the solo organ. The tremulant, which runs all through the swell manual, is acted upon by a draw-stop.

In recording this munificent gift to Bristol by one of its worthiest citizens, there comes to mind the old saying—slightly varied to suit the special circumstances of this (organ) case—"Where there's a Wills (*and* a Willis) there's a way"!

Madame Clara Samuell has been appointed a professor of singing and Mr. Edwin H. Lemare a professor of the organ at the Royal Academy of Music. The Academy, no less than the two recipients of this well deserved honour, is to be congratulated upon thus having acknowledged the gifts of two of its distinguished old students, both of whom are of English nationality. Madame Clara Samuell is a native of Manchester, where she was born August 29, 1857. As Miss Clara Samuell, she studied first in that city under Henry Wilson and subsequently at Milan. In 1876 she gained the Parepa-Rosa Scholarship at the Royal Academy of Music, and four years later the Parepa-Rosa prize. She has sung with much acceptance and unvarying success at the principal London and provincial concerts. She is an Associate of the Royal Academy of Music, and, in 1888, she was married to Mr. Henry R. Rose, an "old boy," and now a professor of the organ at the Institution in Tenterden Street, where many of his fellow students will remember him as the best player amongst Dr. Steggall's organ pupils.

Mr. Edwin Henry Lemare, born at Ventnor, September 9, 1865, was, in 1878, elected Goss scholar at the Royal Academy of Music in succession to Ernest Ford. He is a Fellow of the Institution of which he was a student and is now a professor. Mr. Lemare, who is also a Fellow of the Royal College of Organists, has held the following organ appointments: St. John the Evangelist's, Brownswood Park; St. Andrew's, Cardiff, and the Public Hall there, he being the most successful of the 110 candidates who competed for the posts; the Parish Church, Sheffield; Holy Trinity, Sloane Square; and St. Margaret's, Westminster, an appointment he still holds. He has a high reputation as a recitalist. During his Sheffield period he gave over 300 recitals in the North of England and no less than 110 at the Inventions Exhibition of 1884, and he was the first Englishman to give organ recitals in Italy. His Saturday afternoon recitals, at St. Margaret's, Westminster, are attended by a highly appreciative audience, numbering upwards of 1,000 persons, and many have to be turned away. As a composer Mr. Lemare is widely known, more especially perhaps by his attractive and popular Pastorale in E for the organ. He was one of the few young men who attracted the attention of that prince of organists, the late Mr. W. T. Best, who on one occasion gave free rein to his fancy by designating Mr. Lemare, "Mr. Lehorse"!

Mr. Edwin Lemare, senior, the father of Mr. Edwin H. Lemare referred to above, has recently been presented with a handsome gold watch by the members of the Ventnor Choral Society, which he founded forty years ago and has since conducted with praiseworthy skill and enthusiasm. It is not often that a conductor can show so long a record, and Mr. Lemare is to be heartily congratulated on the event. The watch bears the inscription:

Ventnor Choral Society.
Fortieth Annual Concert
February 8th, 1899

Presented to Mr. Edwin Lemare by the members as a token of their gratitude, respect, and esteem.

Mr. John S. Bumpus has recently added to his fine collection of church-music lore a number of letters from various musicians to Miss Hackett, the "choristers' friend." This lady, it will be remembered, instituted, in the thirties, the Gresham Prize, which consisted of a gold medal of the value of five guineas for the best Church composition. It was for this distinction that Samuel Sebastian Wesley submitted his anthem "The Wilderness," but, alas! without success. Writing to his mother from Hereford on December 15, 1832, in reference to the parcel (sent by coach) containing the anthem, Wesley said: "You must keep father at home, as he will have to write something in a letter; it is only to write a motto in Latin. Tell him I wish it to be 'Let justice be done,' or, 'Weigh and consider,' or anything he chooses—only in Latin it must be. . . . If this music is not sent on Monday I am too late." It evidently was too late, as is proved by the following letter written by Mr. Alfred Novello to Miss Hackett:—

London, 67, Frith Street, Soho,
Nov. 12, 1833.

Madam,

One of the compositions sent in last year, "The Wilderness and the solitary place," was too late to be received, but the author understands that it is still in the umpires' hands, and he is anxious to let it be a candidate this year. If you would be so kind as to make the necessary enquiries it would add to the many [favours] already conferred on, Madam,

Your obliged and obedient servt.,
J. Alfred Novello.

This letter furnishes internal evidence that "The Wilderness" was a "candidate" for the prize of 1834 (not 1833, as is usually stated), in which year it was won by John Goss with his anthem "Have mercy upon me, O God." Mr. Bumpus's "Hackett" correspondence contains another letter which seems to throw some light upon Wesley's failure. One of the judges was R. J. S. Stevens, Gresham Professor of Music, organist of the Charterhouse, and composer of "Ye spotted snakes." Writing to Miss Hackett on the manuscripts submitted to him for the Gresham medal, Mr. Stevens said: "One copy is written so close that I have had much trouble in understanding it. It is a clever thing, but *not Cathedral music* ('The Wilderness')." While posterity has more than endorsed the verdict that this particular anthem is "a clever thing," it has thought fit to differ from Mr. Stevens in his opinion as to what is or what is not Cathedral music. Judged by the standard of all that is true in devotional fervour and depth of expression, Wesley's "Wilderness" is one of the richest gems amongst the jewels of English Church music.

Like the demand for rent, the issue of the "Dictionary of National Biography" comes round with quarterly regularity. Two volumes (56 and 57) have appeared since we last noticed the work, which is now brought down to the letter T. The first of these two instalments includes John Templeton, "Malibran's tenor," whose voice was of such an extended compass that Cooke called him "the tenor with the additional keys." There is a notice of Arthur Goring Thomas (who was born in 1850, not 1851), in which it is stated that "when about ten years old his power of extemporisation was remarkable"; but that "he lost it after he began to study seriously." The inference that might naturally be drawn therefrom is that "the schools" warped his spontaneity. It would be interesting to know of any similar instances. Volume 57, in addition to a notice of the late Berthold Tours (whose real christian name was Bartolomeus), contains the biographies of several church musicians, including James Turle and some of the old anthem composers—*e.g.*, Tomkins, Travers, Tudway, Turner, and Tye. It has been said of old time that the Tomkins family "produced more musicians than any other family in England." In 1625 Thomas of that prolific ilk was paid forty shillings "for composing of many songes against the coronation of Kinge Charles." The organ copy of his "Musica Deo Sacra et Ecclesiæ Anglicanæ" (1668) "has directions for counting time by the pulse, and for the pitch to which organs should be tuned." John Travers (d. 1758), who is best known in Cathedrals by his Service in F and his anthem "Ascribe unto the Lord," copied, says Burney, "the correct, dry, and fanciless style of his master," Dr. Pepusch. How many other English composers have traversed the same dreary road? Tudway, of "collection" fame, was the second professor of music in the University of Cambridge. One of his puns, that relating to the restricted bestowal of patronage upon the members of the University is quoted: "The Chancellor rides us all, without a bit in our mouths." Dr. William Turner was a lay vicar of Westminster Abbey who lived to be almost a nonagenarian. His wife, to whom he had been married nearly seventy years, predeceased him only by four days; they were both buried at the same time and in the same grave in the West cloister of Westminster Abbey. Dr. Turner "bequeathed all his property to his wife, except one shilling to each of his five children." His daughter, Anne, married John Robinson, the composer of the well-known double chant in E flat and one of Sir Frederick Bridge's predecessors in the organistship of the Abbey.

Dr. Christopher Tye (d. 1572) distinguished himself by doggerelly versifying the Acts of the Apostles, of which he published the first fourteen chapters under the following title:—

> The Actes of the Apostles, translated into Englyshe metre, and dedicated to the kynges moste excellent maiestye, by Christofer Tye, Doctor in musyke, and one of the gentylmen of hys graces moste honourable Chappell, wyth notes to eche Chapter, to synge and also to play upon the Lute, very necessarye for studentes after theyr studye, to fyle theyr wyttes, and alsoe for all Christians that cannot synge to reade the good and Godlye storyes of the lives of Christ hys Apostles.

The first stanza may serve as a specimen of Dr. Tye's poetry:—

It chaunced in Iconium
  As they oft tymes dyd use,
Together they into dyd cum
  The Sinagoge of Jues.

The music, which, it should be remembered, was composed for "studentes to fyle theyr wyttes," was of a superior type to the "poetry." It gave birth to two of our familiar common metre tunes—"Windsor" (called "Dundee" in Scotland, and immortalised in Robert Burns's "Cotter's Saturday Night") and "Winchester Old." Two references to the garments of professors and graduates in music may be noticed. When Dr. Tye was presented for his degree of Doctor in Music at Cambridge in 1545, "he was permitted to wear the robes of a doctor of medicine," as there were no distinctive robes for musical graduates. In 1718, 173 years later, Dr. Tudway, Professor of Music at Cambridge, was "created" (whatever that may mean) by "the vice-chancellor and heads" in order that he might present two young musical graduates, which he did clad in "the Professor of Physick's Robes, *pro hac vice*, as Professor of Music." The "Dictionary of National Biography" is a most delightful companion for a quiet studious hour; and even he who runs through its pages may pick not a few enjoyable plums from these biographical branches.

Great interest will be aroused by the forthcoming first London performance of an important Wagner "novelty." We refer to "The Holy Supper of the Apostles," which is announced for production by the Royal Choral Society at the Albert Hall, on the 9th inst. In another column we have suggested that it was Mendelssohn's "St. Paul" that gave Wagner the idea of writing a sacred work dealing with an episode in the lives of the Apostles, and it may interest our readers to learn a few more details about its conception and completion. On the back of the "St. Paul" critique, given on page 171 of the present issue, is to be found the following scenario for the "Holy Supper":—

"The Feast (Gastmahl) of the Apostles."

1. Meeting. Oppressed feeling.
2. Bad news. Threats.
3. Prayer.
4. Inspiration. Great union of souls and of the righteous.

It will be noticed that the title was originally "Gastmahl," instead of the more impressive "Liebesmahl," which latter term, by the way, he afterwards used again in the Grail scenes in "Parsifal." Apart from this, the sketch has been strictly followed. Wagner held at that time a commission to write a work for the Dresden Männergesangfest (male-choir festival), which he was to conduct on July 7. As the "St. Paul" critique was written on or about April 9, it follows that the "Holy Supper" was conceived and composed within a few months. Moreover, from the draft of a letter to Herr von Lüttichau, director of the Dresden Opera, also printed in No. 125 of the *Bayreuther Blätter*, we learn that the composition cannot very well have been begun till May; as this draft is dated April 27, 1843, and on the back thereof the whole of the libretto is sketched out, but in somewhat unmusical prose, instead of the verse ultimately used.

If from the nine weeks thus left we deduct the time required for copying (or engraving and printing, as the case may have been) the parts for the large choir, and, what is even more to the point, for studying the complicated work, we must conclude that the actual composition could only have occupied him for a very short time, probably but a few days. The work is therefore apparently another instance of the lightning rapidity with which genius works under certain circumstances; and when we consider the complex nature of the score, as well as the power and the splendid, enthusiastic swing of the *Finale*, from the entrance of the orchestra, we are forced to admit that the young master's achievement was a remarkable *tour de force*. Sir Frederick Bridge and his merry men of the Royal Choral Society will doubtless give, on the 9th inst., a performance that will do justice to such an interesting novelty as "The Holy Supper of the Apostles."

Messrs. Sotheby sold, on the 18th ult., a very interesting collection of autographs, including letters from Beethoven and others, that formerly belonged to the late Alexander Thayer, the biographer of Beethoven. Lot 1 was a manuscript of the trombone parts to the Ninth Symphony, written in Beethoven's own hand, which realised the large sum of £45. A lead pencil memorandum in the handwriting of Mr. Thayer, and signed with his initials, records "Aus Franz Schubert's Nachlass." As MS. parts of the "Choral" are mentioned in the catalogue of Beethoven's music, &c., sold at Vienna in 1827, Schubert may have become the purchaser. A very curious letter, written in French, from Beethoven to Baron Zmeskall, begins: "I am greatly obliged for the weakness of your eyes," and goes on to state that he was not quite himself Ludwig, but the Devil! This letter was sold for £17 10s. A characteristic letter from Gounod to Ernst, the violinist, accompanying some music, is too interesting not to be quoted in full:—

> My Dear Ernst,
>
> Permit me to offer a musical expression of my sentiments toward you. Not too much piano—more music; not too much head—more heart; not too much study—more reflection; not too much combination—more conception. Do not listen to those who will tell you that one must not imitate the masters. It is not true. One must not, indeed, imitate one, but all. It is this that made them great. It is relationship with masters that makes the master. Happy he whose relations are the closest.
>
> Entirely yours,
> Ch. Gounod.

Two important musical competitions with attendant Festivals are to be held in the North of England during next month. The first in order of both seniority and date is to take place at Kendal on April 12, 13, and 14. Founded in 1885 by Miss Wakefield—who is still its very life and soul—it bears her name, and the greatest success has attended her efforts and those who have been so laudably associated with her. The adjudicators this year will be Mr. F. Cunningham Woods and Mr. Lionel Benson. The works to be performed include "Ruins of Athens" (Beethoven), "The Banner of St. George" (Elgar), "Young Lochinvar" (Liza Lehmann), and "Old May-Day" (F. Cunningham Woods). The secretary of the "Wakefield" competition and festival is Mr. L. Gardner Thompson, 14, Finkle Street, Kendal. The Morecambe musical festival and competition (founded in 1891) is fixed for April 26, 27, 28, and 29, with Sir Frederick Bridge as adjudicator. The Festival will include a performance of Jacobi's operetta "Cinderella," and a lecture on "Pepys' Diary and its musical notes," by Sir Frederick Bridge, who will also conduct each of the four concerts, and who has written "The Frogs and the Ox" specially for the occasion. The honorary secretary is Mr. James W. Aldous, Woodlands, Lancaster. It is hardly necessary to say that both at Kendal and Morecambe the various competitions, vocal and instrumental, are arranged to suit all classes and all ages of musical folk. The educational value of such functions is of distinct importance, and we wish them all possible success.

The Sheffield Musical Festival is to be held on Wednesday, Thursday, and Friday, October 11, 12, and 13, when the following works will be performed:—

Wednesday morning. "The Messiah" (Handel).
Wednesday evening. "King Olaf" (Elgar).
Thursday morning. "Samson and Delilah" (Saint-Saëns).
Thursday evening. "Golden Legend" (Sullivan), "Choral Symphony" (Beethoven).
Friday morning. "King Saul" (Parry).
Friday evening. "Hymn of Praise" (Mendelssohn).

The principal vocalists are Madame Ella Russell, Madame Brema, Miss Suzanne Adams, Miss Clara Butt, Miss Jessie King, Mr. Edward Lloyd, Mr. Ben Davies, Mr. William Green, Mr. Andrew Black, Mr. Charles Knowles, and Mr. David Bispham. Mr. August Manns, as at the last Festival in 1896, will conduct, and Sir Hubert Parry and Mr. Edward Elgar will be invited to conduct their own works. The duties of chorus-master are safe in the experienced hands of Dr. Henry Coward.

The "Roll of the Union of Graduates in Music (Incorporated) and Kalendar, 1899," has recently been issued. Under the able editorship of Mr. T. L. Southgate, this useful book of reference has been admirably compiled, and it contains much valuable information upon the subject of musical degrees and the holders thereof. We understand that Mr. J. W. Sidebotham, M.P., has secured the 15th inst. for the second reading of his Bill to regulate the use of Foreign Degrees in the United Kingdom, a measure that will doubtless receive all the consideration it deserves in the House of Commons.

"The Year's Music, 1899" (J. S. Virtue and Co.), is a useful book of reference, and its 400 pages are crowded with information on matters musical of a most varied kind. The chapter on "Musical Literature" is not only an excellent feature, but a compilation of distinct importance. There are fifteen portraits of musicians and a good index is provided. Three of the four obituary notices are from the columns of The Musical Times, for which we feel duly honoured.

Mr. Edgar F. Jacques will deliver three lectures at the Royal Institution, on Saturday afternoons, May 20 and 27 and June 3, the subject being mainly on the music of the East (particularly that of India) and its influence on that of the West.

Dr. Ebenezer Prout, Professor of Music in the University of Dublin, will form the subject of the Biographical Sketch in our April number.

DON LORENZO PEROSI.

Less than a year ago only a few persons here and there in Italy were aware of the fact that a young abbé, *maëstro di capella* at the Basilica of Saint Mark, Venice, was successfully occupying himself during his leisure hours with the composition of masses, hymns, and other church music. Since that time the name of Perosi has become known in other parts of Europe, and from America the most tempting proposals have reached him for the production there of his oratorios under his own personal direction. Don Perosi is shortly to make his appearance in Paris, where he will conduct some of his works, while later on he will also introduce some of his oratorios to English audiences. Under these circumstances, a few biographical details, gathered from authentic sources, will doubtless be of interest to our readers.

Lorenzo Perosi was born at Tortona, in Piedmont, on December 20, 1872. His father was then, as he is now, *maëstro di capella* of the Cathedral in that little town. Himself a musician of considerable attainments, an able organist, and appreciated as a composer, the father was well qualified to discern at an early period the talent of his child, and he laid himself out to undertake its proper development. Indeed, without the intelligent guidance and solicitous care bestowed upon him by the Maëstro Giuseppe Perosi, Lorenzo would scarcely have been able to achieve such brilliant success. The Pope has recognised the father's merit by personally conferring a decoration on him during his recent stay in Rome.

The surroundings in which little "Renzo" (as he is still called in his old home) passed his childhood were most peaceful and tranquil, and far removed from all turmoil and strife. At the age of six he received his first lessons on the pianoforte, being grounded in the "school" of Liebert and Stark, at the same time studying also Bertini, Moscheles, and Cramer, and mastering the difficulties of Clementi's "Gradus ad Parnassum." He was early drawn to the classical composers—Bach, Haydn, Mozart, and Beethoven being his favourites. When scarcely ten years of age he began to study the organ, on which instrument he was soon able to play the most difficult sonatas of all epochs, from Frescobaldi to the modern masters. For the great composers of church music, however, he showed a marked preference. He delighted in the study of Palestrina, Vittoria, Jomelli, Scarlatti, Carissimi, Handel, and Haydn. His father instructed him in the rudiments of composition, and when only twelve years of age his improvisations were wont to astonish all those who heard them. All the Piedmontese ladies who had met Lorenzo at the *salons* of the Countess San Giorgio de Tornaforte and the Barons Cavalchini talked about him as being the eighth wonder of the world!

In June, 1888, the young musician passed his examinations at the Musical Lyceum in Rome. He was highly complimented by the committee, who predicted a brilliant future for him. Not content with the diplomas he had there obtained, Lorenzo continued his studies under Professor Saladino, of the Milan Conservatorio, and afterwards at the famous monastery of Monte Casino. For the special study of sacred music he entered, in 1893, the celebrated school for church music at Ratisbon. From being a pupil he would soon have been appointed to a professorship of the organ, but for the fact that the Bishop of Imola had meanwhile entrusted him with the foundation of a Schola Cantorum in that town. To this sphere of work he devoted himself with enthusiastic zeal, and in less than a year the newly constituted choir was able to give an admirable performance of the "Missa Papæ Marcelli." It was at Imola also that Perosi began the study of theology and decided upon taking orders. At Venice, where, at the age of twenty-two, he was appointed chapel-master of Saint Mark, he was ordained a priest. Don Lorenzo is much esteemed by the people of Venice, not only by reason of his talent, but for his simplicity of manner and his unassuming kindliness of disposition. The venerable Cardinal Sarto has a fatherly affection for him and insists upon his residing at the Curia, while entire evenings are spent by the young abbé in improvising on the organ and in composing.

Perosi works incessantly. Although he is only twenty-six he has composed no less than twenty-five Masses, a Te Deum, an enormous number of Hymns, Psalms, Motets, Preludes, &c., as well as chamber music. His productivity is marvellous. His popularity and celebrity as a composer are, however, derived chiefly from his oratorios. The first one of these is the "Passion of Christ," a trilogy, the first part of which was performed at Venice at the beginning of August, 1897, while it was produced in its entirety in December of the same year, at the Chiesa delle Grazie, in Milan. This was followed in rapid succession by the "Transfiguration of Christ" (produced in Venice, March 20, 1898), the "Resurrection of Lazarus" (Venice, Theatre la Fenice, July 26, 1898), and the "Resurrection of Christ" (Rome, last December), which will ere long also be heard in London. These oratorios form part of a projected cycle of twelve similar works, illustrative of the life of the Saviour. Rumour has it that the cycle is to be complete in two years' time.

G. Franchi-Verney.

Don Lorenzo Perosi's "Passion of Christ" is entitled a Sacred Trilogy; his later works, the "Transfiguration of Christ" and the "Resurrection of Lazarus," are, however, called "oratorios," although in general form and character they are all much alike. The term "oratorio" at once calls to mind Handel, Spohr, and Mendelssohn; but with their works which bear this name, those of Perosi have little or nothing in common. A comparison with the oratorios of Carissimi and the old Passions, making all allowance for the development of musical art since the seventeenth century, would be much more to the point. There are two composers who seem, and very naturally, to have strongly influenced Perosi—the one is Bach, the other Wagner. There is a good deal of fugato writing in Perosi's *Preludes*, also in certain instrumental episodes—special features of the works under notice; the one entitled the "Resurrection of Lazarus" may, indeed, be named as one of the most interesting and characteristic. The composer not only employs Bach methods, but he borrows at times even his phraseology. With all that, nineteenth century effects make themselves felt, and prevent one from regarding Perosi merely as an imitator of the old master.

The influence of Wagner shows itself in the use of representative themes, though of these the Italian Abbé makes extremely moderate use: one of the most marked instances occurs in "Lazarus," in which a "Resurrection" theme is introduced at salient points of the sacred narrative. Further, there is the chromatic character of much of the music, also particular phrases, which recall the music-dramas of Wagner; at times, however, Perosi expresses himself in archaic, ecclesiastical style.

Then, again, the absence of any break in the parts into which the "Passion" and oratorios are divided, and the general avoidance of definite forms, give quite a Wagner *cachet* to these works. One may say roughly that Perosi's music, which shows feeling and skill, is a clever compound of various styles, *ergo* not possessing as yet strong individuality.

J. S. S.

A FOLK-SONG FUNCTION.

A Mayfair mansion was the scene of a brilliant gathering on the evening of the 2nd ult., when the first general meeting of the Folk-song Society was held under the hospitable roof of Mrs. Beer at 7, Chesterfield Gardens. Amongst the large company present were Sir Alexander Mackenzie, Sir Hubert Parry, Mr. Fuller Maitland, Mr. Barclay Squire, Mr. Edward Elgar, Mr. Alfred P. Graves, Mr. Edgar F. Jacques, Mr. Spencer Curwen, Mr. A. Kalisch (honorary treasurer), and Mrs. Kate Lee (honorary secretary). The question might naturally be asked "What is the Folk-song Society?" The best answer is that furnished by one of its rules—viz., "The Society shall have for its primary object the collection and preservation of Folk-songs, Ballads, and Tunes, and the publication of such of these as may be deemed advisable." The Society was only started in January last year by Mrs. Kate Lee and Mr. Alfred Percival Graves, with the kind advice and help of Mr. Fuller Maitland; it was fully inaugurated June 16, 1898. Another object of the Society is "the holding of periodical meetings at which folk-songs will be introduced and form the subject of performance, lecture, and discussion." Such an occasion was that under notice, and which proved to be a most successful and enjoyable gathering.

The general proceedings, under the genial chairmanship of Sir Alexander Mackenzie, commenced with the inaugural address delivered by Sir Hubert Parry, a vice-president, whose remarks were of that essentially *brainy* nature so characteristic of his utterances. His reference to the popular songs of the day as "snippets of musical slang" was one of the many good points in an address of which the following is a report:—

SIR HUBERT PARRY ON FOLK-MUSIC.

I think I may premise that this Society is engaged upon a wholesome and seasonable enterprise. For, in these days of high pressure and commercialism and that little smattering of the science of heredity which impels people to think it is hopeless to contend against their bad impulses, because they are bound to inherit the bad qualities of countless shoals of ancestors, the tendency is to become cynical; and the best remedy is to revive a belief in and love of our fellow creatures. And nothing has such a curious way of doing this as the study of folk-music. There is nothing in folk-music common or unclean; and this fact is worthy of the serious consideration of some future philosopher. How has the unregenerate public arrived at such a perfect result that in this folk-music there is no sham, no got-up glitter, and no vulgarity? But these treasures of humanity are getting rare, for they are written in characters the most evanescent you can imagine, upon the sensitive brain fibres of those who learnt them, and have little idea of their value. Moreover, there is an enemy at the door of folk-music which is driving it out—namely, the popular songs of the day—and if we compare the genuine old folk-music with the songs that are driving it out, what an awful abyss appears! The modern popular song reminds me of the outer circumference of our terribly overgrown towns, where the jerry-builder holds sway, and where one sees all around the tawdriness of sham jewellery and shoddy clothes, the dregs of stale fish, and pawn-shops, set off by the flaming gin-palaces at the corners of the streets. All these things suggest to one's mind the boundless regions of sham. It is for the people who live in these unhealthy regions, people who have the most false ideals, who are always scrambling for subsistence, who think that the commonest rowdyism is the highest expression of human emotion; for them popular music is made, and it is made, with a commercial object, of snippets of musical slang. This is what will drive out folk-music if we do not save it. The old folk-music is among the purest products of the human mind. It grew in the hearts of the people before they devoted themselves assiduously to the making of quick returns. In the old days they produced music because it pleased them to make it, and because what they made pleased them mightily, and that is the only way in which good music is ever made.

In this country we have not, until recently, had any idea of concentrating our attention on the collecting of our folk-music, and even now what difficulties beset us! Some people seem to think that they have but to walk out into the byways and hedges and pick them up; but the collecting of folk-songs really requires the most extraordinary faculty of accurate attention, of accurate retention, of self-criticism, as well as practice, to distinguish what is genuine from what is corrupt or emasculated. We have among the members of the Folk-song Society several who have already practised the art, and have developed a wonderful gift in that direction. I hope that, with their assistance, we shall preserve much precious folk-music from being lost, and I trust that before long we shall find England more satisfactorily represented by folk-song collections than has hitherto been the case. The rapidity of our commercial development is partly responsible for the fact that England is not yet in possession of any great collection. In the neighbouring countries of Ireland and Scotland town civilisation is not so rife, and in out-of-the-way places old things survive much longer. But it is also partly because English folk-music has not such extremely characteristic intervals as that of Scotland and Ireland that it has not been so successfully recorded. Still, we have no need to be ashamed of it. It is characteristic of the race—of the quiet reticence of our country districts—of the contented and patient and courageous folk, always ready to meet what chance shall bring with a cheery heart.

Moreover, it is worth remembering that the great composers of other countries have concentrated themselves upon their folk-music. The true test of style must lie in folk-music, for style is national. True style comes not from the individual, but from crowds of fellow-workers. And folk-music is the outpouring of endless combined souls, who sift and try till they have found the thing that suits their native taste, and leave it to outlast the greatest works of art, the heritage of generations.

Mr. Edgar F. Jacques followed Sir Hubert Parry with a paper, entitled "Modal Survivals in Folk-song"—a title suggested by Mr. Fuller Maitland, who had also selected the same subject, but who generously relinquished it in favour of Mr. Jacques. In the course of his extemporaneous remarks Mr. Jacques gave his audience quite a nice little lesson on the old modes—the Dorian, the Phrygian, the Lydian, the Mixo-Lydian, and the Æolian. As an aid to memorising the modes, he reminded us that the first (Dorian) began on D, its first letter; that the other three followed in alphabetical order (starting on E, F, and G respectively); and that the last (Æolian) had its initial letter A for its primary note. But Mr. Jacques, with all the enthusiasm of an educationist, had a more potent mnemonic in store for his hearers. He produced and exhibited a diagram designed thus:

D(i)PL(o)MA

the natural product of an exceedingly happy thought, but which Sir Alexander Mackenzie subsequently referred to as being of a somewhat "diplomatic" nature! Mr. Jacques supplied the interesting information that in the modern edition of Chappell's "Old English Popular Music," out of 118 tunes, there are 44 Dorian, 19 Mixo-Lydian, and 12 Æolian—making 75 altogether—thus proving his point of the "Modal Survivals in Folk-song."

The honorary secretary of the Society, Mrs. Kate Lee, then contributed a very amusing and highly interesting paper on "Some Experiences of a Folk-song Collector." The vivacious manner in which she related her experiences, no less than the enthusiasm she threw into the rendering of her songs, formed one of the most attractive features of the evening. The substance of Mrs. Lee's paper is contained in the following report:—

FOLK-SONG COLLECTING.

I began seriously to think of collecting songs when I went for a holiday of several weeks to a little seaport town in the North of Norfolk, not patronised by tourists, and with no special attraction of any sort except fresh air. The fact that everybody there seemed to live to nearly one hundred years old led me to consider that it was possible that there was some latent music somewhere or other among the people, and so I thought I would try and get some tunes.

I had not the faintest idea how to begin. First I asked the clergyman and the doctor, but they looked at me with dismay and could not give me any advice. I did not know any of the people about at all, so the only thing to do was to be very audacious. Accordingly I walked down one morning to the quay, where I had noticed that four old fishermen always stood. I expect they are standing there still, for they never moved away, they never caught any fish, and they never seemed to go out to sea; but their faces grew familiar as the days passed. At last, with a trembling heart, I went up to them and said: "Do any of you sing?" "Do any of us sing?" was the startled reply, as they were generally only asked about the weather and the boats and the departed glory of the town since the railway came, a good deal of which they could tell you for sixpence. So I asked again. "Sing? No, none of us sings." But I said: "Don't you sing when you go out to fish?" "Oh, yes, of course we sings then." "What sort of songs?" "Oh! all sorts of songs, but none as you would care to hear." "Perhaps they are just the sort of songs I *should* care to hear. Don't you sing 'My Johnny was a Shoemaker' or 'The Farmer's Boy'?" (By-the-way, "The Farmer's Boy" is a very good title of a song to start on in any district, for nearly everyone knows it.) "Oh, yes," one of the sailors replied, "we sings that—others too." However, one of the men said he was sure that was not what the lady meant, and he said "There's sure to be some minstrels coming to the town in a few weeks; they nearly always do come in the summer time, and they sing some fine songs"!

I have a number of Sussex songs, all collected at the little village of Rottingdean, where there are many little secluded cottages and some very quiet unconventional people still living around the downs, even near to fashionable Brighton. I shall never forget the delight of hearing the two Mr. Coppers, who gave me the songs, and who are now members of the Society. Mr. William is a foreman of a farm, and his brother is the landlord of the "Plough Inn," a very small public-house. They are very proud of their Sussex songs, and sang them with an enthusiasm perfectly grand to hear. When I questioned them as to how many they thought they could sing, they said they thought about a hundred! You had only got to start either of them on the subject and they commenced at once. "Oh, Mr. Copper, can you sing me a love song, or a sea song, or a plough song?" It did not matter what it was, they looked at each other significantly, and, with perfectly grave faces, off they would go. Mr. Thomas Copper's voice was as flexible as a bird's. He always sang the under part of a song like a sort of obbligato, impossible at a first hearing to take down. To show you the beautiful variety of these songs—which, by-the-bye, I collected in November last—I should like to say that another man came to me with a song which he called "Judy Credio." I asked him what the title meant before hearing the song; he said he hadn't the faintest idea, but he thought it was the name of a girl, an Irish girl. Then another man present said, "Oh, no, it's not the name of a girl; it means 'What a Jew believes.'" This shows that often words become perverted in folk-songs.

Another man sang to me a song into which he brought the words, "Dimmy Darey ran through the wood." At the end of the verse I stopped him and asked what "Dimmy Darey" meant. He said he thought it was a *dromedary*. At last I found in a ballad sheet the same poem, with the words, "And the little *timid hare* ran straight through the woods."

Several very interesting folk-songs were contributed by Mrs. Helen Trust, Miss Mary Hurlbert, Mrs. Kate Lee, and Mr. Charles Phillips. A quaint specimen in the Lydian Mode, about two or three hundred years old, but with words about Napoleon, was sung by Mr. Hammet Drake, accompanied by Mr. Fuller Maitland. A very amusing duet, entitled "The Wedding Song," was capitally rendered by Mrs. Kate Lee and Mr. Charles Phillips. The following is a choice specimen of its poetry:—

She.—Young Johnnie, if he was here this night,
He'd keep me from all harm.
He.—He's in the field of battle,
And in his unifarm.
He's in the field of battle,
His foes he will destroy
Like some roaming king of honour
Who fought in the wars of Troy.

The honorary secretary of the Folk-Song Society is Mrs. Kate Lee, 8, Victoria Road, Kensington.

HANDEL'S "MESSIAH" MATERIAL.

The extraordinary rapidity with which Handel composed his oratorio "The Messiah" has always excited wonder. According to his autograph score he commenced it "August 22, 1741"; the first part was completed "August 28"; the second part, "September 6"; the third part, "September 12"; the instrumentation (such as it is) filled in "September 14"—in all, only twenty-four days!

In the first of his four recent Gresham lectures on Handel's "Messiah," Sir Frederick Bridge discoursed on "The Messiah as Handel wrote it." He might almost have said "as Handel hashed it up"; or even entitled his lecture, "The Messiah *before* it was composed."

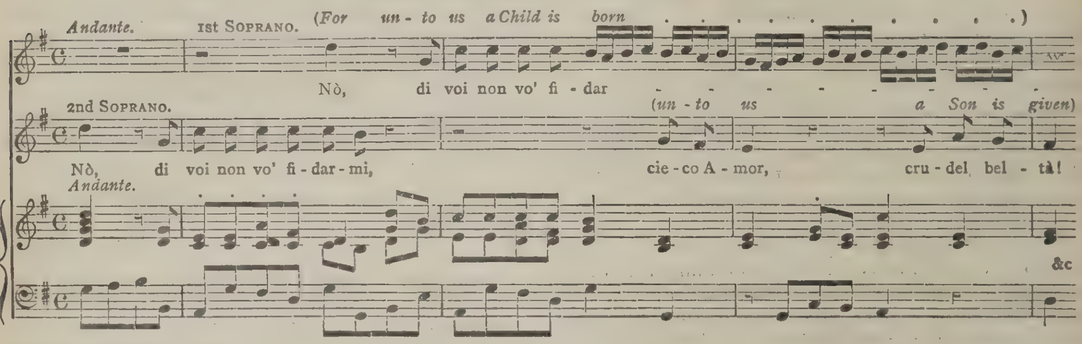
Dr. Crotch, in his "Lectures on Music" (1831), states that—

> Handel quoted or copied from the works of Josquin de Prez, Palestrina, Turini, Carissimi, Calvisius, Uria, Corelli, Alessandro and Dominico Scarlatti, Sebastian Bach, Purcell, Locke, Caldara, Colonna, Clari, Cesti, Kerl, Habermann, Muffat, Kuhnau, Telemann, Graun, Mondeville, Porta, Pergolesi, Vinci, Astorga, Bononcini, Hasse, &c.

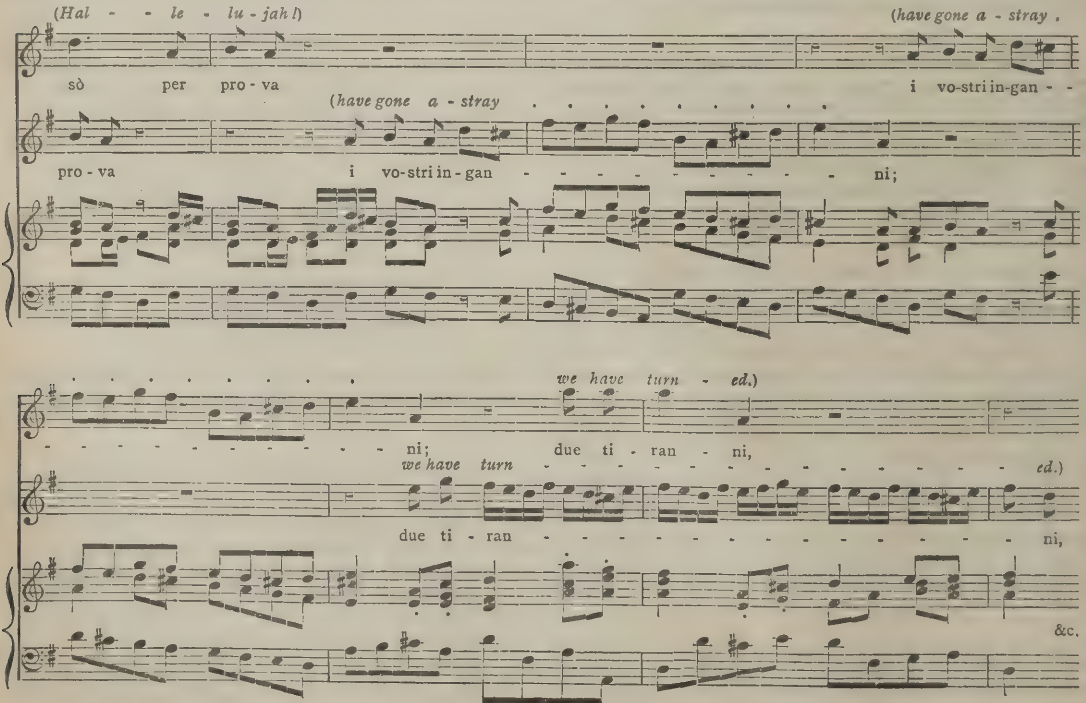
Here, then, is Dr. Crotch's list, which consists of twenty-nine names, exclusive of the very significant "&c." It would be an extremely interesting investigation to trace out definitely and in detail the actual instances wherein Handel was indebted to the works of the above-named composers. And what became of Handel's private library of scores other than his own? Was it not a working library—a veritable quarry to him?

Moreover, Handel was by no means averse to using up old material of his own as occasion required. In regard to his masterpiece, "The Messiah," he seemed to set special affection upon the music of three Italian duets. It might be assumed that these duets were the product of his early years, 1707-1712. But in his lecture Sir Frederick Bridge pointed out that two of these "Messiah"-material duets were composed by Handel only *seven weeks* before he started upon the composition of his "sacred oratorio"! One of them, "Nò, di voi non vo' fidarmi," is dated "London: July 3, 1741," and "The Messiah" was commenced on the following August 22. It is interesting to find that Handel, after he had transferred the music of this duet to his great oratorio, re-set the Italian words, the autograph of which is dated "London: November 2, 1742." He fortunately did not destroy the first version, the following example from which will probably be more familiar to our readers in regard to the music thereof than are the Italian words to which the music was originally composed:—

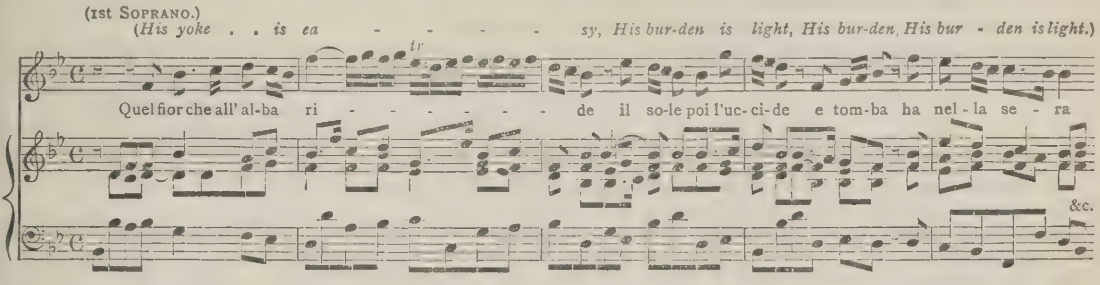
Duet—"Nò, di voi non vo' fidarmi" (1741).


Andante.
1st Soprano.
(For un - to us a Child is born . . . .)
Nò, di voi non vo' fi - dar - - - - - - - - - -
2nd Soprano.
(un - to us a Son is given)
Nò, di voi non vo' fi - dar - mi, cie - co A - mor, cru - del bel - tà!
Andante.
&c

This duet was an ideal Klondyke to Handel. In two successive bars of its third movement we not only find the opening phrases of the "Hallelujah" chorus, but a considerable instalment of "All we like sheep"!


(Hal - - le - lu - jah!)
(have gone a - stray .
sò per pro - va i vo-stri in-gan - -
(have gone a - stray . . . .
pro - va i vo-stri in - gan - - - - - - - - - - - ni;
. . . . we have turn - ed.)
- - - - - - - - - - - ni; due ti - ran - ni,
we have turn - - - - - - - - - - - - - - - ed.)
due ti - ran - - - - - - - - - - - - - - - - ni,
&c.

The next example is from another Italian duet, "Quel fior che all' alba ride," which was composed by Handel two days earlier than the foregoing, it being dated "London: July 1, 1741," the "Messiah" year. The music of this duet is also not unlike something else. Here it is:—


(1st Soprano.)
(His yoke . . is ea - - - - - sy, His bur-den is light, His bur-den, His bur - den is light.)
tr
Quel fior che all' al-ba ri - - - - - - - de il so-le poi l'uc-ci-de e tom-ba ha nel-la se - ra
&c.

Not only is the key and notation the same, but the latter part supplied, with equal faithfulness, the material for "And He shall purify."

The question naturally arises: "What were Handel's reasons for using up this material and more of a similar nature in his *sacred* oratorio?" The dates on the autographs prove that the Italian duets were written shortly *before* and not after "The Messiah." And this suggests another interrogation: "What became of the association of the words and music?" How often has it been pointed out that Handel has "so graphically portrayed the 'going astray' of the sheep," and so on, and yet the music now irrevocably associated with those solemn words was originally composed to utterances of a different nature. It is more than a puzzle. It is a curious problem that has yet to be solved.

We regret that we have not space to give a detailed account of Sir Frederick Bridge's excellent lectures, which he will doubtless have many opportunities of re-delivering elsewhere. The four discourses, entitled respectively: (1) "The Messiah as Handel wrote it"; (2) "The Messiah as Handel performed it"; (3) "The Messiah as Mozart, J. Smithies, and others improved it"; and (4) "The Messiah as it should be performed," were excellently illustrated by the following vocalists: Miss Elvira Gambogi, Miss Holding, Mr. W. Fell, Mr. Bertram Mills, and six chorister boys from Westminster Abbey, under the conductorship of Mr. John E. Borland. At the concluding lecture the orchestra and chorus of the Guildhall School of Music performed, under their principal, Mr. W. H. Cummings, himself a true Handelian.

WAGNER ON MENDELSSOHN'S "ST. PAUL."

It has almost become an article of faith with present-day Mendelssohn-detractors that Wagner thought and spoke slightingly of the composer of "Elijah." But they ought to know by this time that the modern master found words of genuine and warm praise for some of Mendelssohn's finest orchestral works, such as the "Hebrides" Overture and the first movement of the "Scotch" Symphony. Wagner's opinion of "St. Paul" (which in Germany is generally considered the greater of Mendelssohn's two oratorios) had not been made public, as far as we are aware, until its appearance in a recent issue of the *Bayreuther Blätter* (No. 125). This short article gives Wagner's impression of a performance of the work in Dresden under its composer's personal direction. From the historical notes preceding the article it appears that Wagner's manuscript, consisting of two quarto pages, is at present in the Royal Library at Berlin. Glasenapp refers to it in his "Life of R. Wagner" and quotes a few short extracts, though he confesses that he had not seen the complete text, nor even knew the purpose for which it was written.

The performance in question took place on Palm Sunday, April 9, 1843, about two months after Wagner had been appointed Royal Saxonian Court Kapellmeister "for life." It seems to have been a brilliant affair, for Mendelssohn was then at the height of his popularity. His music had long become known and loved, the Leipzig Conservatorium had at last been opened (April 3), and he was full of work. "St. Paul," which had been produced at Düsseldorf, May 22, 1836, was thus seven years old, and had evidently become a favourite in Dresden. Wagner's remarks read like the expression of genuine admiration both for the master and his work, and that he had not yet at that time thought of oratorio as a "sexless opera-embryo" seems to be proved by the curious and decidedly interesting fact that the performance in question appears to have actually given him the first idea for the *one* work which most nearly approaches an oratorio in scope, that work being the "Biblical Scene" entitled "The Holy Supper of the Apostles." Here, then, is Wagner's opinion of "St. Paul," which was evidently only jotted down for his own amusement, and not for publication:—

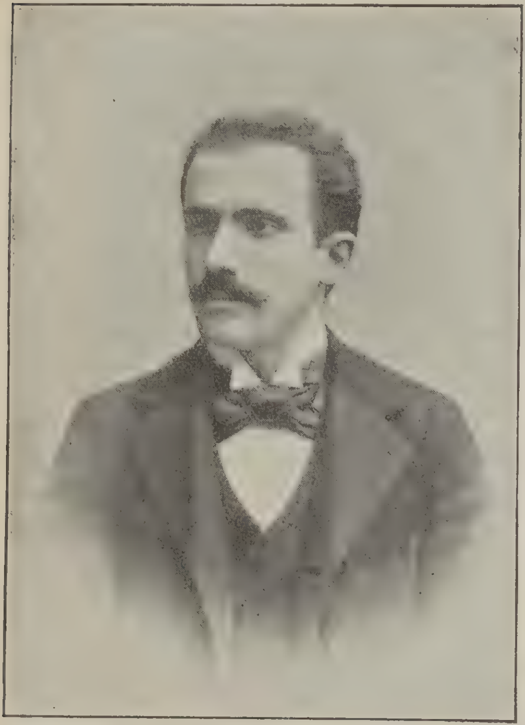
> The concert of last Palm Sunday must be called a most brilliant one, which left a deep impression on the exceptionally numerous audience. Mendelssohn Bartholdy had been invited to personally conduct a performance of his oratorio "Paulus," and by his readiness to accept the invitation he gave us a pleasure of an exceptional kind—viz., to hear on this occasion a classical work produced under the personal direction of its creator. True, we had already become acquainted with the masterpiece through two public performances which must be called thoroughly successful; but yet it seemed to us that not till now had the right understanding come to us, when the direct personal leadership of the master filled every one of the executants with a peculiar feeling of elevation (*Weihe*) and inspired them in such a degree that the importance of the performance almost equalled the height of the work itself. The very large choir and orchestra, as well as the soloists —Wüst, Tichatschek, Dettmer, &c.—covered themselves with glory in the true sense of the word, and they have thus shown us in its fullest perfection a work which is a witness to the most flourishing condition of our art, and which, when we consider that it was created in our own days, fills us with just pride in the times in which we live. We can only regret that such an oratorio cannot be completely incorporated in our Protestant Church Service, because only then would its true significance sink into the hearts of all believers, while without this foundation, and especially in a concert-room, it appears to us more or less merely an art work of a serious kind, and its real religious tendency can by no means become so preponderant as would be the case if it were produced under

the conditions under which Sebastian Bach introduced his oratorios to the congregation. But in any case the effect, even in a concert-room, is touching and elevating.

On the back of the manuscript of the above article Wagner has written some lines, which are nothing more or less than the scenario for the aforesaid "Biblical Scene," to which we refer in another column.

SIGNOR ARTURO TOSCANINI.

"La Scala" has always held such a high position in the realm of opera that any musician who attains the unusual honour of becoming artistic head of that great establishment at Milan is one who merits special recognition. In our issue of October last we gave a biography of Signor Toscanini from information derived from special sources, and now, by way of a sequel to that article, we have much pleasure in presenting our readers with a portrait of the clever young musician who is now the distinguished conductor of "La Scala."



CHURCH MUSIC.

The service lists of the Church of the Incarnation, New York, are always interesting. Services and anthems by such English and American composers as Martin, Lloyd, Foster, Selby, Messiter, Aitken, and Gilchrist have recently been given with much acceptance. Many on this side of the Atlantic would be glad to have a wider practical acquaintance with the works of the American composers, who seem to be daily adding to the stores of Anglican Church music.

The selection of English Church music given at the Little Oratory, at South Kensington, on the 5th ult., was of exceptional interest. In accordance with the musical tradition surrounding the name of the "Father of the Oratorio," the Patron Saint of the Church, performances are given from time to time by the fine choir, frequently aided by leading instrumental performers. The selection upon the present occasion, which deserves to be quoted in full, consisted of:

Motet, "Justorum animæ," William Byrd; Motet in five parts, "Jehova, quam multi sunt hostes," Purcell; Motet in eight parts, "In exitu Israel de Egypto," S. Wesley; Ancient carol, "In dulci jubilo," arranged by R. Lucas de Pearsall, a theme so admirably treated in Bach's organ works; Hymn for St. Philip's Day, "Pangamus Nerio debita cantica," Thomas Wingham (for eleven years director of the Oratory choir).

Interesting notes by Mr. Barclay Squire added to the enjoyment of the occasion.

At Marylebone Church, Sullivan's "Prodigal Son" was sung on the 16th ult. and Stainer's "Crucifixion" on the 22nd ult., and these two works will continue to be given on alternate Wednesdays during Lent, the latter being also announced for Good Friday. At St. Anne's Church, Soho, the customary Lenten performances of a selection from Bach's "Passion" Music according to St. John began on the 17th ult., under the watchful direction of Mr. E. H. Thorne.

Mr. J. H. Maunder's cantata "Penitence, Pardon, and Peace," is being given twice, in sections, during Lent, at All Saints', Leyton. An orchestral service was recently given at Brixton Church, when three movements from Mendelssohn's First Symphony in C minor were included in the service scheme. At Bromley Parish Church a good selection of music was performed by organ and strings on the 1st ult., and included Handel's fine Organ Concerto (No. 4), and Sgambati's Te Deum laudamus (*Andante solenne*), played by the same instruments, proved to be a feature of special interest.

One of the many Lent performances of Stainer's "Crucifixion" was given at St. James's, Bermondsey, by the Bermondsey Settlement Choral Society, assisted by the choir of St. Botolph's, Bishopsgate, under Mr. John E. Borland's direction, on the 23rd ult. and repeated on the 26th ult. The "Crucifixion" is a work which calls forth with unmistakable if simple eloquence the devotional feelings of those who take part and those who listen; thus it has a distinct and well-deserved place in the Church music of the Lenten season.

At St. James's, Sussex Gardens, the first part of Handel's "Messiah" was sung on the 12th ult. At St. Alphage, London Wall, a Lenten musical service has been and is being weekly sung on Fridays. The music is selected from Spohr's "Calvary," Mendelssohn's 42nd Psalm, and "Lord, how long wilt Thou forget me."

A choral festival and service of praise was held on the 1st ult. in Above Bar Congregational Church, Southampton, in connection with the Southampton Nonconformist Choral Union. The united choirs were conducted by the Rev. Carey Bonner and Mr. Percy Withers presided at the organ.

An impressive rendering of Mendelssohn's "St. Paul" was given in Armagh Cathedral, on the Feast of the Conversion of St. Paul.

ORGAN MUSIC.

A matter of special interest was the recent opening of the new organ at St. Michael's, Chester Square, built by the Electric Organ Company, under the direction of Mr. Hope-Jones, and generously given by Mr. A. J. Graham Cross, when the many good points of the instrument were duly displayed by Mr. Tertius Noble, of York Minster. The selection of stops is of a highly satisfactory character, and the mechanisms are elaborate and display to the full Mr. Hope-Jones's many ingenious inventions.

The organ in Gloucester Cathedral, originally built, during the years 1663-1665, by Thomas Harris, father of the still more celebrated Renatus Harris, has been completed by the famous firm of Messrs. H. Willis and Sons. The scheme includes four manuals and pedal organ, with some forty-five registers, including couplers. Though perhaps the scheme would have been still more satisfactory with a stop of thirty-two feet on the pedal organ and a larger choir organ than the present one of five stops only, the instrument is now remarkably complete and effective. A well thought of feature of the opening recital by the excellent Cathedral organist, Mr. A. Herbert Brewer, was a group of movements by successive organists of the Cathedral, as follows:—

Andante in F sharp minor (S. S. Wesley), 1865-1876.
Allegretto in E (C. Harford Lloyd), 1876-1882.
Diapason Movement (C. Lee Williams), 1888-1897.
Melody in A (A. H. Brewer), 1897.

The weekly organ recitals given by Dr. A. L. Peace in St. George's Hall, Liverpool, pursue their successful course. At a recent performance the classical organ works included Prelude and Fugue in C minor (Bach), Andante in G and Festive March (H. Smart), and the *Andante* from Mozart's Duet-Sonata. In connection with the question of organ adaptations, the eminent Liverpool organist is known to favour the judicious introduction of arranged organ music, one forcible argument he presents in this direction being that the organ arrangements bring a great deal of fine music within the organist's reach which is superior to the bulk of music written for the instrument. Moreover, Dr. Peace wisely considers that, if such arranged music can be effectively rendered on the modern organ, as we all know it can, its claims to be thus heard cannot be overlooked.

The new three-manual organ supplied by that old-established firm, Messrs. Bevington and Sons, to the Church of the Holy Trinity, Port Elizabeth, was recently opened by Mr. Roger Ascham. His excellent programme included Rheinberger's Sonata (No. 4) in A minor, Bach's Fugue in D major, and pieces by Guilmant and the rising French composer bearing the famous old name of Rousseau. If the English School was not extensively in evidence, it was certainly exceedingly well represented by Dr. E. J. Hopkins's charming Andante in C.

The recitals, under Dr. Warriner's management, at the Royal College of Organists maintain their value and interest. During the past month two were given by that exceedingly clever performer, Miss Erdroff (who played Mendelssohn's recently published Air with Variations in D), and Mr. H. L. Balfour.

At one of Mr. E. H. Lemare's much appreciated performances his list of pieces embraced Bach's Toccata in F, Dvorák's "Legende" (Op. 59, No. 4), and the sister composition, the "Legende" (No. 2).

At St. Stephen's, Guernsey, Mr. J. Matthews lately played a selection of organ music in which was heard Toccata and Fugue in D minor and two movements from a new Organ Suite by A. Ravanello, an Italian writer for the instrument of rising reputation. Mr. E. H. Thorne's admirable Bach recitals given at St. Anne's, Soho, during the past month, included the Toccata and Fugue in F, the Sonata in C major, and notable specimens of the fine Choral Preludes. The programme of Mr. A. H. Allen played on the 6th ult., at St. David's Church, Denbigh, included Garrett's "Fantasie-Overture," one of the finest specimens of recently published English organ music; Brahms's Fugue in A flat minor, and a Fantasia by Boëly. Mr. H. A. Jeboult introduced into a recent recital scheme Mendelssohn's lately published Andante and Variations in D and S. S. Wesley's not too frequently played "Holsworthy Church Bells." H. Berens's Fantasia in C minor was a feature of Mr. Midgley's recital at St. John's Church, Perth, on the 8th ult., as was also Bach's ever-welcome great Prelude and Fugue in A minor. A new three-manual organ, built by Mr. John White, was recently dedicated at the Church of our Immaculate Lady, Rathmines, Dublin, and opened by Mr. R. Dwyer. Mr. Allan Patterson's programme at a recital recently given at St. Paul's, Cannes, included Tours's Andante Grazioso in D.

Mr. H. C. Perrin's organ recital at Canterbury Cathedral included an Allegro appassionata by Basil Harwood, Lemare's Romance in D flat, a Pastorale by Luard Selby, and Smart's Grand Solemn March. One cannot but rejoice in this new evidence of the growing use of our Cathedrals in additional musical services and organ recitals, which are never so impressive and profoundly eloquent as they are in these "solemn temples."

Mr. Walter Hedgcock gave a recital at St. Clement Danes, Strand, on the 17th ult. His programme included Saint-Saëns's "Bénédiction Nuptiale" and Concert-Overture in D (Kinross).

Mr. R. H. Kaye, at an organ recital recently given at St. Mary's, Haverfordwest, played, among other good things, Andante et Marche (Aloys Klein) and Dr. Peace's Sonata da Camera (No. 1).

At Romsey Abbey, on the 13th ult., Mr. W. C. Bliss gave an interesting recital, when his programme included Rheinberger's Sonata in A and Prelude and Fugue in C (Saint-Saëns).

Mr. Cuthbert Harris has given three excellent organ recitals during the past month at St. Andrew's Church, South Streatham, which included Beethoven's "Egmont" Overture and Rhapsodie, No. 1, by C. Saint-Saëns.

SIR ALEXANDER MACKENZIE'S LECTURES.

Liszt, Tschaïkowsky, and Brahms formed the triumvirate of composers selected by Sir Alexander Mackenzie for his three lectures which he recently delivered at the Royal Institution and at the Royal Academy of Music. Through his courtesy we are enabled to give a few short extracts from these interesting discourses, as by reason of their comprehensiveness—biographical, critical, and analytical—it is almost impossible to give a satisfactory digest of their contents.

LISZT.

After referring to Liszt's nobility of nature, his self-effacement, his devotion to the works of others, and especially to the pioneers of modern music, Sir Alexander said: "I am personally able to speak with some authority on this point, since it was my lot as a boy to play in the Ducal orchestra in Schwarzburg Sondershausen (near Weimar), where I frequently saw Liszt during the last two years of his official stay at Weimar. . . . I have a vivid recollection of 'Tannhäuser' in 1860 and 'Lohengrin' in 1861. I played a humble second violin part in such epoch-making works as Berlioz's 'Symphonie Fantastique,' the 'Tristan' Prelude, Liszt's own symphonic poems, 'Mazeppa,' 'Tasso,' and others. A performance of Liszt's Concerto in E flat by his pupil Ratzenberger is stamped on my memory, not alone by reason of the novelty of the music, but also by the fact that I had to don for the first time a dress coat, white waistcoat, and tall hat—*de rigueur* at a Court concert—as well as to stand throughout the concert on an exceedingly well-polished floor, which made energetic fiddling—as it were on skates—a matter of difficulty.

"My own master, Edward Stein, initiated me into the mysteries of these scores (when, perhaps, he ought to have been teaching me harmony and counterpoint), even as Liszt himself drew my attention to the new Russian movement many years later. The last piece in which I took part was Liszt's 'Faust' Symphony. All this was an unforgettable experience and strange preliminary training for a boy of fourteen, who was immediately afterwards to pursue his studies at the Royal Academy of Music in London. For I need hardly say that, in the year 1862, the Academy 'knew not Joseph' and the 'music of the future' was considered to hold its proper place among Satan's own works."

TSCHAÏKOWSKY.

"'Their compositions make amends for the boredom which other works, better known, and more highly praised, inflict on me.' Thus observed Liszt in regard to the new Russian school of composers. The distinctive qualities and elements which enter so largely into the present Russian methods of composition are not favourable to the foundation of a National school, since they import unfamiliar rhythms, the strange attractions presented in gipsy and Oriental melodies, which carry with them again harmonic tunes and progressions all new to the Western mind and taste. But, if I may put it so, our digestive powers were not strong enough to assimilate with entire satisfaction the highly-seasoned sauces with which these piquant dishes are served up. And whether we have even now reached this nice point I am not quite prepared to say. After a good many years of intimacy with modern Russian music (to the study of which I owe my first introduction to Liszt's ever-ready propagandism in favour of all that was new), I am somewhat reluctantly driven to the conclusion that not a little of its so-called 'novelty' owes its existence to more than a mere 'thread' of amateurism which runs through its mazes. I hope I shall not be misunderstood; for as I have taken an active part in bringing it into notice, it cannot fairly be said that I lack appreciation of its excellences. [It should not be forgotten that Sir Alexander Mackenzie, as conductor of the Philharmonic Society, introduced Tschaïkowsky's 'Pathetic' Symphony in London on February 28, 1894.] Within the last few years, however, we have learned to know it so well here in London—perhaps even to the exclusion of equally interesting music—that, so far from requiring an introduction, it can well afford to stand closer examination. And any critical remarks are chiefly applicable to the earliest leaders (so-called), not to the 'coming men' of the present generation."

BRAHMS.

"The high position of Brahms as a bright particular star was fixed and settled many years ago. A delicate, but clear enough sub-division between the so-called 'Romantic' and 'Imaginative' schools of composition has been drawn. Brahms belonged at first, I think, to the former, and passed by naturally-accounted-for steps to the other. In the end we think of him on much broader lines—viz., as the most prominent representative of the 'classics.' That is to say, of those who conscientiously and persistently preserve the fixed landmarks, and who, while extending and infusing a modern spirit into previously accepted 'commandments' or precepts, impress their own intellectual and individual stamp upon them. And this Brahms has undoubtedly done. . . . While Wagner invites the assistance of the sister arts and creates that wonderfully complicated, but inseparably united result which has attracted us so strongly, Brahms, on the other hand, is contemplative, purely musical. He asks for nothing but complete sympathy and concentration on the part of his listeners. By these alone, and without any external means, he holds his place among the most gifted composers in the history of music. . . . If I were asked to name the most representative of Brahms's works, the answer would be the Symphony in C minor. It proves that in the hand of a genius the symphony is by no means exhausted as an art-form. Moreover, it exhibits all the skill and knowledge, the manifold beauties, as well as the occasional angularities, or hardness, of his ripest manner. The last movement alone would suffice to place it in the first rank and justify the suggestion of 'Prometheus unbound,' which has been, not inaptly, applied to it. It captured *one* influential friend from the opposite camp at any rate—one who devoted the rest of his life to the service of Brahms—viz., the erst doughty champion of Wagnerism, Hans von Bülow. . . . I take it, that it is not an invariable rule that a composer's individual characteristics are reflected in his music. Indeed, I could cite examples to the contrary. Tschaïkowsky's inborn gentleness contrasts, for instance, strangely with the boldness, sometimes fierceness, of many of his musical moods. But if ever a man's personality is mirrored in his creations, it is the case with Brahms."

ROYAL CHORAL SOCIETY.

"ISRAEL IN EGYPT."

No oratorio is more calculated to show the strength and weakness of a choral body than Handel's "Israel in Egypt." Moreover, the massive choruses are so familiar to an English audience, and certain effects are so looked for, that a high standard of excellence has to be attained to ensure public approval. Particularly is this the case at the annual performance given of the work by the Royal Choral Society, but the interpretation on January 26, at the Albert Hall, met all requirements, for the choral singing, in its wealth of tone, precision of attack, and clearness of articulation and phrasing, can only be adequately described as superb. A feature of the evening was the rendering, by Mr. Andrew Black and Mr. Watkin Mills, of the duet "The Lord is a Man of war," which elicited enthusiastic and prolonged applause. The other soloists were Miss Clara Butt, Madame Duma, Miss Maggie Purvis, and Mr. Herbert Grover.

GOUNOD'S "REDEMPTION."

The performance on Ash Wednesday by the Royal Choral Society of Gounod's sacred trilogy "The Redemption" may be said to be widely anticipated by Metropolitan admirers of the work; and a very large audience assembled at Kensington, on the 15th ult., when Gounod's music received a most impressive rendering. Alike in the "Reproaches," the "chorales," and in the stirring choruses, the choristers evinced a keen appreciation of the requirements of the music combined with full powers to give it perfect expression. The efforts of the choir were ably seconded by the soloists. A more devotional rendering of the quartet and chorus "Beside the Cross remaining" has rarely been given, the solo parts in this being sung by Miss Maggie Purvis, Miss E. D'Egremont, Mr. Ben Davies, and Mr. Daniel Price. Miss Esther Palliser was the soloist in the expressive number "From Thy love as a Father," and she sang throughout the evening with great charm and purity of style. No finer exponent of the part of the *Redeemer* could be found than Mr. Santley, and his delivery of *Christ's* last words was most impressive. The narration also was admirably intoned by Mr. Ben Davies and Mr. Daniel Price, and full justice was done to the instrumental portions of the work by the orchestra, with Mr. H. L. Balfour at the organ. Sir Frederick Bridge ably conducted both performances.

QUEEN'S HALL CHORAL SOCIETY.

On Ash Wednesday afternoon (15th ult.) Dvorák's "Stabat Mater" and Mendelssohn's "Hymn of Praise" were performed at Queen's Hall. The solo parts were ably sustained by Madame Duma, Miss Hilda Wilson (admirable in the "Inflammatus"), Mr. Hirwen Jones, and Mr. Daniel Price. In the "Hymn of Praise" the choralists sang with breadth and fervour, and a good word was earned for the rendering of the orchestral sections. Madame Duma and Mr. Hirwen Jones were the soprano and tenor principals respectively. Mr. George Riseley, under whose energetic and watchful conductorship the chorus is showing steady improvement, kept his forces well in hand throughout.

THE BACH CHOIR.

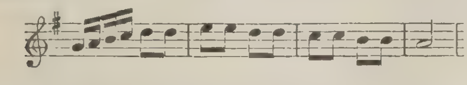
The concert directed by Professor Stanford, at Queen's Hall, on the 7th ult., consisted entirely of compositions by

Bach. The most important were the superb Magnificat in D and the Church cantata "Ein' feste Burg," known in this country as "A Stronghold Sure." Better performances of each have been heard in London, the chorus occasionally displaying a hesitation inexcusable in works so familiar to the admirers of the Leipzig cantor. The solo vocalists were Miss Agnes Nicholls, Miss Eleanor Jones, Miss Muriel Foster, Mr. William Green, and Mr. Andrew Black. The original trumpet parts were restored to the cantata. An interesting feature was the Suite in B minor for flute and strings, a happy specimen of the composer's lighter vein, which was played in a manner that would have recommended the work even had its intrinsic merits been less. The Concerto in C for two claviers, another welcome feature, was entrusted to Miss Fanny Davies and Mr. Leonard Borwick, who ably acquitted themselves in a task in which they evidently delighted.

MR. NEWMAN'S SYMPHONY CONCERTS.

All lovers of good orchestral playing will have welcomed the resumption of the above, for with the first concert of the new season, given at the Queen's Hall on January 28, came the proof that the splendid orchestra conducted by Mr. Wood is still the finest and most highly trained body of instrumentalists in London. We do not approve of all that Mr. Wood does; we may occasionally find fault with his selection of novelties, or cavil at his readings of recognised masterpieces; but it is impossible not to feel genuine admiration for the magnificent performances he secures of those works which appeal to his temperament. At the concert under notice the band displayed a beauty of tone, a brilliancy of colour, and a finish that were absolutely delightful. Even Mr. Wood has never given us a more gorgeous performance than that of some new Symphonic Dances (Op. 64) by Edvard Grieg. They are, to be sure, scored with consummate mastery and glow with exquisite colour; but their beauty of raiment seemed intensified in the superb playing of the band. The symphony was Tschaïkowsky's original but distressingly Slavonic No. 4 (in F minor), one of those works which one completely exhausts at a first hearing, and whose repeated performances leave one less and less impressed. Herr Zwintscher proved himself a brilliant pianist in Rubinstein's D minor Concerto and Madame Medora Henson was at her best in Gounod's "Far greater in his lowly state."

At the following concert, on the 11th ult., two more novelties were introduced—viz., a Suite on themes from Wormser's music to Michel Carré's play without words, "L'enfant prodigue," and a "South-Slavonic Rhapsody," by the recently deceased Karel Bendl. M. Wormser's little suite in five little movements is charming (using the word in the best sense), being dainty in conception as well as execution, and beautifully scored; moreover, through its little themes runs a pretty vein of refined sentiment. Bendl's Rhapsody, the first orchestral piece by this prolific composer that has come under our notice, proved another disappointment. There is some impressive writing in its three slow movements, with their broad and melodious themes, good workmanship, and sonorous scoring. But in the final Dance we have one of those simple bucolic themes abounding in Slavonic countries, and this empty phrase—



is repeated again and again, until it becomes an absolute nuisance. It spreads itself over eighty pages of full score, more or less, and it really looks as if its repetition had only been restricted by the supply of score paper at the composer's disposal. The work, though magnificently played, was but coldly received. Miss Leonora Jackson gave a beautiful performance of Brahms's Violin Concerto. Her pure, round tone, artistic phrasing, dignified style, and intimate revealing of the master's thoughts deserve the highest praise. Miss Ellen Beach Yaw sang two florid airs, and a youthful Symphony (in three movements) by Mozart (B. and H., No. 26) completed the programme.

MADAME ALBANI'S CONCERT.

It is an open secret that the idea of a performance (at the Queen's Hall, on the 10th ult.) of Professor Stanford's "Te Deum," composed for last year's Leeds Festival, originated spontaneously with Madame Albani. Her wish to pay the composer this compliment redounds greatly to her credit, and the thanks of London music-lovers are due to her for thus giving them an opportunity of hearing the Professor's latest important contribution to our rich store of choral works. The Te Deum has so recently been described in these columns that further remarks in praise of its sterling qualities may be deemed superfluous. A superb quartet of principals, consisting of the concert-giver, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Santley, gave the utmost effect to the solos. The orchestra consisted chiefly of present and past students of the Royal College of Music, and the Queen's Hall Choral Society was responsible for the choral portions. Madame Albani and Mr. Ben Davies gave a magnificent performance of the great love duet from "Siegfried." Madame Albani as a Wagner singer we have long known, but Mr. Ben Davies's was almost a "first performance," and he scored a brilliant success. His declamation of the music and the German text was superb and his style throughout noble and elevated. The orchestra played the difficult music with splendid effect. Mr. Lloyd created a *furore* with his beautiful singing of the fine song "Onaway! awake, beloved!" from Mr. S. Coleridge-Taylor's "Hiawatha's Wedding-Feast." It is many years since we heard a new and important air sung with such evident enthusiasm by a great singer, or so warmly received by a large and representative audience. Miss Crossley and Mr. Santley sang a number of songs and M. Johannes Wolff played two violin solos. Dr. Walford Davies presided at the organ.

MONDAY AND SATURDAY POPULAR CONCERTS

Little more than a bare record is required concerning Mr. Arthur Chappell's popular concerts at St. James's Hall. Lady Hallé relinquished the post of first violin, on Saturday, the 4th ult., to Mr. Kruse, who led on that occasion an effective interpretation of Beethoven's Septet; and Dr. Joachim made his first appearance this season on the 13th ult., when the Monday evening concerts were resumed, and, it may be added, quickly proved to the large audience that assembled to greet him, that he was in full possession of those powers that have entitled him to be considered the greatest violinist of his day. Dr. Joachim also played on the 20th ult., and his performance of Beethoven's Romance in F on that occasion elicited such enthusiastic applause as to compel an encore. The pianists have been Mdlle. Ilona Eibenschütz, Herr Ernst von Dohnányi (4th and 11th ult.), Miss Fanny Davies, Mr. Leonard Borwick, and Herr Schönberger, all of whom have sustained their reputations by their renderings of familiar works. The vocalists were Mr. Ernest Sharp, Madame Ruth Lamb, Mr. Gregory Hast, Mrs. Helen Trust, Miss Louise Dale, and Mdlle. de S'André.

ROYAL CARL ROSA OPERA COMPANY.

"TRISTAN AND ISOLDE" IN ENGLISH.

The Royal Carl Rosa Opera Company concluded its six weeks' season at the Lyceum Theatre, on the 11th ult., with Benedict's "Lily of Killarney." The other operas which have been mounted, in addition to those already mentioned in these columns, were "The Bohemian Girl," "Il Trovatore," and Wagner's "Lohengrin" and "Tristan and Isolde." Criticism is only called for concerning the last-named, as its presentation, on the 4th ult., was the first time the music-drama had been performed in English in the metropolis. That it was English the exponents were singing was, however, but occasionally audible. When will our singers grasp the fact that clear articulation is a help to vocal tone, imparting to it expressive variety of *timbre*, besides greatly assisting the vocalist in holding the attention of the listener? Miss Lucile Hill sang the music of

Isolde in a lyrical rather than a dramatic manner. Mr. Philip Brozel modelled his reading of *Tristan* on that of M. Jean de Reszke, and his embodiment presented many excellent features, notably in the third act. Miss Kirkby Lunn showed great ability as *Brangäne*, Mr. Charles Tilbury personated *Kurvenal* with effective earnestness, and the parts of *King Mark*, *Melot*, and the *Steersman* were capably sustained by Messrs. Arthur Winckworth, William Dever, and William Gillard. The rendering of the complex orchestral score was, on the whole, creditable and proved that in Mr. Hamish MacCunn the company has a conductor of exceptional ability, and one who, moreover, is in sympathy with, and understands, Wagner's music.

It should be added that the "argument" printed on the "Tristan" programme contained several prejudicial inaccuracies. *Isolde* and *Tristan* are led to declare their mutual love under the impression that they have each taken poison and have not long to live, consequently there is no need of their longer concealing it from each other. And in the second act *Isolde* has not been made the wife of *King Mark*. Is there no staunch Wagnerian who will write the Royal Carl Rosa Company a *correct précis* of Wagner's libretto?

MR. NEWLANDSMITH'S ORCHESTRAL CONCERTS.

HAMERIK'S "SYMPHONIE SPIRITUELLE."

Mr. Newlandsmith opened the second concert given by his string orchestra, in St. James's Hall, on January 31, with Asger Hamerik's "Symphonie Spirituelle," which had not previously been heard in London. This composer, who is little known in England, was born at Copenhagen in 1843, and by his musical aptitude attracted the attention of Gade and Hartmann. In 1871 he was appointed director of music at the Peabody Institute, Baltimore, and since then has composed a large number of works of important dimension, including six symphonies. The symphony heard at Mr. Newlandsmith's concert is pleasing music, orthodox in form and Beethovenish in manner, but scarcely justifying the title "Spirituelle." Other novelties performed on this occasion were a graceful "Pensée Melodique" and Gavotte in G minor by Mr. J. F. Barnett; the first and third movements from a well-written suite entitled "Mélodies Ecossaises," by M. Paul Gilson; and three numbers from Mr. Harry Farjeon's clever Ballet Suite. This comprises four movements, severally entitled "Harlequin," "Columbine," "Pantaloon," and "Clown." The music shows a lively fancy and considerable skill in construction.

MR. EDMONDSTOUNE DUNCAN'S QUINTET IN F.

At the Curtius Club concert, on the 8th ult., Mr. Albert Fransella and his chamber concert party included in their programme Mr. Edmondstoune Duncan's Quintet in F (Op. 38) for flute, clarinet, horn, bassoon, and pianoforte, which gained the prize of £20 offered in 1897 by Mr. Lesley Alexander for the best chamber work by a British composer. The quintet consists of three movements, all of which are characterised by a form and directness of expression suggestive of old English music. This is particularly noticeable in the first, and the most important, movement, the second subject of which largely partakes of the nature of an English folk-tune. The second number, in D minor, is elegiac in expression, the music flowing on in a tranquil and passionless manner, tinged by pensive melancholy. The *Finale* is a light-hearted Rondo, through which the spirit of Elizabethan days seems to flit. The work was admirably interpreted by Messrs. Fransella, Gomez, Borsdorf, James and Carl Weber.

SIGNOR GIORGIO FRANCHETTI'S TRIO IN G.

The chief feature of Mr. Newlandsmith's Trio concert, on the 14th ult., at St. James's Hall, was the first performance in the metropolis of Signor Giorgio Franchetti's Trio in G (Op. 1) for pianoforte, violin, and violoncello. This composer is a pianist, and is not to be confounded with Baron Alberto Franchetti, the composer of operas and symphonies. The most attractive number of the trio is the slow movement, which is built upon a very expressive melody of tender sentiment. The work was excellently interpreted by Mr. Frank Mummery, Mr. Newlandsmith, and Mr. A. H. Earnshaw, who also severally played with notable skill solos on their respective instruments.

DVORÁK'S SONATINA IN G (Op. 100) FOR VIOLIN AND PIANOFORTE.

A concert given on the 7th ult., at St. James's Hall, by Mr. Carl Heinzen, an American violinist, acquired special interest owing to a novelty from the pen of Dvorák. With the assistance of Mr. Christopher Wilson, Mr. Carl Heinzen played, for the first time in London, Dvorák's Sonatina in G (Op. 100) for violin and pianoforte. The term "Sonatina" gives a somewhat prejudicial idea of the style and dimension of the work, being, indeed, only justified by its simplicity and the terseness with which the themes are developed. These are both excellent features, which, by the way, many modern composers might incline to with advantage to themselves and their listeners. The sonatina comprises the usual four movements, which are respectively headed *Allegro risoluto*, *Larghetto*, *Scherzo* and *Trio*, and *Finale*—the last-named consisting of three sections, *Allegro*, *Molto tranquillo*, *Allegro*. The work was written five years ago, some three years after the composer had settled in New York as director of the National Conservatoire of Music. Its themes are more or less suggestive of American negro melodies, which Dvorák maintained should form the basis of the national American school of music—a theory which he has made such remarkable use of in his Symphony "From the New World" (Op. 95) and the String Quartet in F (Op. 96). In both these works the music seems to get very close to human nature; this humanity of expression is the chief characteristic of the Sonatina in G, and it need scarcely be added is a very attractive one withal. The work was most effectively interpreted, for Mr. Heinzen is a very finished and engaging player, and doubtless the work will be heard again at no distant period. Mr. Heinzen further proved his command of his instrument by a finished rendering of Bach's Chaconne from the Suite in D minor, and agreeable variety was contributed by a good selection of songs, interpreted in an artistic manner by Mr. Ernest Sharpe.

PIANOFORTE RECITALS.

Herr Ernst von Dohnányi gave, on the 13th ult., the first of two pianoforte recitals in St. James's Hall, and is to be commended for playing two of the preludes and fugues from Bach's "48," instead of the usual arrangement of one of the master's organ fugues. Both were finely rendered in a style in consonance with their character. Schumann was represented by his "Etudes Symphoniques," Chopin by the Ballade in G minor (Op. 23) and the Variations (Op. 12), and Brahms by his Rhapsodie in B minor (Op. 79), all of which were interpreted with great brilliancy.

Other recitals worthy of record are: Miss Mabel Seyton's, a pupil of Herr Karl Klindworth, who showed promising ability on January 26 at the Queen's (Small) Hall; Mr. Leonard Borwick's, who concluded a series of three recitals in St. James's Hall on January 30; and M. Pachmann's, in the same hall, on the 3rd ult.

THE ROYAL ACADEMY OF MUSIC.

The organ recital given by the students of the instrument at the Royal Academy of Music, at the Queen's Hall, on the 9th ult., was opened by Leonard Hart, who displayed much facility of execution combined with clearness of phrasing in Mendelssohn's Prelude and Fugue in C minor. Like commendable qualities and tasteful employment of the tone colours at command were shown by H. Vincent Read in the Adagio and Introduction and Fugue from Merkel's Sonata in E minor (Op. 137). The most important performance of the afternoon, however, was that by George D. Cunningham, who interpreted

DEDICATED TO THE MEMBERS OF THE CHOIR OF CHRIST CHURCH, SUTTON, SURREY.

The Musical Times,

March 1, 1899.

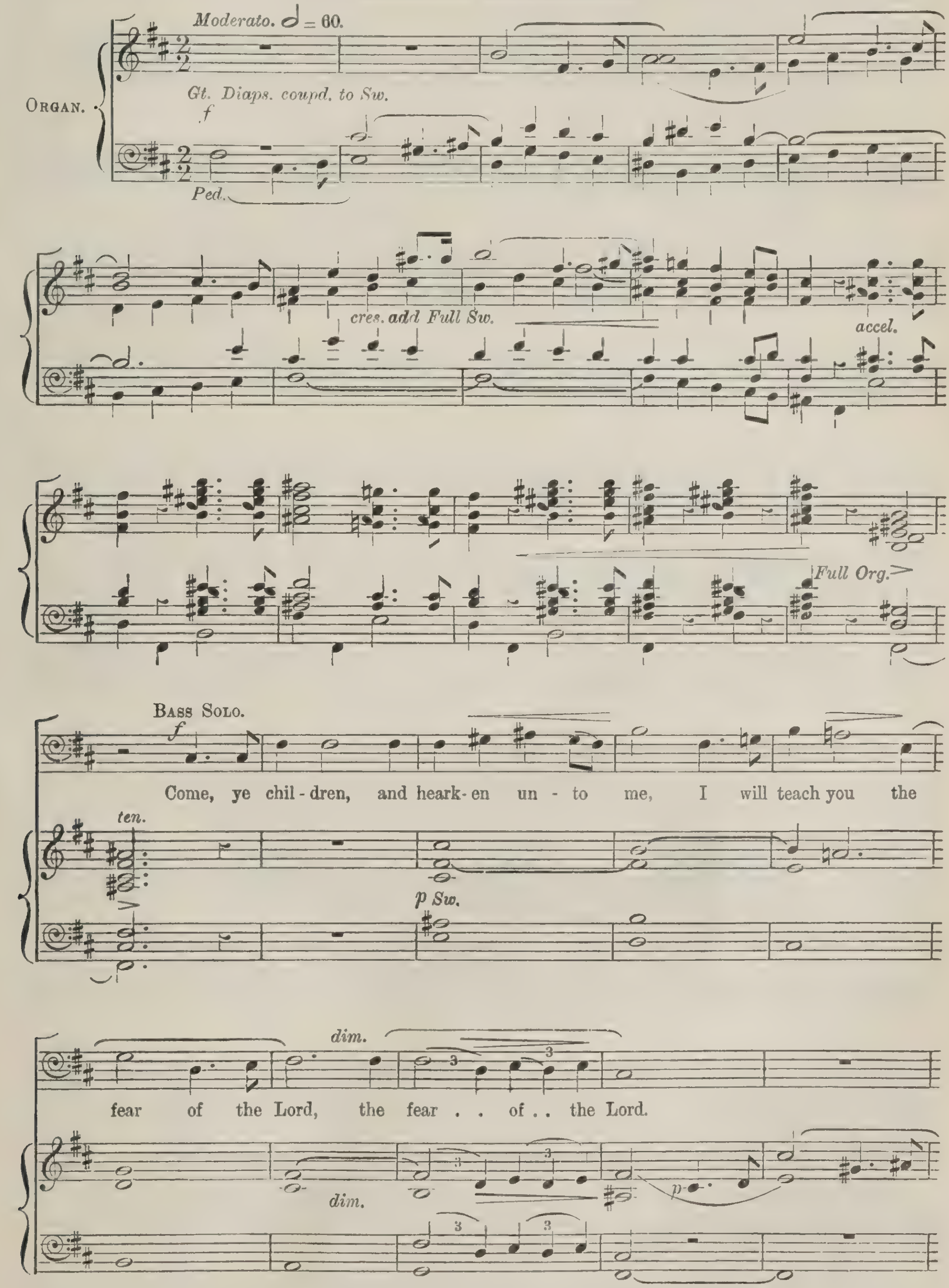
Come, ye children.

ANTHEM FOR BASS AND TENOR SOLO AND CHORUS.

Ps. xxxiv. 11—15, 7—9.

Composed by H. M. Higgs.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Moderato. 𝅗𝅥 = 60.
Organ.
Gt. Diaps. coupd. to Sw.
f
Ped.
cres. add Full Sw.
accel.
Full Org.
Bass Solo.
f
Come, ye chil-dren, and heark-en un - to me, I will teach you the
ten.
p Sw.
fear of the Lord, the Lord, the fear . . of . . the Lord.
dim.
dim.
3
3
p

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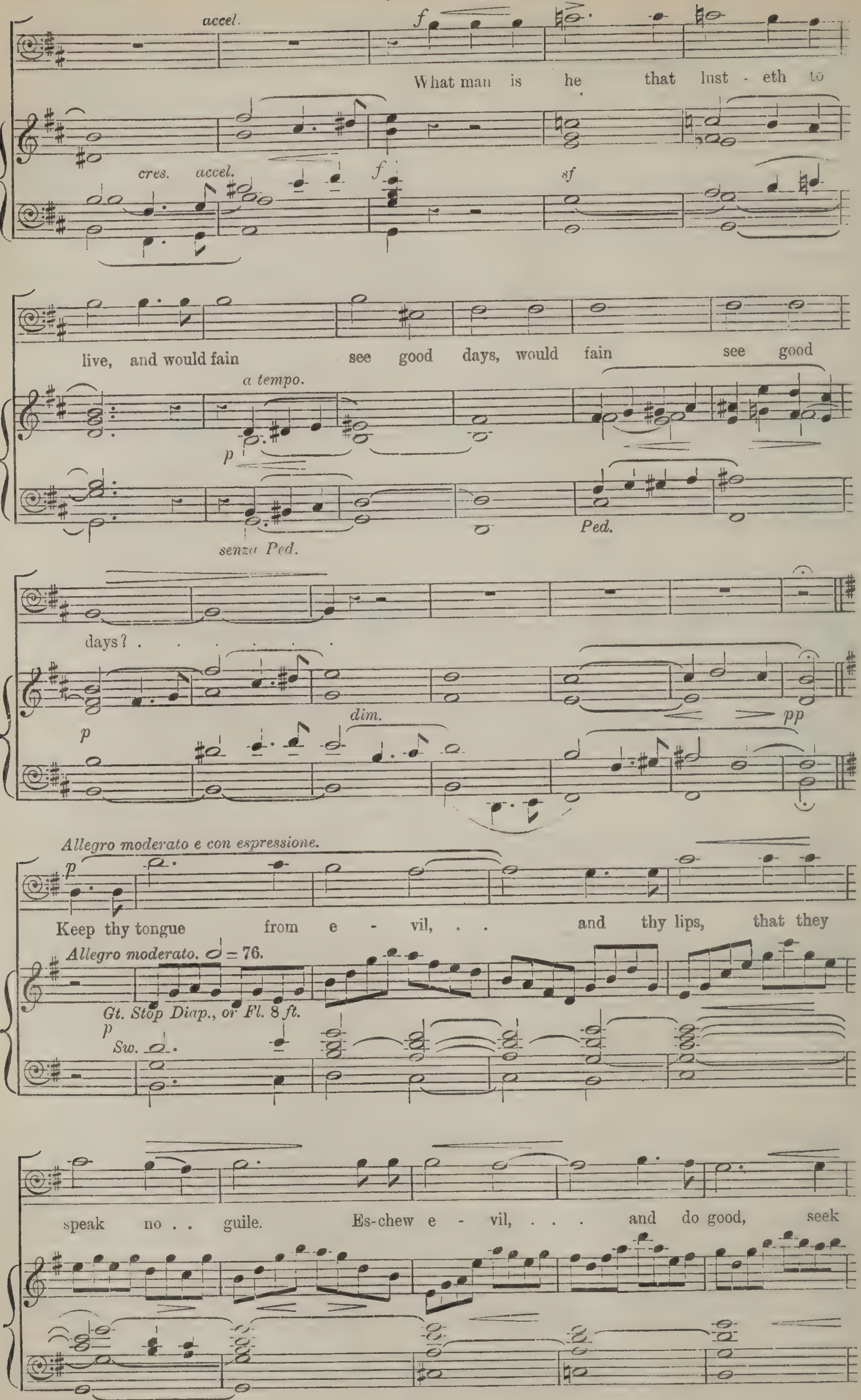
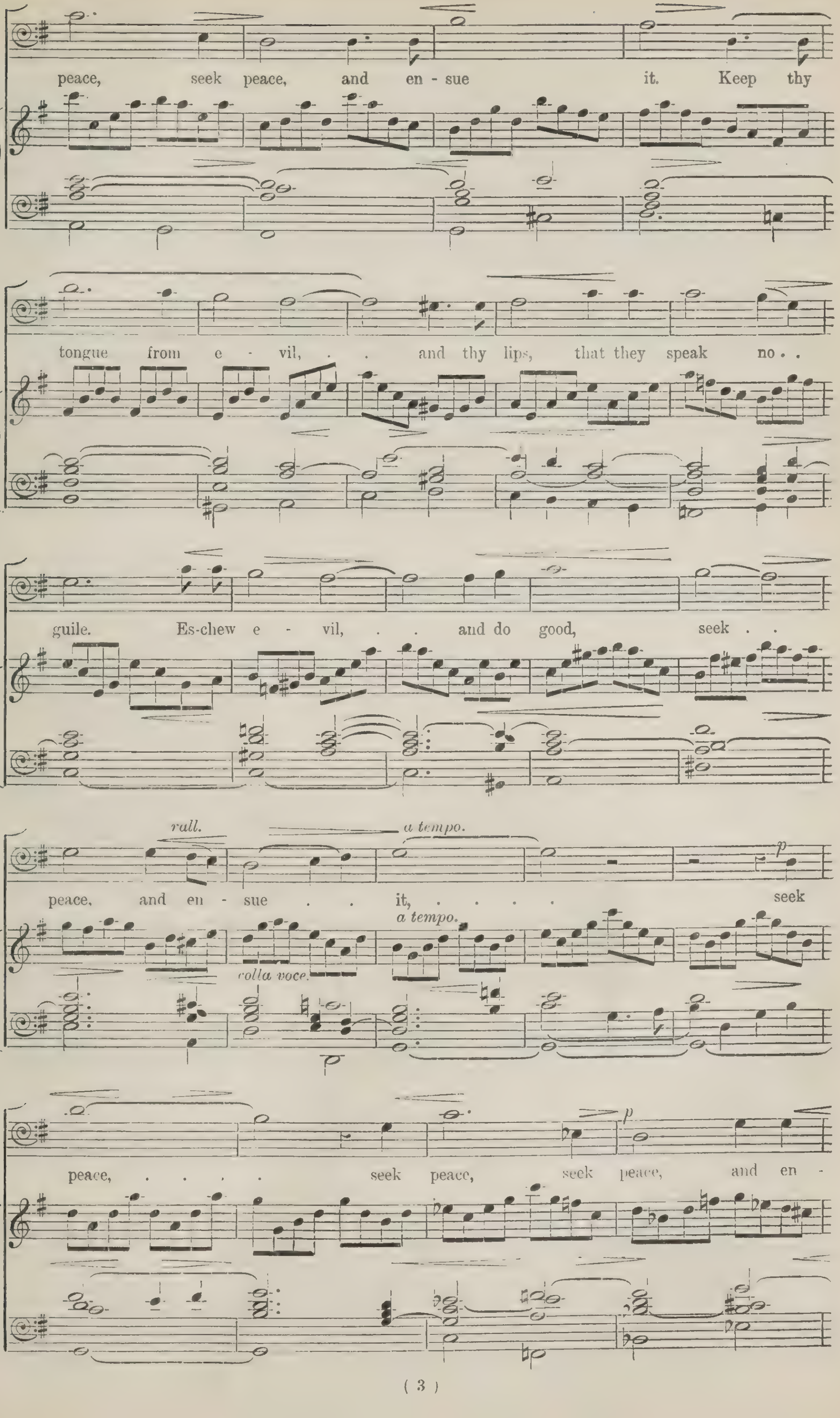
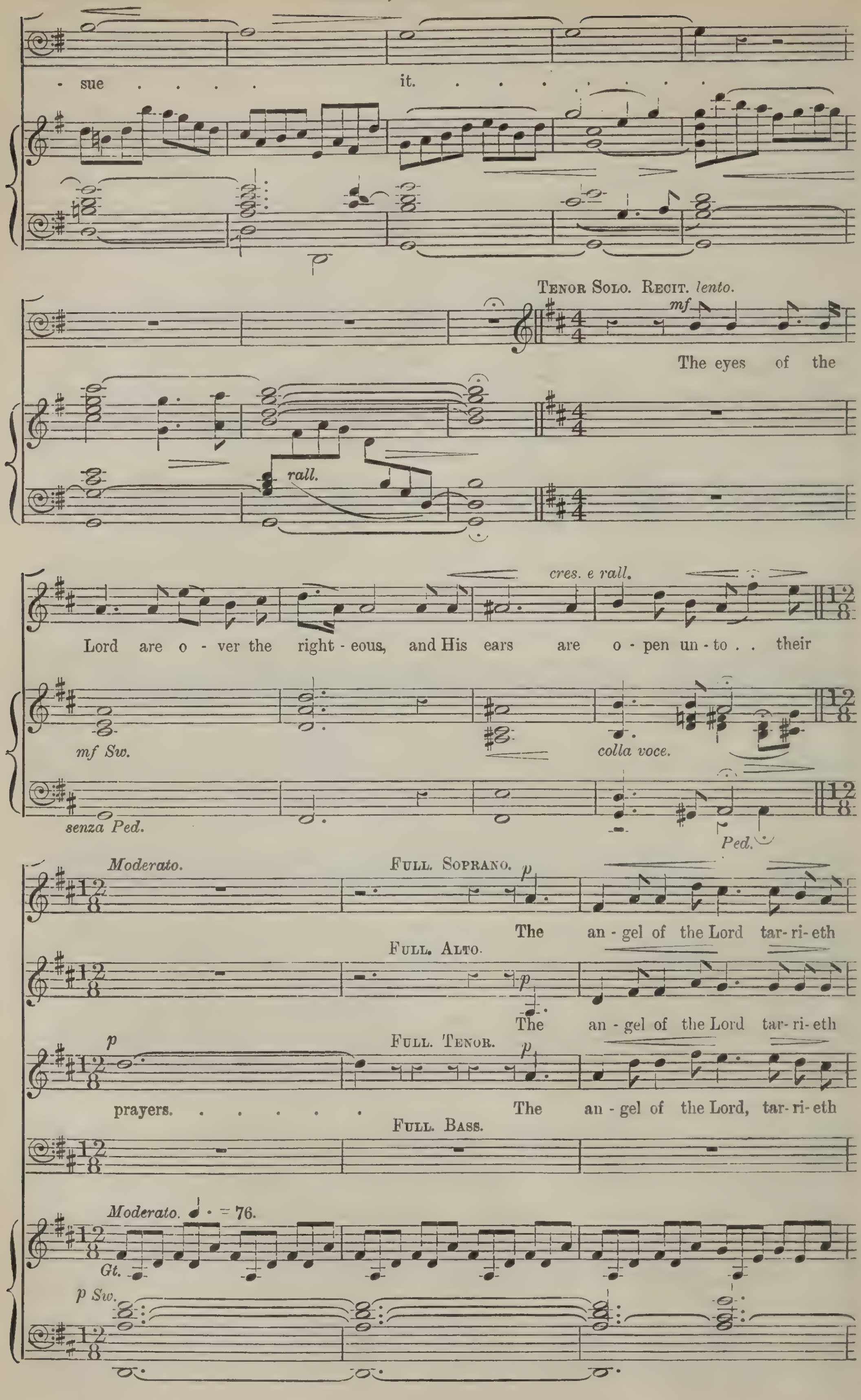

accel.
f
What man is he that lust - eth to
cres. accel.
f
sf
live, and would fain see good days, would fain see good
a tempo.
p
senza Ped.
Ped.
days? . . . . .
p
dim.
pp
Allegro moderato e con espressione.
p
Keep thy tongue from e - vil, . . and thy lips, that they
Allegro moderato. 𝅗𝅥 = 76.
Gt. Stop Diap., or Fl. 8 ft.
p
Sw.
speak no . . guile. Es-chew e - vil, . . . and do good, seek


peace, seek peace, and en - sue it. Keep thy
tongue from e - vil, . . and thy lips, that they speak no . .
guile. Es-chew e - vil, . . and do good, seek . .
rall.
a tempo.
peace, and en - sue . . . it, ... seek
a tempo.
colla voce.
p
peace, ... seek peace, seek peace, and en -
p


sue . . . . . it. . . . . . .
rall.
TENOR SOLO. RECIT. lento.
mf
The eyes of the
cres. e rall.
Lord are o - ver the right - eous, and His ears are o - pen un - to . . their
mf Sw.
colla voce.
senza Ped.
Ped.
Moderato.
FULL. SOPRANO.
p
The an - gel of the Lord tar - ri - eth
FULL. ALTO.
p
The an - gel of the Lord tar - ri - eth
p
FULL. TENOR.
p
prayers. . . . . . . The an - gel of the Lord, tar - ri - eth
FULL. BASS.
Moderato. ♩. = 76.
Gt.
p Sw.

The Musical Times, EXTRA SUPPLEMENT. March 1, 1899.

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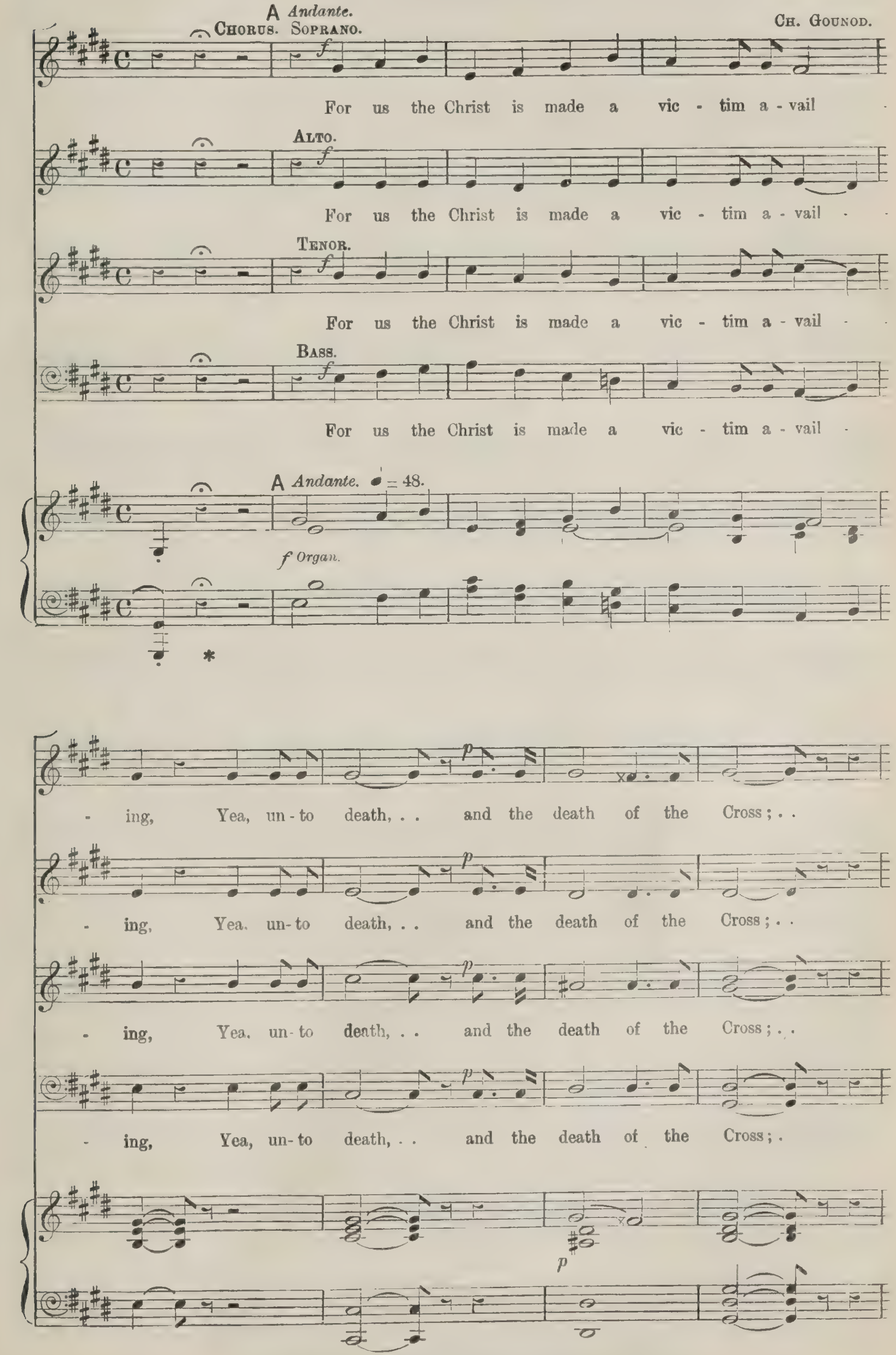
CHORAL.

CH. GOUNOD.


A Andante.
Chorus. Soprano.
f
For us the Christ is made a vic - tim a - vail -
Alto.
Tenor.
Bass.
A Andante. ♩ = 48.
f Organ.
*
- ing, Yea, un - to death, . . and the death of the Cross; . .
p

"The Redemption." —Novello, Ewer and Co.'s Octavo Edition.—(73.)

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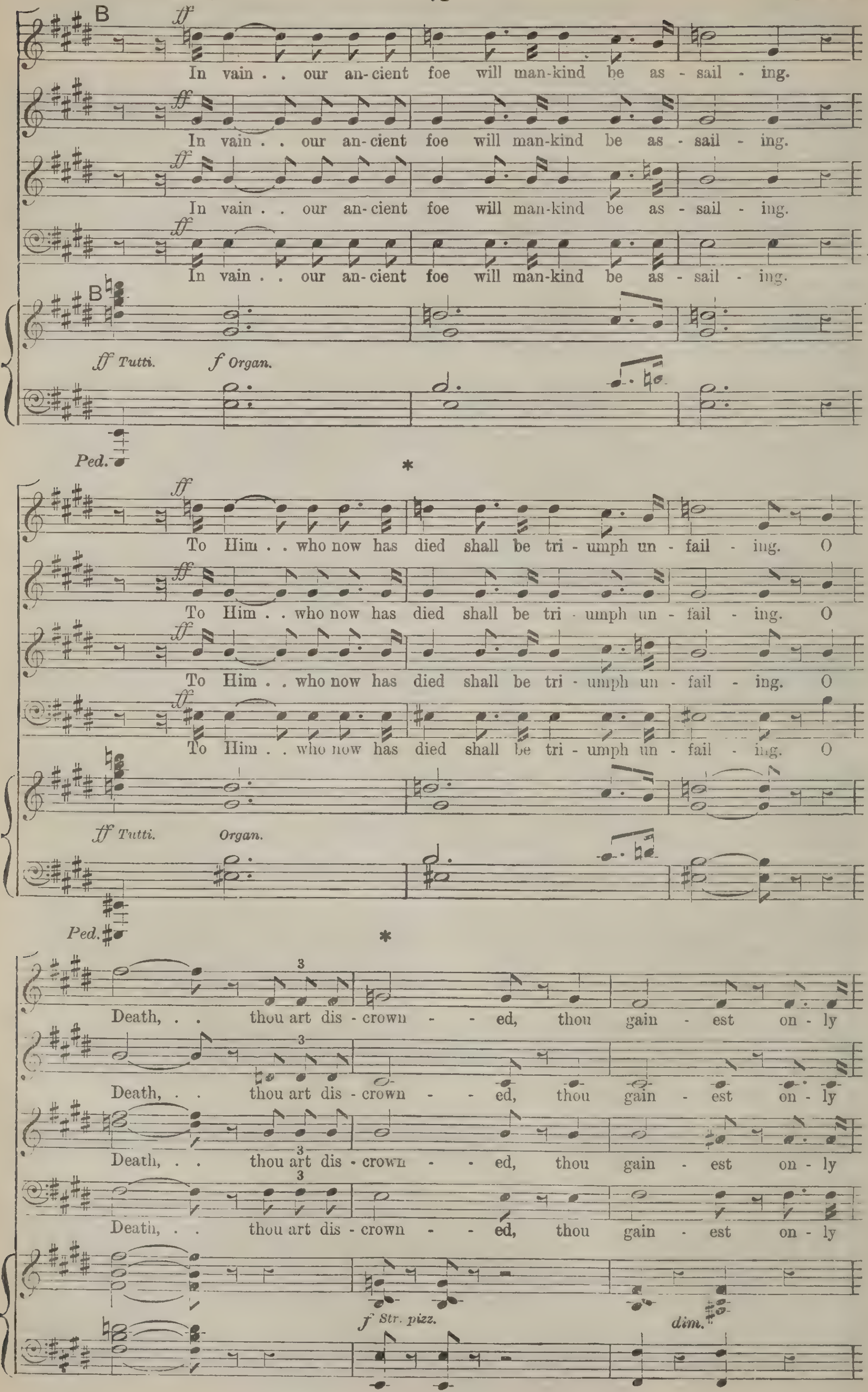
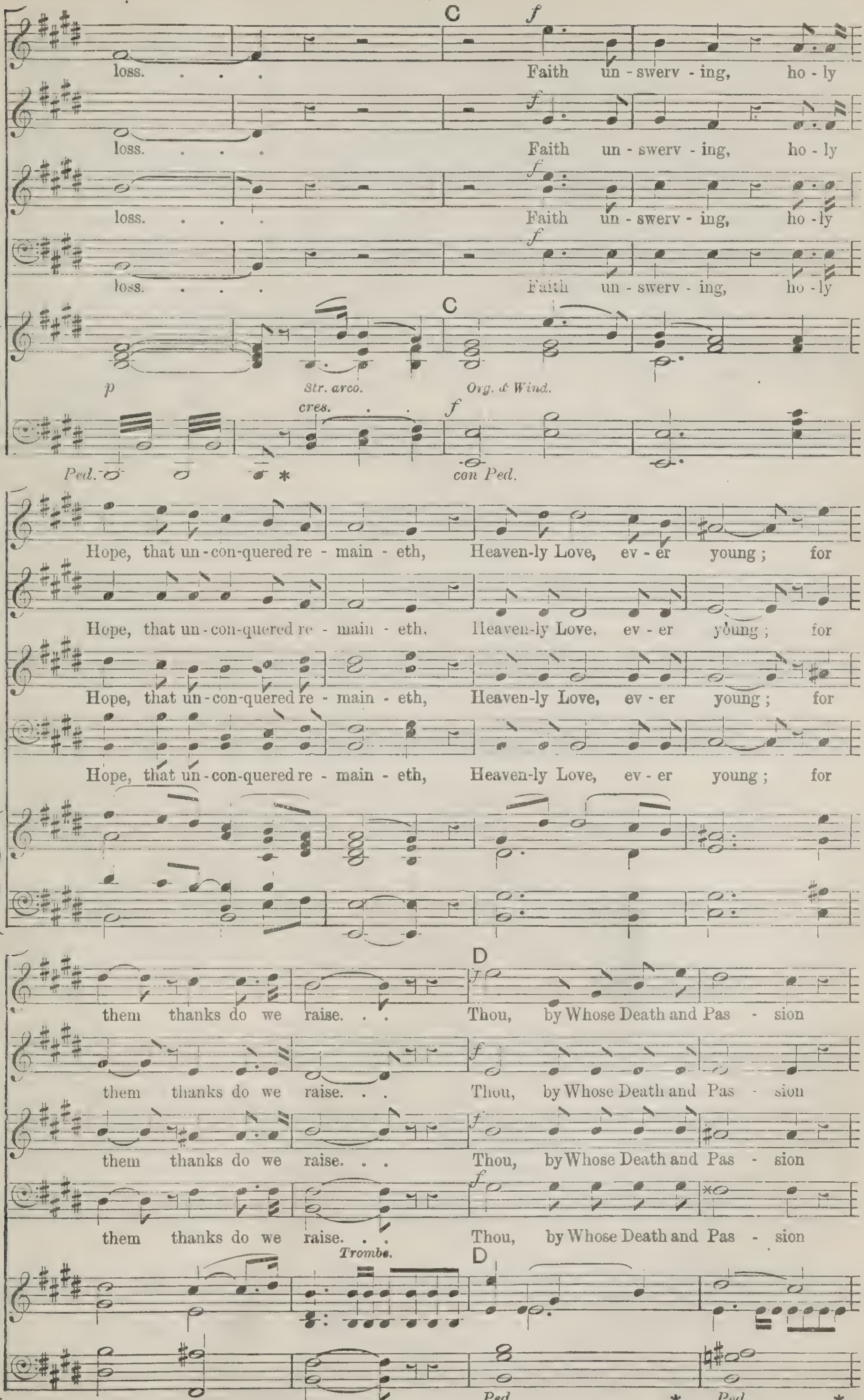
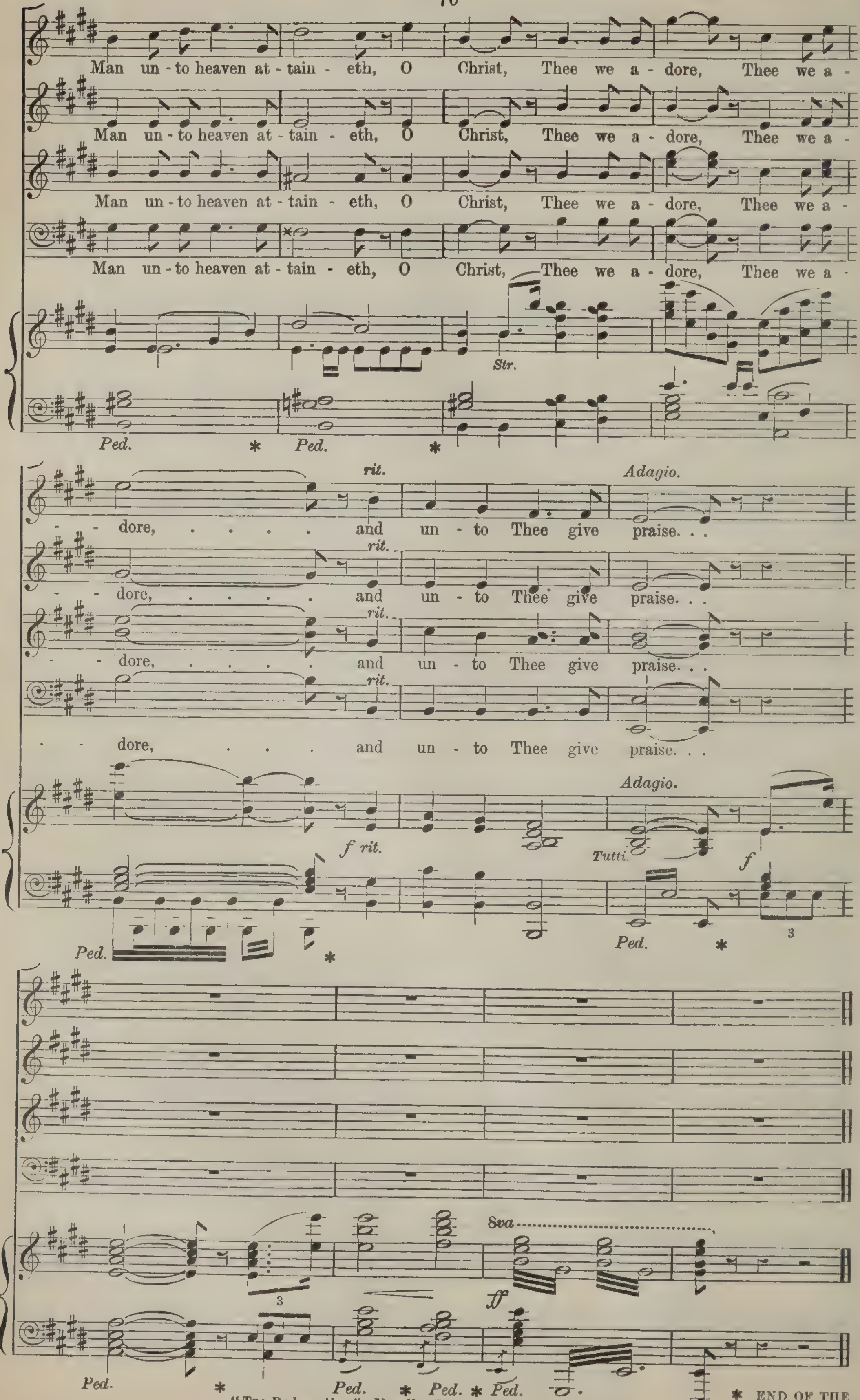

B
ff
In vain . . our an-cient foe will man-kind be as - sail - ing.
In vain . . our an-cient foe will man-kind be as - sail - ing.
In vain . . our an-cient foe will man-kind be as - sail - ing.
In vain . . our an-cient foe will man-kind be as - sail - ing.
B
ff Tutti.
f Organ.
Ped.
*
ff
To Him . . who now has died shall be tri - umph un - fail - ing. O
To Him . . who now has died shall be tri - umph un - fail - ing. O
To Him . . who now has died shall be tri - umph un - fail - ing. O
To Him . . who now has died shall be tri - umph un - fail - ing. O
ff Tutti.
Organ.
Ped.
*
3
Death, . . thou art dis - crown - - ed, thou gain - est on - ly
Death, . . thou art dis - crown - - ed, thou gain - est on - ly
Death, . . thou art dis - crown - - ed, thou gain - est on - ly
Death, . . thou art dis - crown - - ed, thou gain - est on - ly
f Str. pizz.
dim.


C
f
loss. . . . Faith un - swerv - ing, ho - ly
p
Str. arco.
cres.
Org. & Wind.
Ped.
con Ped.
Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young; for
them thanks do we raise. . .
D
Thou, by Whose Death and Pas - sion
Trombe.
Ped.


Man un - to heaven at - tain - eth, O Christ, Thee we a - dore, Thee we a -
Man un - to heaven at - tain - eth, O Christ, Thee we a - dore, Thee we a -
Man un - to heaven at - tain - eth, O Christ, Thee we a - dore, Thee we a -
Man un - to heaven at - tain - eth, O Christ, Thee we a - dore, Thee we a -
Str.
Ped.
*
Ped.
*
- dore, ... and un - to Thee give praise. . .
- dore, ... and un - to Thee give praise. . .
- dore, ... and un - to Thee give praise. . .
- dore, . . . and un - to Thee give praise. . .
rit.
Adagio.
f rit.
Tutti.
f
Ped.
*
Ped.
*
3
8va
3
ff
Ped.
*
Ped.
*
Ped.
*
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"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.

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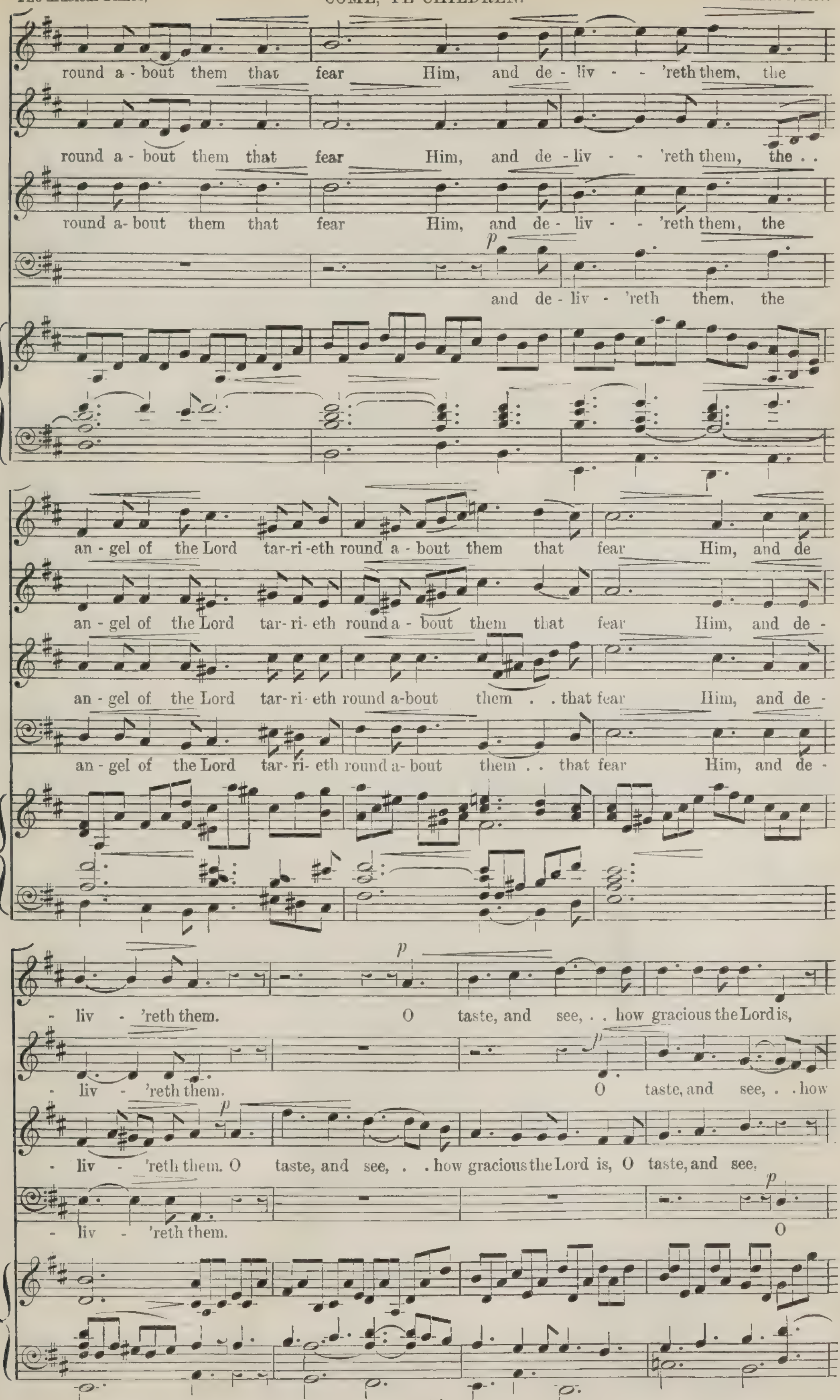
round a-bout them that fear Him, and de-liv - - 'reth them, the
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p
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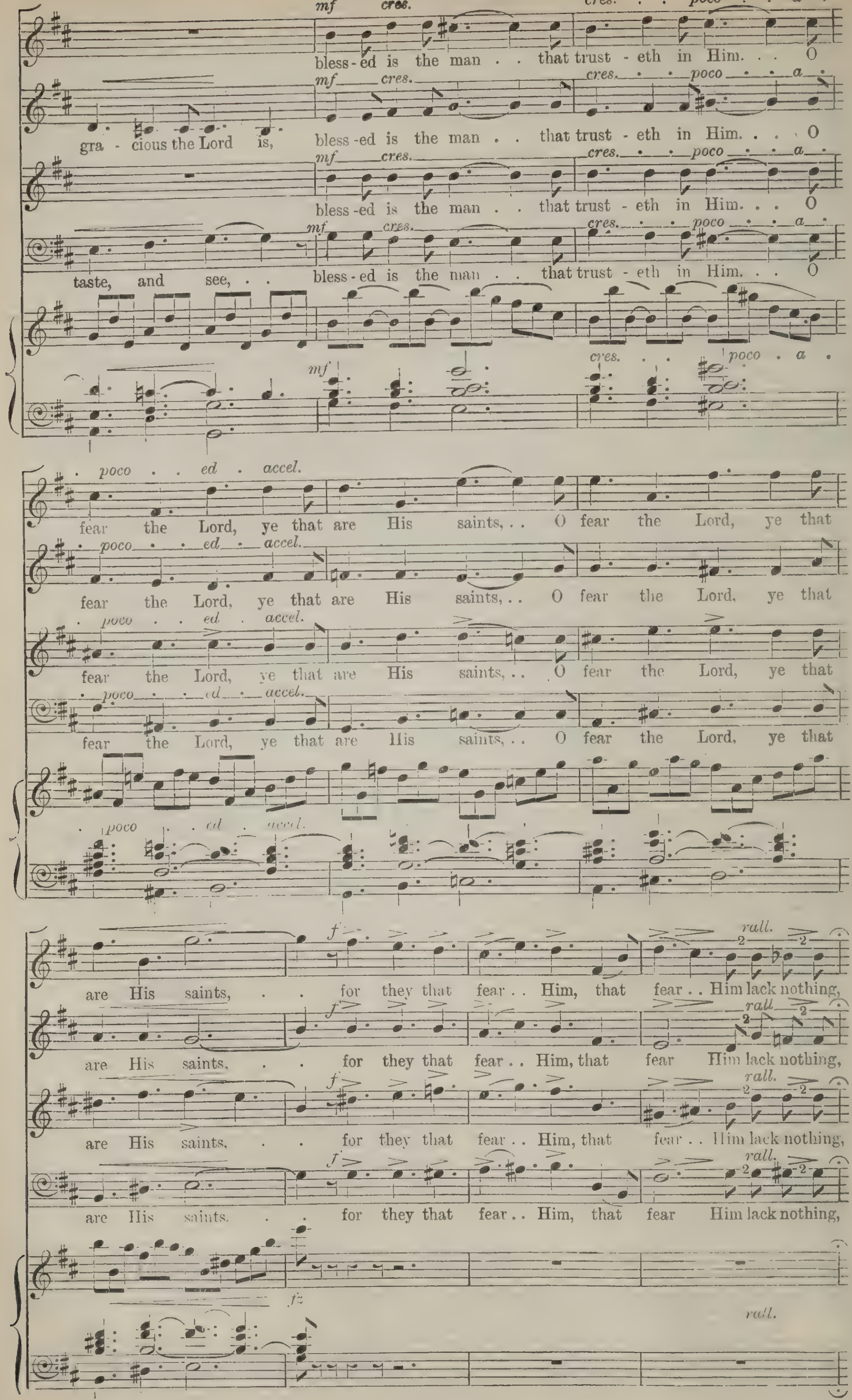
mf cres.
cres. . . poco . . a .
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gra - cious the Lord is, bless - ed is the man . . that trust - eth in Him. . . O
bless - ed is the man . . that trust - eth in Him. . . O
taste, and see, . . bless - ed is the man . . that trust - eth in Him. . . O
mf
cres. . . poco . a .
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fear the Lord, ye that are His saints, . . O fear the Lord, ye that
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fear the Lord, ye that are His saints, . . O fear the Lord, ye that
. poco . . ed . accel.
f
rall.
are His saints, . . for they that fear . . Him, that fear . . Him lack nothing,
are His saints, . . for they that fear . . Him, that fear Him lack nothing,
are His saints, . . for they that fear . . Him, that fear . . Him lack nothing,
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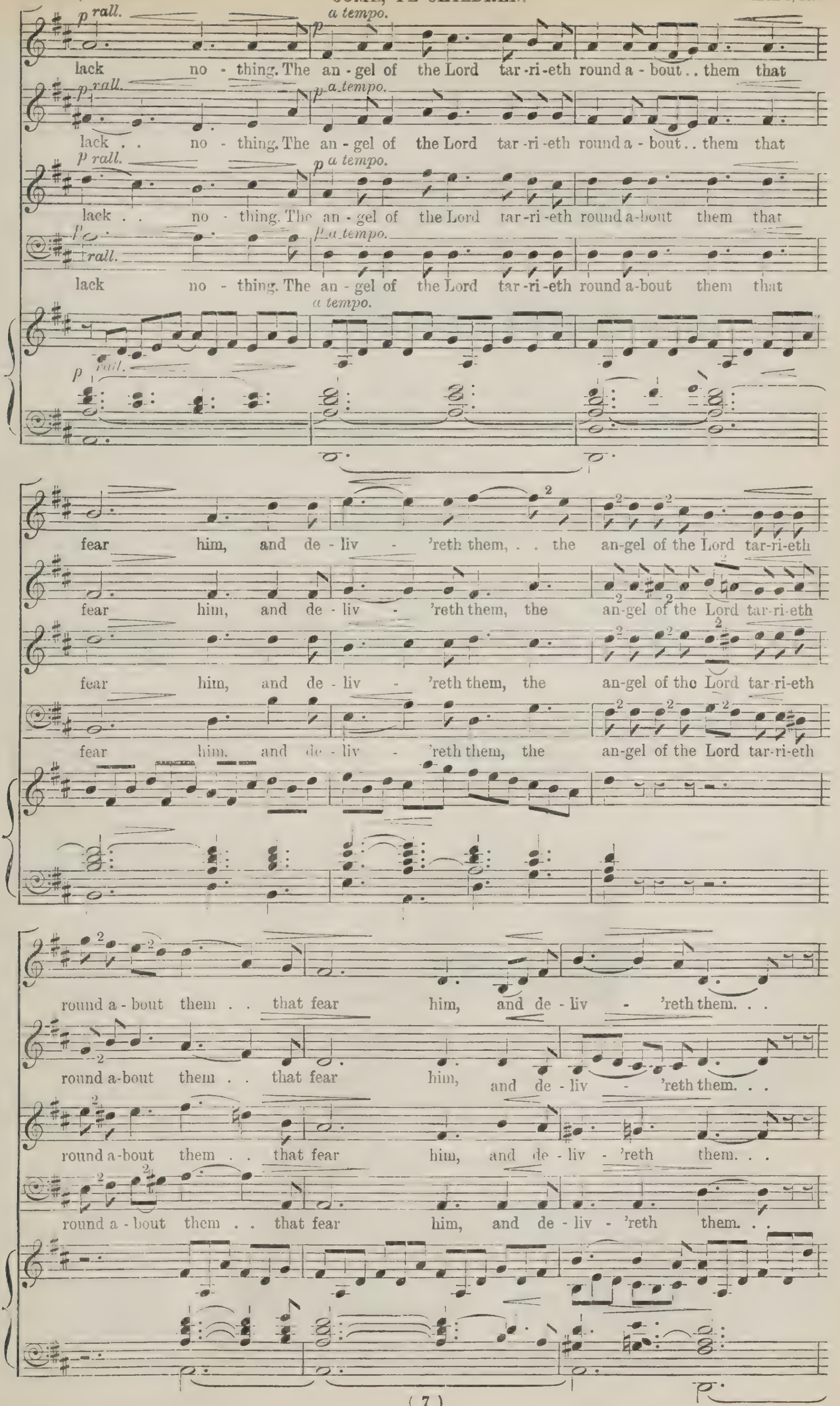
p rall.
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lack no - thing. The an - gel of the Lord tar - ri - eth round a - bout . . them that
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round a-bout them . . that fear him, and de - liv - 'reth them. . .
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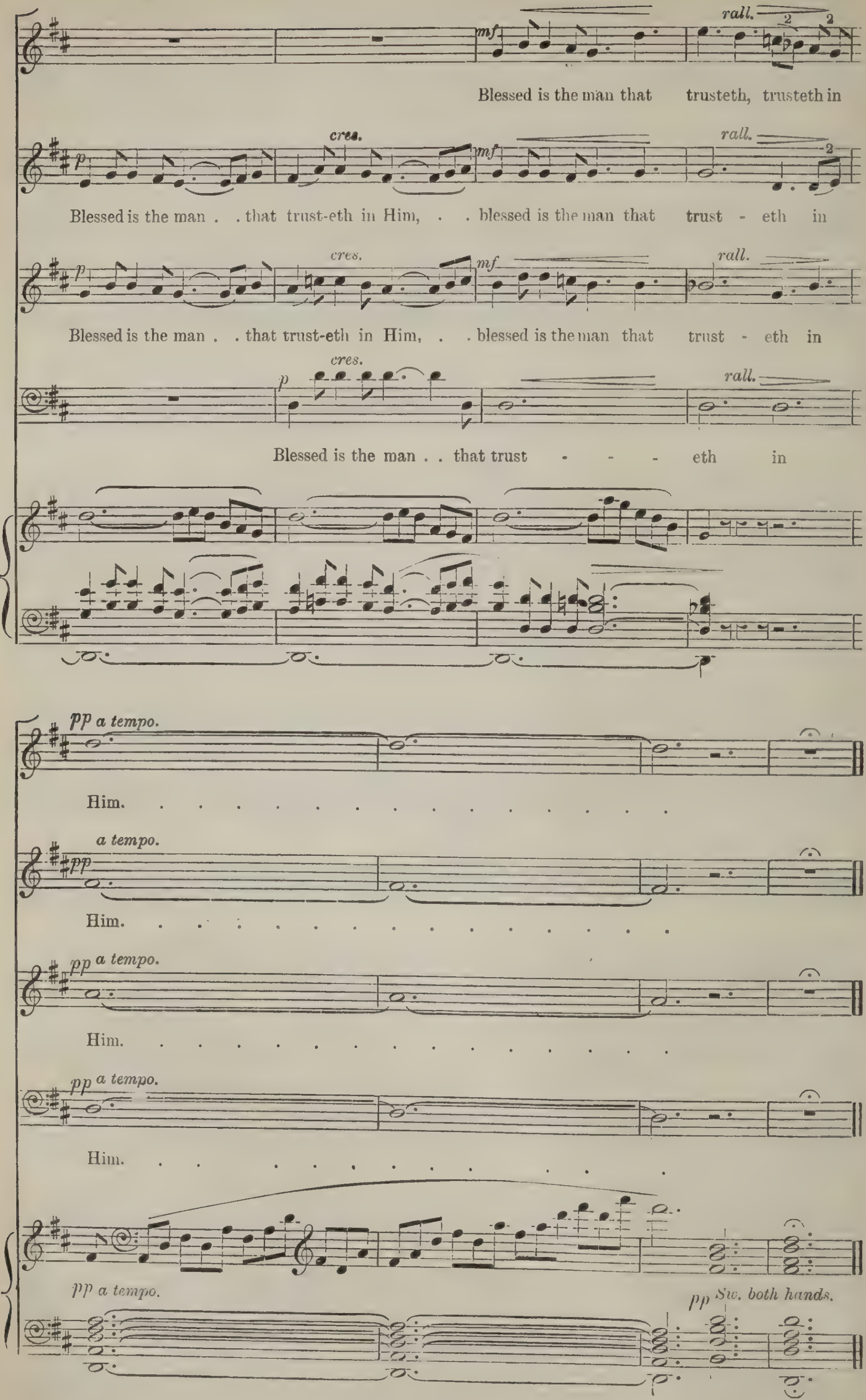
mf
rall.
Blessed is the man that trusteth, trusteth in
p
cres.
mf
rall.
Blessed is the man . . that trust-eth in Him, . . blessed is the man that trust - eth in
p
cres.
mf
rall.
Blessed is the man . . that trust-eth in Him, . . blessed is the man that trust - eth in
cres.
p
rall.
Blessed is the man . . that trust - - - eth in
pp a tempo.
Him. . . . .
a tempo.
pp
Him. . . . .
pp a tempo.
Him. . . . .
pp a tempo.
Him. . . . .
pp a tempo.
pp Sw. both hands.

with considerable brilliancy Mr. Edward Elgar's little known Organ Sonata in G (Op. 28). The rarity of its performance is probably owing to the difficulties of the work. The slow movement in B flat contains many passages of poetic character, and the *Finale, presto*, although somewhat light for the conclusion of an organ sonata, is bright and pleasing. E. Spencer Dyke and Walter S. Vale played three movements from Rheinberger's Suite for violin and organ (Op. 166) with promising skill.

Ethel M. Wood sang with admirable expression the solo in Gernsheim's "Salve Regina," receiving excellent assistance in the chorus from the female voices of the choir; and Edith Nutter rendered Handel's air "Lascia ch' io pianga" with an ease of vocal production and clearness of articulation that considerably enhanced the natural beauty of her contralto voice. Sarah A. Gomersall sang neatly Bach's air "My heart ever faithful," and the part-songs "Ye spotted snakes" (G. A. Macfarren) and "Where the honey-bee goes" (Smart) were well rendered by the "select choir" under the able direction of Mr. Henry R. Eyers.

The most interesting novelty of the Students' concert on the 20th ult., at St. James's Hall, was a setting by Adam von Ahn Carse (Macfarren Scholar) of Felicia Hemans's poem "The Voice of Music." The words are set for a tenor voice, which is accompanied by strings, harp, and drums. The voice part is vocal and effective, and, what is particularly promising in a young composer, the spirit of the text finds a sympathetic echo in the music. W. R. Maxwell sang the solo excellently, and justice was done to the instrumental portion under the conductorship of Mr. Frederick Corder. A neat and crisp rendering was given of Bennett's pleasing Trio in A by M. E. Colyer, Llewellyn Toms, and Dezso Kordy; and Dvorák's American Quartet in F (Op. 96) was boldly attacked by N. Atkinson, J. Penso, M. Phillips, and E. L. Pettit. Edwin S. Dyke showed much ability and exceptional promise as a violinist in Gade's Caprice for the violin, and two movements from Grieg's Sonata in G (Op. 13) for violin and pianoforte were rendered in a fluent manner by Stephen Champ and Elsie Horne. Cuthbert Whitemore's interpretation of Grieg's Ballade (Op. 24) for pianoforte also deserves praise. The most successful of the solo vocalists was Gertrude Drinkwater, who sang three clever MS. songs by Mabel E. Colyer. Anna B. MacDonald contributed two songs by Jensen in a sympathetic manner, and Liszt's effective settings of the "Tantum Ergo" and "O Salutaris" were well rendered by Ethel M. Wood, K. Kelyn Williams, Lizzie Davies, and Jane Spicer.

Signor Luigi Denza has been appointed a Professor of Singing at this Institution.

THE ROYAL COLLEGE OF MUSIC.

"A very unhackneyed programme, well carried out," must have been the opinion of the large audience present at the Students' Orchestral concert, on the 17th ult. Opening with Méhul's rarely-heard Overture "La chasse du jeune Henri," the programme finished with Brahms's Third Symphony in F (Op. 90). Beatrice La Palme, who stepped out of the ranks of the first fiddles to sing an exotic song, "La cloche," by Saint-Saëns, has a sympathetic voice and style, and should do well, even though the vocal art is but her second study. Cicely Gleeson White is another promising singer, who did ample justice to the dramatic requirements of an "air des adieux," from Tschaïkowsky's "Jeanne d'Arc." The same composer's brilliant, but in parts rather common Concerto in B flat minor for pianoforte was played by Herbert Fryer with a good deal of power and *aplomb*, as well as with delightful smoothness and elegance where necessary. Little Haydn Wood gave a very boyish but wonderfully correct and crisp performance of Saint-Saëns's popular Introduction and Rondo Capriccioso for the violin. He is a remarkably sure player for one so young. Professor Stanford conducted, as usual.

"KING OLAF" AND "HIAWATHA" AT THE PEOPLE'S PALACE.

The East of London has not lost its faith in native art, and the 3,000 people that filled the great hall of the People's Palace, on the 11th ult., to hear Mr. Elgar's "King Olaf" and Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast" had no occasion to regret it. Taking into consideration that, with the exception of the principals, almost the whole orchestra consisted of amateurs, the performance of the band was quite remarkably good. We hope Mr. Allen Gill may soon have a chance of giving West-enders a taste of his skill, as first-rate English conductors are not so plentiful that we can afford to let one of the youngest but most gifted hide his light under a bushel in the East-end. Madame Medora Henson, Mr. Edward Branscombe, and Mr. Arthur Walenn sang the solo music as if they loved it. In Mr. Taylor's splendid little cantata Mr. Branscombe sang the beautiful tenor solo "Onaway! awake, beloved!" with much charm of voice and style, and he, as well as the composer, scored a great success.

REVIEWS.

How to sing the Choral Service. A Manual of Intoning for Clergymen. By G. Edward Stubbs, M.A.
[Novello and Company, Limited].

The multiplication of books designed to assist the clergy in the musical portion of the Church service is to be welcomed, for although some observable progress has been made of late, comparatively few of those who conduct divine worship use their voices in a proper manner, or have anything beyond a superficial knowledge of music. Mr. Stubbs's manual may therefore be commended to the attention of the clergy who have neglected, or know little of these important matters, and those who read it and put in practice its precepts will assuredly become more profitable servants. The introduction by the Rev. H. H. Oberly may also be perused with advantage by such as take an interest in the present discussions concerning the duties of the clergy and the traditions of the Church. The author devotes chapters, somewhat unnecessarily, to the orthodoxy of "The perpetuation of the choral service," the "Ability of the clergy to learn to intone," and the "Arguments for and against intoning"; but the remarks on "The musical education of the priest" are commendable, and the information given and the methods prescribed for the acquirement of the desirable abilities are good and practical. A merit of the book lies also in its quotations from authorities on the subjects treated. Amongst these the following from Canon Shuttleworth's "The place of music in public worship" is well worthy of reproduction. It runs as follows: "To the poor, and those upon whom life lies heavily, few influences are so subtly powerful for consolation and uplifting as those of the best music. Singers always say that, however untrained their musical faculties, no audiences are more encouraging than those composed of the workers and the poor." This is undoubtedly true, and did the clergy more fully realize the power of finely rendered music and the mighty influence exercised by well modulated and accentuated speech the majority of our Church services would be far more impressive and far reaching in their effects than they are at present.

Voice and Violin: sketches, anecdotes and reminiscences. By Dr. T. L. Phipson. [Chatto and Windus.]

Dr. Phipson, like fiddle fanciers generally, loves to gossip—using the word in its inoffensive sense—about the instrument and the players on the instrument of his affection. It is not his first attempt in this direction, as his former book, "Famous violinists and fine violins," fully testifies. The twenty-six chapters of the present volume embrace a variety of subjects connected with the violin, ranging from "The art of playing in tune" to "Tamburini's cow." Throughout the whole of his chattily-written pages the author proves to be a genial *raconteur* and his book will make a pleasant fireside companion. There is an index—good.

Novello's School Music. Old May-Day. Cantata for Female Voices. Words written by Shapcott Wensley. Music composed by F. Cunningham Woods.

May-Day Revels. Words written by Hettie M. Hawkins. Music composed by John E. West.

[Novello and Company, Limited.]

"'Old May-Day' is designed to awaken some of the echoes of bygone days. . . . In 'Old May-Day' we get the young men and maidens bringing in the branches of may at the dawn; the milkmaids with their shining pails; the May bells; the dance round the May-pole; the Morris dancers with Maid Marion; the 'clean sweeps'; the hobby-horses; Jack-in-the-green, and many of the features of the May-day in olden times." So runs the preface to one of the best of this excellent series of school music. The spirit of spring seems to have inspired Mr. Wensley's poetical lines, and they have been wedded by Mr. Woods to music happily suggestive of jocund mirth, which in bygone times was wont to reign "in the merry month of May." No small share of Mr. Woods' success is attributable to his having cast his music in old English dance forms. The sprightly overture is in the style of a jig. Its tripping melody is subsequently made to serve as the accompaniment to the vocal portion of the gay and jovial May-pole dance, which effectively concludes the cantata. Into this number Byrd's Sellenger's round is also cleverly interwoven. There are only four other vocal numbers, in all of which the chorus is called upon. The first two movements are entirely for chorus, written in two parts, one in 6-8 time of graceful character and the other in *Tempo di menuetto*. In the remaining numbers the chorus takes up the refrain of the soprano soloist, who is furnished with some very pleasing and melodious music of a simple but effective nature.

"May-Day Revels" is a cantata intended for dramatic representation and the work is laid out on a more extended scale than that by Mr. Woods. It opens with a short but lively instrumental introduction to which the villagers enter dancing. When they are all assembled they break forth into a graceful two-part song in waltz measure. This is succeeded by a chorus of girls, who sing a "Children's 'Ladye' song," which should prove one of the most pleasing features of the entertainment. The villagers return and execute the May-pole dance, for which Mr. West has written some music in perfect accord with the style of the old English dances on such occasions, and for the dancing of which full directions are given. The next number is a rhythmic march to accompany the entrance of the *May Queen*, who is greeted by a melodious chorus written in two parts. The subsequent appearance of *Robin Hood* and *Maid Marion* is followed by an effective ballad for the knight of the forest, and this is succeeded by a milkmaid's song and dance, the entrance to appropriate music of the hobby-horse, and a pleasing waltz to accompany the archery contest. The dance round the May-pole is subsequently resumed, the chimes give out the discreet hour of six p.m., and the villagers conclude the festivities in a loyal fashion by singing "God save the Queen." With gay dressing, a little ingenious stage management, and appropriate "business" a good deal might be made of this well designed work, which, moreover, could be most effectively performed out of doors "under the greenwood tree."

Four Pianoforte Sketches. By Alicia Adélaïde Needham.
Far from my Heavenly Home. Sacred song for a medium voice. Words by Henry Francis Lyte. The music composed by Alicia Adélaïde Needham.

[Novello and Company, Limited.]

Mrs. Needham's four pianoforte sketches are very pleasing and playable little pieces. The first, entitled "Moods," might perhaps have been more happily called "whims," for the moods with which the music deals are decidedly whimsical. But doubtless this effect arises from the fact that ladies' moods are often whims in disguise, and whatever it was that Mrs. Needham sought to express it was worth saying, and has been said with grace and neatness. The second number bears the descriptive title of "An old spinning wheel," and to an accompaniment in triplets it sings an expressive song, into which much meaning might be put by a sympathetic pianist. The third sketch is called "Frolics," and the music is delightfully light-hearted and gay, and although sometimes insistent in expression the frolicsomeness is always decorous, even possessing a measure of grace. The series is concluded by "Fancies," "bright-eyed" in character and vivacious—a little inclined to run wild, perhaps, "as is their nature to." The movement makes more demand on digital dexterity than what has gone before; but there will be "pleasure in the learning," and, it may be added, in the listening—provided the "learning" is what it should be.

The setting of the well-known hymn "Far from my heavenly home" is of a kind that has met with much acceptance, and so presumably it supplies a want. In this style of sacred song the chief requirement would seem to be the provision of singable phrases, with an accompaniment that can be read at sight by a pianist of average abilities. Both these conditions are found in Mrs. Needham's song, combined with a measurable amount of artistic skill in construction and workmanship.

The growth and influence of Music in relation to civilization. By H. Tipper. [Elliott Stock.]

It stands to reason that a writer who attempts to set forth the growth and development of music from the earliest times to Beethoven in 200 octavo pages has attempted a task that is well nigh impossible. But the aim of the author has been to consider his subject "chiefly in relation to the moral influence it has exerted, and the ideal forces of which it is the exponent." Within these limitations Mr. Tipper has produced a book which may be read with interest and profit. His aim has been to "leave an impression of the majesty and permanence of ideal forces which the tendency of the time has unwittingly done much to obscure." The development of the art in England has not been treated of in the present volume, as the subject has been reserved for separate treatment. The book would make an appropriate present to a lover of music.

Music: how it came to be what it is. By Hannah Smith.
[John Murray.]

The authoress of this attractive and interestingly written book modestly states that it is "founded upon various courses of lectures which the writer has given before audiences of students and amateurs." Her desire has been to "aid any lovers of good music toward a more intelligent hearing—which is sure to bring an increased love of the art." Miss Smith, who is, we believe, an American lady, has admirably succeeded in carrying out her intention and she has produced a book of educational value, yet free from that pedantic style which so often repels the general reader. The divisions of the work are excellent, and the information supplied is quite encyclopædic in its way. The book is admirably got up and, moreover, the many illustrations greatly add to its value, the nine plates at the end of old clavier instruments being of special interest. It is just the book to put into the hands of young students to stimulate in them a love of the art of music.

Bonnie Jeannie Gordon. Song. Words by Arthur King. Music by A. C. Mackenzie.
Eily. Song. Words by G. Hubi Newcombe. Music by Stewart Macpherson.

[Joseph Williams.]

"Bonnie Jeannie Gordon" is a vivacious song which tells how this patriotic maiden secured a thousand recruits for her country's need by promising each a kiss and a guinea. The story is told in four verses, each of which is followed by a refrain which might well be taken in chorus by faithful clansmen. Sir Alexander's setting is of course in ballad form, and the music is as true to the spirit of the text as Bonnie Jeannie was to her clan, and that the South'ron may fully comprehend Jeannie's patriotism an English translation is given of the Scotch text.

In "Eily," tenor vocalists will find a simple but tender and passionate love song, extremely melodious and grateful to sing. What tenor could wish for more?

MUSIC IN BELFAST.

(From a Correspondent.)

The Philharmonic Society gave a subscription concert, on the 3rd ult., in the Ulster Hall. The managers of this flourishing Society are obliged to consult the varied tastes of their subscribers. Many of these—a rapidly increasing number—prefer solid and good music, but a number still require to be catered for with a miscellaneous "bill of fare." This concert was for the latter—a few part-songs, very well sung by full choir and by male and female choirs separately—exhausted the Society's contributions to the concert, the rest being filled by Miss Beach Yaw (the phenomenal American singer), Madame Ruland, Madame Ablamorich, Miss Esther Fee, and Mr. Orme Darvall.

The Ulster Hall was crowded on January 28, the occasion being the second People's Concert, when the "Creation" was creditably performed by members (orchestral and choral) of the Philharmonic Society, under the able direction of Dr. F. Koeller. The soloists were Miss M'Creary, Mr. William Thomas, and Mr. Merriman, while Herr Louis Werner presided at the organ and Mr. T. J. Lindsay "led" the orchestra. The promoters of the People's Concerts deserve to be congratulated on the manifest success attending their efforts to provide good music for the people.

A very ambitious attempt to perform Handel's "Messiah," under the conductorship of Mr. George Ferguson (whose choir distinguished itself at the Feis Ceoil in Belfast last year), was made on the 4th ult. The solos were taken by amateurs and the accompaniment was principally that of the organ.

Among minor concerts I may mention the first semi-public appearance, on the 16th ult., of the Ladies' Orchestral Society, originated and conducted by Dr. Koeller, the indefatigable conductor of the Philharmonic Society. The concert was well attended and thoroughly creditable to the fair performers. As yet they all play only on stringed instruments. They will soon, it is hoped, have wood-wind players—we dare not suggest brass!

Musicians in Belfast are much agitated at present by a serious impending loss. The historic Ulster Hall, where so many fine performances have been heard during its thirty-seven years' existence, can no longer "pay its way," and in such an essentially commercial city this is the unpardonable sin. It is clear that the days of its old management are over. But surely there is enough public spirit left among its wealthy citizens to save this fine building from being turned into a linen warehouse! What makes the case really critical for music is that there is positively no other hall suitable for a high class concert with chorus and orchestra. The fine organ, too, would revert to the descendants of the original donor if accommodation ceased to be provided for it. But we cannot contemplate the sacrilege!

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The pupils of the Edgbaston Parish Girls' School gave an operatic performance at the Edgbaston Assembly Rooms on the 11th ult. The programme comprised an operetta entitled "Enchanted Palace," a new version of the popular and time-honoured legend of "The Sleeping Beauty." The singing and spoken parts were admirably undertaken, and the same may be said of the minor parts and chorus. The operetta was most creditably presented before a crowded audience. A word of praise is due to the head-mistress and director, Miss Clapham, to whom the success of the production is largely due.

Mr. Monteith Randell's choir gave its annual concert in the Town Hall, on the 11th ult., Mr. Randell conducting. The concerted vocal selections comprised Faning's "The Vikings" and Elgar's trio "The Snow," given by the ladies of the choir, Roeckel's "The Wind and the Ocean," and a quartet entitled "Music," composed by Dr. W. T. Belcher. Mr. Edward Arthur was an excellent vocalist, the instrumental interludes were supplied by Herr Paul Stoeving, a violinist new to Birmingham, and Mrs. Richardson was the pianist.

The second orchestral concert of the Festival Choral Society was given in the Town Hall, on January 26, under Dr. Swinnerton Heap's conductorship. The novelties consisted of Saint-Saëns's Second Symphony in A minor (Op. 55) and an Overture Symphonique (Op. 27), "Germania," by our townsman, Mr. J. D. Davis. The latter work is intended to convey the composer's impressions of Germany as reflected in its people. In its construction certain themes are connected with certain characters, after the manner adopted by Wagner. Miss Fanny Davies gave a delightful rendering of Mozart's Pianoforte Concerto in D minor (Op. 54). Mr. George A. Clinton was specially engaged for Weber's Clarinet Concerto in E flat (Op. 74). The chorus of the Society gave with splendid tone power and perfect *ensemble* Dr. Heap's "The Voice of Spring" (for chorus and orchestra) and Dr. C. H. Lloyd's unaccompanied pastoral "The Rosy Dawn."

Dr. Rowland Winn's third orchestral concert, given in the Town Hall on the 2nd ult., included Dvořák's Symphony "From the New World," interpreted in a masterly way by the fine orchestra of eighty performers. Lady Hallé gave, in her own incomparable style, two movements of Vieuxtemps's Violin Concerto in E (Op. 10) and Max Bruch's "Romanze."

Mr. George Halford's sixth and seventh orchestral concerts of the current series were given in the Town Hall, on January 31 and the 14th ult. Beethoven's C minor Symphony, the "Pastoral," and a Wagner selection formed the programmes. The soloist at the first concert was Mr. Adolf Brodsky, at the second, Miss Alice Esty was the vocalist.

The St. Oswald's Choral Society, entering on its second year, gave Bennett's "May Queen" in the Small Heath Assembly Rooms, on January 30, with a chorus of fifty voices and an orchestra of nineteen performers. The principal vocalists were Miss Carrie James, Miss Annie Hill, Mr. Samuel Fenn, and Mr. Edwin Garbutt, who gave a good rendering of their respective solos. The choruses were given with great precision and fine volume of tone. Mr. F. W. Benson conducted and Mrs. L. T. H. Hiorth accompanied.

Six performances of Mr. Festing Jones's operetta for children, "King Bulbous," were given, from the 6th to the 11th ult., by the children of St. Mary's Schools, Aston Brook, the last performance being added on account of the overflowing audiences. Mr. Tilt is to be congratulated on the excellence of the representations. A reproduction of a photograph of the principal characters appears in the current issue of the *School Music Review*.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The Victoria Rooms were secured by the Bristol Royal Orpheus Glee Society for its annual ladies' night, on the 9th ult., for which all the tickets were sold several weeks before the event. The programme was of the customary varied nature, and included pieces never before performed by the Society—namely, J. Clippingdale's "The first violets," "Breathe soft, ye winds" (J. Baptiste Calkin), "My true love hath my heart" (specially written for and dedicated to the Society by Mr. C. Lee Williams), and "Harmony" (W. Beale). All the compositions were sung with that purity of voice, unity, precision, clearness of enunciation, correctness of phrasing, and exquisite tone shading, which have made this body of amateurs famous at home and in the metropolis. Mr. Braxton Smith and Mr. W. Thomas were the soloists. The conductor was, as usual, Mr. Riseley, who handed the baton to Mr. C. Lee Williams that he might direct the performance of four pieces from his pen.

The other recent choral concert was that given by the Bristol and Clifton Philharmonic Society on January 28, when Barnett's "Ancient Mariner" was brought forward, and the result was a remarkably good and spirited representation of the tuneful work under the guidance of Mr. E. Pavey. The soloists were Madame Ada Patterson, Miss Ada Bennett, Mr. Whitworth Mitton (who particularly distinguished himself), and Mr. Arthur Wills, who ably discharged their duties. Mr. E. Cook lent excellent service at the organ.

The second of Miss Lock's Chamber concerts took place at the Victoria Rooms, on the 20th ult., when Schumann's Pianoforte Trio in D minor (Op. 63) was played and a Suite (Op. 35) for strings from the pen of the Russian composer, Alexandre Glazounow.

The annual concert of the Thornbury Society of Gleemen took place on the 14th ult., when favourite glees and part-songs were well sung, under the direction of Mr. H. P. Thurston.

MUSIC IN CHELTENHAM.

(From our own Correspondent.)

A highly interesting and decidedly successful concert was given in the Assembly Rooms, Cheltenham, on the 7th ult., when Gounod's "Faust" was presented in cantata form by the new Philharmonic Society. If the performance was not a faultless one, it was distinctly creditable to all concerned, and there were times when a high level of artistic excellence was reached. The solos were in the capable hands of Madame Dorigo Phillips (*Marguerite*), Miss Alice Hare (*Siebel*), Mr. Gregory Hast (*Faust*), Mr. Charles Copland (*Valentine*), and Mr. Charles Tree (*Mephistopheles*), all of whom admirably discharged their arduous duties. A special word of praise is due to Mr. Charles Tree, who undertook at short notice to replace Mr. Archdeacon (absent on account of illness), and who acquitted himself with praiseworthy skill. The orchestra, under the able leadership of Mr. Lewis Hann, did splendid work throughout, and Mr. C. J. Phillips conducted with distinguished ability and foresight.

Mr. Edward Elgar's dramatic cantata "Caractacus" was the *pièce de résistance* at the second concert of the season given by the Cheltenham Musical Festival Society, in the Assembly Rooms, on the 13th ult. It speaks well for the enterprise of this veteran Society (now in its twenty-ninth season) when it brings forward so important and by no means easy a festival novelty as that written by Mr. Elgar for the Leeds Festival of last autumn. Special interest was centred in the performance by reason of its local associations—the scenes of the cantata being laid on the slopes of the Malvern Hills. The soloists were Miss Agnes Nicholls (a native of Cheltenham who is rapidly making her way), Mr. Charles Saunders, Mr. Henry Sunman, and Mr. Charles Knowles. Mr. Coleridge-Taylor's brilliant Orchestral Ballade in A minor was an attractive feature in the second part of the programme, which also included Mendelssohn's "Son and Stranger" Overture. The band (led by Mr. E. G. Woodward) and chorus, numbering together 250 performers, gave a good account of themselves, under the experienced conductorship of Mr. J. A. Matthews, who is to be congratulated upon a memorable concert.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Glee Singers gave their first concert for the season at the Antient Concert Rooms on January 30. The choir (about sixty voices), under the direction of Mr. Joseph Seymour, displayed all the qualities which won a victory at last year's Feis Ceoil, and was ably seconded by the solos of Madame Jeanie Rosse, Miss Victoria Delaney, and Mr. Walter Bapty. Dr. T. R. G. Jozé and Mr. Vincent O'Brien played accompaniments.

Dr. Smith's Glee Choir, which made its appearance on the 14th ult. at Rathmines Town Hall, consists of sixty carefully selected voices, under the direction of the conductor of the Dublin Musical Society. A selection of glees, &c., was given with admirable tone, nice judgment, and fine precision. The male voices were heard alone in "Banish, O maiden" (Lorenz), and the female voices in "O native music" (arr. by Smith). Mrs. Ward-Moriarty, Misses Kirk, Frengley, Sage, and Carnegie, with Messrs. Stone and Coade, contributed solos, and the accompaniments were played by the conductor, Dr. Joseph Smith.

The Royal Dublin Society's recital of chamber music, in the Society's Lecture Theatre, Kildare Place, on the 13th ult., included Brahms's String Quartet in B flat (Op. 67), Beethoven's "Kreutzer" Sonata, and Raff's Pianoforte Trio in C minor. The executants were Signor Papini, Messrs. Delany, Grisard, and Bast, with Signor Esposito at the pianoforte.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The fifty-fifth concert of the Norwich "Gate House" Choir took place in the Noverre Assembly Rooms on the 9th ult. A selection from Rossini's "Messe Solennelle" constituted the first half of the programme, the solos and concerted numbers being sung by Miss Stannard, Miss Annie White, Miss Constance Betts, Miss Howitt, Mr. H. J. Luckett, and Mr. J. T. Moffitt, all members of the choir. Under Mr. Kingston Rudd's careful beat, and resulting from his painstaking training, the different numbers received a commendable interpretation. Herr Ernst von Dohnányi made his first appearance before a Norwich audience and fairly electrified his hearers by his marvellous executive powers.

The Glee Club, established in connection with the voluntary choir singing at the nave services, held in Norwich Cathedral on Sunday evenings, gave its annual concert in the Noverre Rooms on the 10th ult. Under the tuition of Mr. H. J. Brookes, the members were enabled to sing several part-songs with commendable precision. Songs were contributed by Miss Lefroy, Mrs. Harry Francklin, Mr. S. Hemmings, and Mr. J. Manning, while Miss M. Lefroy played several violin solos in her usual finished manner. A pleasant innovation was the introduction of two movements from Mozart's Quartet (No. 12) and also a portion of a similar composition written by the conductor, Mr. H. J. Brookes, both being very capably rendered.

The annual concert under the auspices of the Kirkley Madrigal Society took place in the Public Hall, Lowestoft, on the 9th ult., when the members rendered several part-songs and madrigals in a manner highly creditable to themselves and to Mr. P. Chignell, their conductor. Miss Margaret Cooper and Mr. Walter Driver contributed songs, and Mr. A. C. Kemp accompanied.

The North Walsham Amateur Musical Society gave a performance of Handel's "The Messiah," on the 8th ult., conducted by Dr. Horace Hill. The principals were Madame Blanche Powell, Miss Edith Nutter, Mr. Murray Rumsey, and Mr. F. B. Ranalow. Mr. H. J. Brookes was the leader of the band and Mr. Frank Hill and Mr. J. Dixon presided at the pianoforte and harmonium respectively.

Cowen's "Rose Maiden" was the work selected by the Bungay Choral Society for its annual concert on the 8th ult. The work had been carefully rehearsed under Mr. W. Harvey, with the result that the choruses went with precision. The solo quartet comprised Mrs. Harvey Thomas, Miss Leila Kemball, Mr. Franckiss, and Mr. Pratt. The band was led by Mr. F. W. B. Noverre and Mr. R. Price gave great satisfaction as a solo violoncellist.

The Hunstanton Musical Society gave a satisfactory rendering of Cunningham Woods's cantata "King Harold" on January 30, conducted by Mr. W. A. Montgomery, the band being led by Mr. A. H. Hackney. The principal vocalists were Mrs. Ashworth and Mr. Gwillym Evans, while Mr. W. H. Leslie contributed several violin solos. The chorus did its share of the work most creditably.

A Society which can print "ninety-sixth concert" on its programme certainly shows signs of vigorous health. This the Norwich Philharmonic Society was able to do on the 13th ult., when the first concert of the present season was given. Romberg's Symphony in E flat, Beethoven's Symphony (No. 2), and two movements from Mozart's Clarinet Quintet were played, under the able direction of Dr. Horace Hill, who is so ably seconded by Mr. F. W. B. Noverre as leader.

The Beccles Choral Society gave a performance of "Elijah" on the 13th ult. The band (led by Mr. W. A. Tuddenham) and chorus numbered about 100 performers. Mr. Warder Harvey conducted and Mr. C. H. Duffield presided at the organ. The principal vocalists were Miss Winifred Wynne, Miss Alice Long, Mr. Vivian Bennetts, and Mr. Edwin Webster.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On January 23 (too late for notice in the February number of The Musical Times), the much debated question whether the McEwan Hall is suitable for vocal concerts was triumphantly solved by Mr. Kirkhope's choir. This magnificent body of singers was in its very best form, and the result was a concert which eclipsed anything of the kind heard in Edinburgh during this generation. The "Walpurgis Night" was rendered with due breadth and dignity; the melodious, the massive, and the delicate passages had a new beauty added to them by the quality, unanimity, and freedom of the chorus. Miss Alice Jaxon, Miss Elsie Macmillan, Mr. Iver McKay, and Mr. George Fergusson were the soloists. The performance of Schumann's "Faust" (Part 3) was no less distinguished, and the choir is now to take one step forward towards its high destiny by undertaking two Bach cantatas for its next concert.

Mr. Moonie's choir more than fulfilled, on the 10th ult., the high promise it held out at its two previous annual concerts. The quality of the fresh young soprano voices in itself distinguishes this choir from the others in the city and offers a rare treat to enthusiasts about choral singing. A model rendering of Mendelssohn's "As the hart pants" was followed by Elgar's "Banner of St. George" and by Cowen's "Sleeping Beauty." It is impossible to give the choir too much praise for their care, energy, and well-directed enthusiasm. Mr. Moonie may well be proud of his singers. The band, under Mr. Dambmann, did excellent work.

At the ninth orchestral concert, on the 18th ult., Ernst von Dohnányi "came, saw, and conquered" the Edinburgh public, and at his own recital, in the Music Hall, on the 18th ult., he gave a fuller exposition of his claims to stand among the greatest of contemporary artists.

Messrs. Paterson's twelfth series of orchestral concerts has been in every way successful, and Mr. Paterson in his annual statement was able to show an encouraging financial report.

The Philosophical Institution closed its season, on the 14th ult., by a chamber concert, under the direction of Miss Clara Lichtenstein, who, with the assistance of Mr. Dace and Mr. Colin McKenzie, gave works by Schumann (Andante for two pianofortes), Liszt, Schütt, and Smetana. The vocalist was Mr. Hedmondt, who was most cordially received.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Choral and Orchestral Union concert was the means of bringing Herr von Dohnányi to Glasgow on January 31. The occasion was the eleventh orchestral concert of the series, and it need hardly be said that the young Hungarian pianist achieved a phenomenal success. The new-comer played Beethoven's G major Concerto, his reading of which was remarkably fine, and confirmed his claim to rank amongst the foremost pianists of the day. In the symphony of the evening—Schumann's D minor—as in the accompaniment to the concerto, the band, under Mr. Bruch, earned high praise. Sir Alexander Mackenzie's Scottish Rhapsody, No. 2 ("Burns"), again gave much pleasure to the audience. At the popular concert, on the 4th ult., a couple of novelties found place: Mr. J. B. McEwen's "Overture to a Comedy" and a Serenade for wind instruments from the pen of Richard Strauss. The overture contains many bright and lively passages, and the composer must certainly be encouraged to "go on and prosper." Mr. Sons excelled in Henschel's Ballade for solo violin and orchestra, and the programme otherwise included Beethoven's "Pastoral" Symphony. Madame Marian McKenzie was the vocalist.

The programme for the twelfth classical concert was entirely choral, and musicians were again grateful for the opportunity of renewing acquaintance with Dr. Villiers Stanford's "The Revenge." The Glasgow Choral Union and the Scottish Orchestra sang and played with admirable effect, and Mr. Joseph Bradley conducted in his usual careful manner. "The Revenge" was followed by the first concert performance of Mr. Hamish MacCunn's opera "Diarmid." The solos were entrusted to Miss Kirkby Lunn, Madame Marie Duma, Mr. Philip Brozel, and Mr. John Sandbrook, and each and all heroically passed through their ordeal. Mr. MacCunn himself conducted, Mr. Bradley having piloted the choir through the various rehearsals.

The last classical concert for the season took place on the 14th ult., when Mr. Bruch and his orchestra gave, in almost every respect, a very satisfying reading of the "Eroica" Symphony. Excellent performances also fell to the lot of Saint-Saëns's symphonic poem "Phaëton" and to Berlioz's "Carnaval Romain." The vocalist of the evening was Madame Tirzah Hamlen Ruland. The usual "plebiscite" programme was submitted at the last popular concert on Saturday evening, the 18th ult. Once more Schubert's "Unfinished" Symphony headed the list with a voting power of 439 votes. Dvorák's symphony, "From the New World," Beethoven's "Pastoral," the "Tannhäuser," and "Leonora" (No. 3) Overtures, Grieg's "Peer Gynt" Suite (719 votes), and Délibes's "Sylvia" Ballet had each and all high places in the poll—one method, certainly, of discovering what the popular taste really is, and a plan which has, moreover, been faithfully carried out in Glasgow for many years.

At the third and concluding concert for the season of the Greenock Choral Union, on the 9th ult., Mr. W. T. Hoeck, the Society's enterprising conductor, introduced Mr. S. Coleridge-Taylor's setting of Longfellow's "Hiawatha's Wedding-Feast," this being its first performance North of the Tweed. The work ought to appeal to societies seeking a novelty by reason of its engaging devices, shared in alike by both choir and orchestra. The "Golden Legend" was received with all the cordiality due to an old friend. The soloists, Miss Thudichum, Miss Elmslie Cran, Mr. William Green, and Mr. Watkin Mills, acquitted themselves admirably. A contingent from the Scottish Orchestra had charge of the accompaniments and Mr. Hoeck was in full sympathy with Sullivan's ever popular work.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Two concerts have been given by the Philharmonic Society during the past month, that of the 7th ult. being distinguished by the production of "The Water Lily," one of the latest compositions of the conductor, Mr. F. H. Cowen. The work itself is extremely beautiful and received a fair measure of justice at the hands of the chorus. The principals were Miss Palliser, Madame Marian McKenzie, Mr. Edward Lloyd, Mr. Watkin Mills, and Mr. R. W. Lee, the latter an excellent local vocalist. The orchestral work was, as is usual with the Philharmonic band, of the best, and the directorate of the Society is to be congratulated upon introducing to its subscribers so deserving and poetic a cantata as that under notice.

The Musical Society gave, on the 16th ult., Mendelssohn's "Hymn of Praise," under Mr. F. H. Crossley, who also conducted Cowen's "St. John's Eve" at Newton-le-Willows, on the 1st ult., and Stanford's "Revenge" at Warrington a week later.

The works taken in hand by Dr. C. T. Reynolds at Birkenhead have been Sullivan's "Prodigal Son" and Mendelssohn's "Christus," which is believed hereabouts to have been originally intended for the Liverpool Philharmonic Society. The same conductor has introduced Dvorák's "Stabat Mater" to his Oswestry patrons, and Mendelssohn's "Loreley" and Gounod's "St. Cecilia" Mass to the less remote district of Runcorn.

The Orchestral Society played Mozart's Symphony (No. 35) in D (Köchel, No. 385), under Mr. Rodewald, at the City Hall, on January 28, with a delightfully delicate appreciation of extreme light and shade, and a pretty *Scherzo* from Mr. Courvoisier's Symphony in C was directed by the composer. A new and evidently vigorous orchestral society has been brought into existence by Mr. H. Jennings, himself a respected member of the city staff, under the style of the Municipal Officers' Guild, and its forty performers did credit to themselves at St. George's Hall on the 8th ult.

The third concerts of Mr. Schiever's and Mr. Lawson's chamber series, given respectively on January 31 and the 17th ult., furnished proof of the happily growing taste for refined orchestral music in this city.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

At the third of the Harrison concerts (the 1st ult.) the purity of tone of the higher notes of Miss Alice Esty's voice was very refreshing to ears wearied by the hysterical vibrato and simulated passion of French vocalisation; but popular as Miss Clara Butt is, and with such a wonderful organ must be, she is scarcely judicious in her selection of songs. Schubert's "Wanderer" severely tests a contralto in the most dangerous register, and Blumenthal's "He giveth His beloved sleep" was a little out of place after "The little grey fox" of Maud Valérie White. The violin and pianoforte playing of Mr. William Henley and Miss Ilona Eibenschütz were the salt of a programme further diversified by the pleasant quartets of the Georgian glee party.

At the Royal College several open practices have been given lately; one evening being devoted to a delightful recital of Mendelssohn's wonderful "Midsummer Night's Dream" music with complete orchestra, and another to a display of solo singing and playing of excellent promise; especially remarkable being the progress of a young violinist, Margaret Challenor, and the performance of Schumann's "Symphonische Etuden" by Miss Néruda's pupil, Helen Brown.

Although more than a month has passed since the first performance here of Mr. Cowen's "Ruth," it is impossible to leave unnoticed the pastoral charm which so pleasantly characterises a great part of the work and indissolubly unites it to the simple tale unfolded. As I confidently anticipated, the songs of the gleaners and of the harvest home were received with excitement; and the warm thanks which the conductor gave to the choir were thoroughly earned by the enthusiasm thrown into the interpretation of the choral strains. Of the orchestral performances of the month no praise could be too high. The third and fourth symphonies of the greatest of all orchestral masters were never better rendered; and, in spite of Mr. Cowen's evident and almost obstinate reluctance to appropriate the applause of a crowded audience as a tribute to himself, he was, after the C minor Symphony, compelled repeatedly to acknowledge the long-continued cheering. On the 2nd ult. Mr. Brodsky repeated, with even increased vigour and refinement, the extraordinarily difficult Violin Concerto of Tschaïkowsky, which he introduced here last season. No pianist is more warmly welcomed in Manchester than Mr. Borwick; but few of the listeners were quite prepared for the depth of expression which he threw into the Schumann Concerto, or for the skill and exquisite delicacy whereby he enlivened the many variations with which Grieg embellished the somewhat lugubrious air which forms the theme of his so-called "Ballade."

The performance of "Elijah," on the evening of the 16th ult., was in every respect excellent; but chiefly remarkable for the capital singing of the choir. All the more important choruses—and which of them is not important?—were given with enthusiasm and good judgment; the distinctness of enunciation being specially noteworthy and highly to the credit of Mr. R. H. Wilson, the choir director. Who, looking at the crowded hall, could prate about the decadence of Mendelssohn? What a pity that Englishmen so love his music! The principals were Miss Mabel Berrey—whose voice is gaining strength—Miss Ada Crossley, Mr. Hirwen Jones, and Mr. Santley; and very efficient aid was rendered by members of the choir—Mrs. Pashley and Mrs. Tonge, Mr. Holt and Mr. Richardson. The services rendered by Mr Fogg at the organ could hardly be overestimated, the force was always sufficient without being obtrusive.

For the concert on the 23rd ult. the "Pastoral" Symphony is announced; and Mr Carl Fuchs will be the violoncello soloist.

Mr. Max Mayer, who for many years has persistently struggled to stimulate a taste for classical chamber music, brought to his second concert, on the 8th ult., not only Miss Wietrowetz and Mr. Hugo Becker to aid him in Beethoven's C minor violin and pianoforte duet (Op. 30), in the early work in F major for pianoforte and violoncello of Richard Strauss, and in Dvorák's Trio in F minor (Op. 65), but also an able interpreter — Mr. Leonard Sickert—of the *Lieder* of Brahms and Schumann. And in the same hall Mr. Brodsky, on the 15th ult., concluded the third series of those meetings, the proceeds of which are generously devoted to the encouragement and prolongation of their studies of the most promising pupils of the College. The programme included Mendelssohn's E minor Quartet and Brahms's E flat Trio (Op. 40), with Miss Néruda (pianoforte) and Mr. Paersch (horn); and fittingly concluded with a most finished performance of the great Beethoven Septet.

The concert of Dr. Watson's Vocal Society was very successful and well attended on the 8th ult., in spite of at least two other attractions, one of which demands notice. It is a source of great gratification that not only have we in the centre of the city regular orchestral performances of unsurpassed merit, but that Mr. Cowen's influence is well felt even in the surrounding districts, and especially in North Manchester, where a young band has sprung up under his presidency; and, under the direction of Mr. Charles Taylor, is already capable of doing good work and promising better achievement as the result of zealous and untiring labour.

Mr. Pyne's organ recital programme on the 11th ult. included Bach's Toccata and Fugue in F, an Andante by Paul Devred, H. Smart's "Marziale" in C, and some smaller pieces.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

A very interesting and highly creditable performance of "The Messiah" took place on January 26, in Durham Cathedral, under the direction of Dr. Armes. A chorus of some 250 voices was drawn from St. Hilda's Female Training College, Beds Male Training College, the Dunelm Choral Society, the Durham University Choral Society, and the Durham Cathedral Old Choristers' Association, assisted, of course, by the present members of the Cathedral choir. The orchestra consisted chiefly of members of the Durham Amateur Orchestral Society, with Mr. Arthur Wallerstein as leader. The soloists were Masters Dixon and Lisle, and Messrs. Jackson, Macdonald, Peacock, and Duncanson, all members of the Cathedral choir, and the Rev. Canon Bennett presided at the organ. It is estimated that over 7,000 persons were present on the occasion, and such was the success of the performance that opinions were expressed on all sides that periodical renderings of popular oratorios in the Cathedral, under somewhat similar conditions, would meet a decided want in the locality.

The Sunderland Amateur Orchestral Society gave its first public concert in the Victoria Hall, Sunderland, on January 24, under the direction of Mr. C. Francis Lloyd. The programme was rendered in such a manner as to more than justify the formation of the Society. The vocalists were Mrs. Whatford, Miss Sara James, Mr. Whatford, and Mr. W. Tone Allen.

One of the most enjoyable concerts ever given by the Middlesbrough Musical Union took place in the Town Hall, Middlesbrough, on the 1st ult., when the programme was entrusted to the Hallé Orchestra, in conjunction with the Musical Union Choir. Mr. Cowen's setting of Collins's "Ode to the Passions," produced at the last Leeds Festival, received a most praiseworthy rendering. After the performance of his Ode, Mr. Cowen, who conducted, received quite an ovation.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The Nottingham Philharmonic Choir gave a performance of Barnett's "Ancient Mariner" and Bridge's "Flag of England," on January 26. The artists were Miss Gertrude Drinkwater, Miss Janet Spicer, Mr. W. R. Maxwell, and Mr. Ivor Foster. The chorus work needs more than a passing word of praise and reflects the greatest credit on the conductor, Dr. Horner.

At Derby, on January 27, Harold Henry's Orchestral Society gave its first concert of the season. A feature of the concert was a Romance for full orchestra (MS.) from

Mr. Henry's own pen, conducted by the composer, which received a hearty reception and showed evidences of the composer's rich vein of melody and ease in orchestration. The soloists were Miss Alice Ward and Mr. Edwin Thorpe, a violoncellist of far more than average ability. Mr. Sadler was leader and accompanist and Mr. E. M. Barber conducted.

Mr. Henry J. Wood appeared in a new *rôle* on the 6th ult., when he gave a lecture, "On Singing as an Art," to a closely packed audience in the University College. Mr. Wood dealt with the means for producing sound, which resulted in a carefully studied paper on the anatomy of the vocal organs. Mr. Wood had arranged a most attractive programme of songs in Russian, Danish, French, German, Italian, and English, which were artistically rendered by Mrs. Wood and Mr. Louis Fröhlich, two pupils of whom Mr. Wood is justly proud. Mr. Wood's setting of "The sea hath its pearls," a charming song, was sung *con amore* by Mr. Fröhlich, and received a hearty ovation.

On the following afternoon Mr. Wood gave a second lecture, "On the Cultivation of the Singing Voice." This proved to be a continuation of the previous one, but was more interesting, as it dealt so much more directly with the subject of singing. In treating of "breathing," Mr. Wood supports the Italian or costal system, and leaves the clavicular and diaphragmatic methods to take care of themselves. Much emphasis was laid upon the duties of the tongue and lips as well as the palate, and the art of correct enunciation, phrasing, and rhythm were also admirably dwelt upon. As in the former lecture, an admirable programme was rendered in refined style by the same vocalists, accompanied by the lecturer in a manner deserving the highest praise.

On Tuesday, the 7th ult., the Nottingham Glee Club was responsible for a very agreeable entertainment, when the Nottingham Glee Quartet rendered part-songs in a most efficient manner. "Breathe not of parting," an arrangement from Mendelssohn, by Mr. J. Adcock, was performed for the first time and met with a hearty reception. The vocalists were Mr. Jack Robertson and Mr. Arthur Lakin, and Mr. G. F. Johnson contributed two violin solos.

The chief feature of the Sacred Harmonic Society's concert, on the 9th ult., was a performance of Sullivan's "Martyr of Antioch." The artists were Miss Esther Palliser, Miss Ada Crossley, Mr. Lloyd Chandos, Mr. Peterkin, and Mr. Radford. The chorus did its work magnificently and gave a very fine rendering of the unaccompanied funeral anthem, "Brother, thou art gone before us." The band, under Mr. H. J. Wood, executed its work in a manner calling for great praise.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Sheffield Male Glee and Madrigal Society gave a successful concert in the Albert Hall on January 30. The members sang with admirable precision, finish, and tone Beale's madrigal "What ho! what ho!" "The Tyrol" (Thomas), "Come, bounteous May" (Spofforth), "The long day closes" (Sullivan), and "Crowned with clusters" (Mellon). Associated with the Society were the Meister Glee Singers, Madame Alice Gomez, Mr. Hollmann, and others. Mr. J. A. Rodgers conducted.

The Rotherham Choral Society performed Parry's "Job" and Sullivan's "Golden Legend" on the 7th ult., under the direction of Mr. T. Brameld. In submitting two such exacting works the Society taxed its members severely, but they emerged from the test with much credit to themselves and their conductor. The chorus-singing in "Job" was in the highest degree praiseworthy. The choral portions were splendidly given—vigour, attack, phrasing, and unanimity being alike admirable. In the "Golden Legend" these qualities were again evident, and for a fine rendering of "O gladsome light" the choir was persistently encored. The orchestra accompanied both works in capable style. The principals were Miss Margaret Coomber, Miss Lilian Hovey, Mr. Tom Child, Mr. Joseph Lycett, and Mr. David Hughes.

The St. John's (Abbeydale) Choral Society performed Haydn's "Creation," on the 22nd ult., under Mr. G. A. Leed; and the same work was given, on the 27th, by the Attercliffe Zion Choral Society, under the direction of Mr. W. W. Chisholm.

A choral society has been formed in Eyam (Derbyshire) with Mr. J. W. Froggatt as conductor. Judging by the success of its opening concert, at which Stainer's "Daughter of Jairus" was performed, the organisation will prosper.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

In Leeds there have, during the past month, been two concerts of more than local interest. On the 1st ult. two of the most promising of young artists made their first appearance in Yorkshire at one of the Leeds Subscription concerts. The violinist, Miss Leonora Jackson, reflected the spirit of her master, Joachim, most faithfully in the great Chaconne. Ernst von Dohnányi, on the other hand, revealed a temperament of his own in his pianoforte solos, and the respective qualities of the two were strongly contrasted in the "Kreutzer" Sonata. Miss Ada Crossley was the vocalist. On the 8th ult. the Leeds Choral Union gave a concert performance of Mancinelli's opera-cantata "Hero and Leander." Considering its many difficulties it was most creditably done, under Mr. Benton's direction, the soloists, Miss Esty, Miss Hovey, Mr. William Green, and Mr. Daniel Price, proving thoroughly efficient, if hardly physically equal to the strain placed upon them. The band and chorus, if not note-perfect, got through their task without disaster. Another "Hero and Leander," the less ambitious but thoroughly artistic cantata by Dr. C. H. Lloyd, was given by a suburban society connected with St. Chad's Church, on the 6th ult. The programme also included Mr. MacCunn's "Lord Ullin's Daughter," both being conducted by Mr. H. Percy Richardson, while the solo parts were taken by Miss Lily Pearce and Mr. John Browning. Mr. Richardson is a Bach enthusiast, and his enthusiasm has taken practical shape in a series of four recitals devoted exclusively to the famous "Forty-eight." Historical and analytical comments were furnished by the vicar of St. Chad's, the Rev. W. H. Stables, and by the Rev. W. F. Moulton, both amateurs well qualified for their task. It was as gratifying as it was certainly surprising to find that Leeds could furnish a fair-sized audience for what was calculated to prove "caviare to the general." On January 28 a very enjoyable chamber concert was given by Messrs. Elliott and Fawcett (violins), Haigh (viola), J. and C. Walton (violoncellos), and N. H. Bell (pianoforte). Schubert's String Quintet in C (Op. 163), the fifth of Beethoven's "Lobkowitz" Quartets, and the well-known Pianoforte Quartet by Rheinberger, in E flat, were thoroughly well played, the *ensemble* being particularly good. Concerts given by Mr. Tom Child, a local tenor, on the 10th ult., and by Miss Hattersley, a promising young violinist, on the following day, both possessed features of some interest.

At Huddersfield, on the 14th ult., the Rhondda Male-Voice Choir and the brilliant organist, Mr. W. S. Hoyte, provided the chief features of a miscellaneous programme. The Halifax Choral Society, being in debt, gave an economical concert on the 9th ult., the programme being supplied entirely by members of the Society. Though not calling for any criticism, it is satisfactory to learn that the attendance was good, so that it is to be trusted the result will be of material help to this excellent Society. A new series of chamber concerts has been begun at Halifax by Mr. H. F. Webster. At the first concert, on January 25, an interesting feature was a MS. pianoforte quartet in C minor, by a local musician, Mr. H. van Dyk, a work that is well written for the instruments, shows considerable melodic power, and is concise and free from laboured effects.

At Bradford, the subscription concert, on the 10th ult., at which Miss Wietrowetz and Mr. Leonard Borwick appeared, and a chamber concert, given on the 17th ult. by Miss Ethel Cross, a local pianist, deserve mention. On the 11th ult. the Bradford Permanent Orchestra gave an interesting programme, including several popular orchestral classics.

At Harrogate there was, on the 10th ult., a joint musical service, in which six of the church choirs of the town took part, numbering altogether about 200 voices, under Mr. C. L. Naylor's conductorship. The anthems were Dr. E. W. Naylor's "Behold, God is great," and "Round about the starry throne" ("Samson").

At a time when municipal orchestras are so much in the air, it is encouraging to find private and voluntary effort accomplishing as much as has been done by Mr. G. H. Hirst at Dewsbury, where the local Orchestral Society gave, on the 7th ult., a concert, to which Mr. Edward German's presence and assistance lent a special interest. His influence over an orchestra was shown by extraordinarily spirited performances of selections from his music written for "As You Like It," "Much Ado about Nothing," "Romeo," and "Henry VIII.," together with a delightful Suite for flute and pianoforte. Mr. Walton's violoncello solos and songs by Miss Frood and Mr. Blagbro, a highly finished vocalist, were among the features of this excellent concert.

At Keighley, on the 7th ult., a "Carrodus concert" was given, and in nowise belied its name, for no fewer than seven "Carrodi" took part. On the 3rd ult. a concert was given at York by Miss Lottie Hopkins, a local soprano.

The Ripon Choral Society gave Mendelssohn's "St. Paul," on the 7th ult., the Rev. F. H. Taylor conducting for the last time, having resigned his precentorship at the Cathedral on his preferment to a country vicarage. The principals were Miss Bishop, Miss Brooke, Messrs. Fallas and Senior, and the performance seems to have been an admitted success.

The Cleckheaton Orchestral Society, a very promising institution, gave a concert on the 6th ult., Mozart's G minor Symphony being very creditably played under Mr. Stott's direction, while the brilliant violin playing of Mr. Weist Hill was a noticeable feature of the programme.

On January 31 "The Messiah" was given by a fairly large choir in the Queen Street Chapel at Scarborough, under Mr. H. Hill's conductorship, the principals being Miss Bishop, Madame Cawley, Messrs. Raper and Pecket. On the same date a miscellaneous concert, by the Hull Vocal Society, the programme of which included an interesting series of compositions belonging to the golden age of English music, may be recorded. It would seem, however, that the musical aspirations of Scarborough are not satisfied by ordinary concerts, nor even by a pier band, for it is proposed that there should be a musical festival in the town, and, as the result of a preliminary meeting, arrangements are being made for the enterprise. The "Hymn of Praise" was given, on the 14th ult., by the Selby Choral Society, Mr. Tom Foster being the conductor and Miss Agnes Nicholls, Miss Lee, and Mr. Edward Kemp the principal vocalists.

The annual general meeting of the Choir Benevolent Fund was held at the Chapter House, St. Paul's Cathedral, on the 7th ult., Mr. Calkin Lewis in the chair. A number of representative members from Metropolitan and provincial choirs were present. The report read by the secretary indicated the continued prosperity of the Fund and referred to a highly successful Festival held at Windsor during the year, to an increase of payments out of the "Sick and Infirm Fund," and to a recent satisfactory valuation of the funds of the Society. The committee of management and secretary are to be congratulated on their prudent and efficient control of this excellent Society. Its claims and benefits cannot be too warmly commended, not only to the organists and lay-clerks of the cathedral and collegiate establishments throughout the country, but also to the consideration of the governing bodies of these establishments, who may naturally be supposed to show an interest in the well-being of those who take so important a part in the due and efficient rendering of the musical services of the Church.

Distinction was given to Mr. Elderhorst's ninth chamber concert at the Steinway Hall, which took place on the 1st ult., by the first performance in London of Dvořák's String Quartet in G (Op. 77), which was effectively interpreted by Messrs. Elderhorst, Kornfeld, Hobday, Whitehouse, and Claude Hobday. The first movement, *Allegro con fuoco*, is extremely melodious and picturesque, the *Scherzo* and its trio are thoroughly Slavonic in idiom, the *Andante* possesses fascinating grace and expressiveness, and the *Finale* is spirited and engaging. French music dominated the programme of Mr. Elderhorst's tenth chamber concert, on Tuesday evening, the 7th ult., which was opened by M. Camille Chevillard's Sonata in G minor for pianoforte and violin (Op. 8), not previously heard in London, and played on this occasion in an effective manner by the composer and M. Rivarde.

The Victoria Madrigal Society does well to combine choice examples of unaccompanied part-music by the old masters with those of the modern school. At the concert at St. Martin's Town Hall, on the 9th ult., the choir sang with commendable steadiness Morley's "My bonny lass," Walmisley's "Sweete flowers," and Weelkes's "As Vesta was," all the chief points being brought out with excellent effect. Good performances were also given of Mendelssohn's "O hills, O vales," Pearsall's "Shoot, false love," Walter Macfarren's "You stole my love," and a pleasant new madrigal by Dr. Murray, "In the blush of eventide." Vocal solos were contributed by Mdlle. Bué, Mr. Herbert Emlyn, and Mr. Montague Borwell. Mr. Ellie Marx played violin pieces, and Dr. G. Stanley Murray conducted with much spirit.

Mr. William Nicholl was supported by several well-known artists at his concert at St. James's Hall, on January 30. With his customary charm of voice and style this popular tenor rendered Dvorák's "Songs my mother taught me," the Scottish ditty "Willie's gane to Melville Castle," and other pieces. Miss Catherine Murray (a contralto who sang with much refinement the romance from "Gioconda"), Miss Ethel Bevans, Mrs. Helen Trust, and Mr. George Thorp were also among the vocalists. Mr. Georg Liebling, the pianist, played Chopin's Ballade in G minor, and Mr. Joseph Ivimey satisfactorily interpreted on the violin Wieniawski's "Légende."

A most successful chamber concert (the first of the present series) was given by Messrs. F. Lewis Thomas and Norman Bath at the Co-Operative Hall, Bromley, Kent, on Thursday evening, the 9th ult., when the following programme was performed before a large audience: Schumann's Quartet in E flat major (Op. 74) for pianoforte, violin, viola, and violoncello, Grieg's Sonata (Op. 13) for pianoforte and violin, and Haydn's String Quartet (Op. 76, No. 4). The concert-givers were assisted by Mr. Druan Bath (second violin), Mr. E. Tomlinson (viola), and Mr. Tennyson Werge (violoncello). Vocal pieces were also contributed by Madame Kate Cove.

The London Sunday School Choir held its annual Festival at the Albert Hall, on the 18th ult., when anthems and choruses were sung with spirit and expression by a choir of a thousand voices conducted by Mr. George Merritt. The rendering of Maunder's "Praise the Lord, O Jerusalem," and of "Achieved is the glorious work" ("Creation") specially commanded approval. The London Sunday School Orchestra, under Mr. David M. Davis, played several pieces. Songs were contributed by Miss Esther Palliser and Mr. Ben Davies, Miss Gertrude Lester successfully gave violin solos, and Mr. Horace G. Holmes presided at the organ.

A concert was given on the 11th ult., at the Vestry Hall, Hampstead, by the students of the Primrose Hill School. Considerable indication was manifested of the careful training which the students had received at the hands of their able teacher, Miss Lavinia Conder. The choice of music selected for performance was generally of a high standard. The interest of the concert was increased by the professional assistance rendered vocally by Mr. Vivian Bennetts and Miss Hamilton Smith, and by Miss Olive Kennett's admirable recitations, which were very warmly encored.

Mr. Homer Lind, most favourably known in London by his embodiment of *Beckmesser* in "Die Meistersinger," gave a recital of German songs, on the 10th ult., at the Queen's (Small) Hall. He was ably assisted by Miss Maud Powell and Mr. Herbert Parsons, whose violin and pianoforte playing provided agreeable variety.

Madame Hanka Schjelderup, the pianist and vocalist, at her concert at St. James's Hall, on the 1st ult., maintained the favourable impression she created on preceding occasions. Although her ability was again more marked as a player than as a singer, she sang with much brightness Délibes's "Les Filles de Cadix," and did justice to some Norwegian folk-songs. In Chopin's Fantaisie in F minor, and compositions by Liszt, Schumann, and Grieg, neat and tasteful execution was manifested in a high degree.

The fifteenth concert of the Borough of West Ham Choral and Orchestral Society took place on the 8th ult., in Stratford Town Hall, when an excellent performance of Handel's "Samson" was given by a choir and band of 120 performers. The soloists were Miss Amy Sargent, Miss Edith Hands, Mr. James Gawthrop, and Mr. Arthur Barlow. Mr. D. Caldwell played the trumpet obbligato, Mr. G. B. Gilbert presided at the organ, and Mr. W. Harding Bonner was an efficient conductor.

The appointment of musical director to the Pavilion and Gardens, Buxton, Derbyshire, has been offered to, and accepted by, Mr. Churchill Sibley. A fine orchestra and military band will be placed under his exclusive control, and opportunity will be afforded for the performance of the highest class of music. Mr. Sibley has conducted many works by English composers, and he will doubtless not overlook the claims of English music in the formation of his programmes.

After twenty-one years of indefatigable and self-sacrificing work as organist and choir-director at the Church of SS. Michael and All Angels, Ryde, Miss Margaret Fowles is about to send in her resignation of the post. This news will be received with much regret by Miss Fowles's large circle of friends. Miss Fowles was the founder (or foundress) of the Ryde Choral Union in 1874, and she was also its conductor for twenty years.

A fine performance of Mendelssohn's "Elijah" was given in the new concert hall of the Battersea Polytechnic by the Choral Society, conducted by Dr. Dunstan, head of the music department, on the 11th ult. Mr. Daniel Price, who was in excellent voice, sang the part of the *Prophet*, the other principal vocalists being Madame Edwardes, Miss Adelaide Lamb, and Mr. Sinclair Dunn. Miss Mary Thomas and Mr. Stokoe accompanied.

The Clapton Philharmonic Society, recruited from the church choirs of the neighbourhood, gave a very excellent performance of Stainer's "Daughter of Jairus" and Sullivan's Te Deum on the 1st ult., in Stamford Hill Congregational Church. Miss Ethel Winn, Mr. Albert James, and Mr. Donald King rendered the solos, and Mr. John Jeffreys presided at the organ. Mr. Arthur Roby was an efficient conductor.

Dr. William Lemare delivered a highly interesting lecture on "Glees and Glee Writers," at the Bermondsey Settlement, on the 11th ult. The musical illustrations were admirably rendered by Miss E. M. Lemare, the Misses Godden, the members of the Bermondsey Settlement Glee Society, and the gentlemen of All Saints' choir, Leyton.

An excellent performance of Aspa's attractive "Gipsy Cantata" took place in the Public Hall, West Norwood, on the 6th ult., with scenic accessories and with the aid of an efficient orchestra. Mr. John B. Gasmann conducted the work, which gave general satisfaction and pleasure to an appreciative audience.

An error, due to a *lapsus calami* on the part of a correspondent, appeared on page 90 of our last issue in reference to the formation of a permanent orchestra in Dublin. For "thirty-four," *read* "thirteen or fourteen rehearsals are to be held before any concert is given."

Mr. F. A. W. Docker gave an interesting lecture on "The History of the Oratorio," with vocal and instrumental illustrations, at the Vestry Hall, Little Russell Street, Bloomsbury, on the 14th ult.

A successful concert was given at the Birkbeck Institution, on the 8th ult., by the violin classes, under the able direction of Mr. G. A. Parker.

Mr. Edwin O. Sachs has been appointed architect and technical adviser to Covent Garden Theatre in connection with the structural and mechanical features of stage mechanism.

Dr. W. J. Treutler read an interesting and erudite paper on "Music in relation to man and animals," before the Musical Association, at the Royal College of Organists, on the 14th ult.

FOREIGN NOTES.

Antwerp.—Preparations are going forward to celebrate in a worthy manner the approaching tercentenary of the birth of one of Antwerp's greatest sons—viz., Van Dyck. Musical art will be represented in the festivities by a cantata specially written for the occasion by M. Peter Benoit, the veteran director of the Conservatoire, who also wrote the cantata for the Rubens festival in 1877.

Carlsruhe.—A new lyrical drama by Franz Servais, entitled "Ion," was brought out, for the first time on any stage, at the Court Theatre, on January 29, under Herr Mottl's direction, with good success. The subject of the piece is taken from Greek mythology, while the music is constructed, with much ability and some originality, particularly in the orchestration, on Wagnerian lines. On the 19th ult. the *personnel* and orchestra of the Court Theatre gave a performance of Berlioz's "Les Troyens," at the Mannheim Hof-Theater, where the work had not been given before, Herr Felix Mottl being the conductor.

Cologne.—The first performance in Germany of Goldmark's new opera, "Die Kriegsgefangene," took place at the Stadt-Theater, on the 2nd ult., when the interesting and melodious work was received with much favour, both by the public and the leading organs of the press.——An enthusiastic reception was accorded, at the seventh Gürzenich concert, last month, to Fritz Volbach's ballad for chorus, soli, and orchestra, "Page and King's Daughter," under Dr. Wüllner's direction. Herr Volbach—the highly esteemed conductor of the Mayence Liedertafel—was a gratified and much applauded witness of the performance.

Dresden.—The opera "Der Cid," by Peter Cornelius, was produced for the first time at the Royal Opera, on January 27, under Capellmeister von Schuch's direction, and received with much favour by a numerous audience. The posthumous work of the gifted composer of "Der Barbier von Bagdad" is likely to maintain itself in the *répertoire* of the Opera for some time.

Eisenach.—The Beethoven Concert given, on January 29, by the Meiningen orchestra, with the co-operation of the united Meiningen and Eisenach Choral Societies, was rendered memorable on account of the demand for tickets having been such that two performances had to be given, one in the afternoon and a repetition in the evening. The programme included the Ninth Symphony, the "Leonora" Overture (No. 3), and the Violin Concerto, the latter interpreted in superb style by Professor Joachim. Herr Fritz Steinbach conducted the orchestra, Professor Thureau was the choral director, and the soloists in the Ninth Symphony included Fräulein Therese Behr, of Berlin, and Herr Emil Pinks, of Leipzig.

Frankfort-on-Main.—The charming new comic opera "Das Unmöglichste von Allem" (founded upon Lope de Vega's "El major imposible"), by Herr Anton Urspruch, who is also the author of the libretto, was brought out at the Stadt-Theater on January 31, with great success. There is but one opinion amongst competent critics here as to the superior merits of the work. It will be performed ere long at the Royal Opera, Berlin.

Gotha.—Max Bruch's new secular oratorio, "Gustavus Adolphus," was produced, with considerable success, on January 25, under the composer's direction, and again a few days later, when it was received with even greater favour.

Leipzig.—An excellent first complete performance of Liszt's oratorio "Christus" was given by the well-known Riedel'sche Gesangverein, on January 29, under the direction of Dr. Goehler. The work was most enthusiastically received.——A musical festival took place under the auspices of the Liszt Verein, on January 20, 22, and 23, with the co-operation of the Kaim Orchestra, of

Munich, under Herr Weingartner's direction, and the Chemnitz Choral Society, under the direction of Herr Mayerhoff. The performances, which were excellent throughout, included the following important works: Liszt's "Dante" Symphony, "Prometheus," and Spanish Rhapsody, Beethoven's Ninth Symphony, Wagner's "Meistersinger" Prelude and "Kaisermarsch," and Weingartner's Symphony in G minor. Amongst the solo performers were the pianist Busoni, the violinist Petri, Dr. L. Wüllner, and a number of other distinguished vocalists.

Madrid.—The first performance in Spain of Wagner's "Die Walküre" took place on January 29, at the Royal Opera House, which was completely filled. The Spanish version of the book was from the pen of Señor Cadanus, and the performance, the leading interpreters in which were Spaniards, was a very satisfactory one.

Moscow.—Herr Felix Weingartner made his first appearance here as the conductor of the fifth Symphony concert of the season of the Imperial Musical Society, and fairly electrified his audience with his interpretation of Gluck's "Alceste" Overture, Borodin's Symphony (No. 2), and his own symphonic poem, "Gefilde der Seeligen."

Munich.—The musical interest of the Bavarian capital has been concentrated during the last few weeks upon the performances of the Kaim orchestra, under Herr Felix Weingartner's direction, whose pre-eminence as a conductor meets with ready recognition both on the part of the musical public and the excellent forces under his command. Amongst the works produced were the "Carneval" Overture by Dvorák, a novelty here, which was received with much favour, Mozart's "Jupiter" Symphony, and Beethoven's "Pastorale." The conductor's new Symphony in G major, a finely elaborated work in the "orthodox" form, was also performed, and gained him many fresh admirers. Mdlle. Marcella Pregi and Professor Julius Klengel, the Leipzig violoncello virtuoso, were amongst the soloists. An interesting concert also was that given, on the 3rd ult., by the Russian composer, Nicolai Kasanli, who, with the co-operation of the Kaim Choir and orchestra, gave a number of excerpts from Glinka's opera "Russlan and Ludmila" (held in such high estimation by both Liszt and von Bülow), which, on account of its characteristic national elements and melodious charm, produced a highly favourable impression.——Several repetitions of Siegfried Wagner's comic opera "Der Bärenhäuter" have taken place at the Royal Opera since its first production on January 22, but the interest in the new work by the son of the Bayreuth master is manifestly on the wane, there having been a considerable falling off in the demand for tickets.

Rome.—A series of eight weekly orchestral and vocal concerts, under the direction of Signor Martucci, was inaugurated, on the 6th ult., at the Saint Cecilia Academy, in the presence of a very select audience.——A new three-act opera, "Trillo del Diavolo," by Signor Falchi, achieved a great success at its first performance, on January 31, at the Teatro Argentina. The hero of the new work—it is scarcely necessary to say—is the famous violinist, Giuseppe Tartini, whose celebrated "trillo" constitutes an important feature in the piece.

Yokohama.—The recent first performance here of Mendelssohn's "Elijah" deserves to be recorded, the executants being a company of musicians on tour, reinforced by local amateurs.

OBITUARY.

Frau Amalie Joachim, whose death, on the 3rd ult., is announced at Berlin, was in her younger days one of the most distinguished contralto singers of Germany. Born on May 10, 1839, at Marburg, in Styria, she made her *début* as Fräulein Weiss (*recte* Schneeweiss), at the theatre in Troppau, when only fourteen years of age. She later on obtained an engagement at the Kärnthnerthor Theatre, Vienna, but it was not until, in 1862, she became a member of the Royal Opera, Hanover, that her remarkable gifts as a dramatic singer obtained general recognition. Her career in opera would doubtless have been a brilliant one, but on her marriage with Professor Joachim, in the following year, she retired from the operatic stage and henceforth appeared only in the concert-room. Here her success was equally pronounced, and both as an oratorio singer and interpreter of songs, Amalie Joachim was for many years unsurpassed in the Fatherland. Frau Joachim but seldom appeared in public in recent years, except on the occasion of her annually given series of recitals, which both in Berlin and other leading German towns invariably formed a source of attraction.

We regret to record the death, in her seventy-fifth year, of Mrs. Chipp, widow of Dr. Edmund Thomas Chipp, formerly organist of Ely Cathedral, which took place at Palace Green, Ely, on the 18th ult.

George Gemunder, the famous American violin maker, died on January 15, at Astoria (U.S.), at the advanced age of eighty-three. He was a native of Ingelfingen, in Würtemburg.

William B. Elliott, an esteemed organist and choral director, died in Philadelphia, on January 22, aged fifty-one.

CORRESPONDENCE.

MENDELSSOHN'S "WEDDING MARCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Referring to the query in your January issue as to whether Mendelssohn's "Wedding March" was first performed at a nuptial ceremony in this country on the occasion of the wedding of the Princess Royal in 1858, I think I am able to throw some light on the subject.

At the foot of an organ arrangement I made of the march from a pianoforte duet copy of the "Midsummer Night's Dream" music, just then published by Messrs. Ewer and Co., and within a day or two of the date mentioned, is the following record:—

"Arranged for the organ by Samuel Reay, and played for the first time on such an occasion at the marriage of Mr. Tom Daniel and Miss Dorothea Carew, at St. Peter's Church, Tiverton, June 2, 1847."

As both bride and bridegroom belonged to well-known and influential families, and the function had attracted an overflowing gathering of all sorts and conditions of people (the bride especially being greatly beloved), is it not just possible that the performance of the "Wedding March" on this occasion *may* have had something to do with bringing it into fashion as a nuptial piece?

An entry on June 25 of the same year reminds me that on that day I made an arrangement of the lovely Notturno from the same music, which I played very shortly after on the great Birmingham organ, when officiating there during an absence of my old friend and master, James Stimpson, for so many years the distinguished organist of the Town Hall.—I am, yours faithfully,

Newark, February 8, 1899. Samuel Reay.

[The above letter is an interesting sequel to that from Dr. E. J. Hopkins on the same subject which appeared in our February issue, p. 122.—Ed., *M.T.*]

BRITISH MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—A great deal has been written and much more said lately on the subject of the neglect of British music, and it has been suggested to me that my experiences might interest your readers.

As many are aware, during the past four seasons I have given over two hundred symphony concerts in Bournemouth, at which I have frequently introduced works by British composers, having given over one hundred performances of such works, of which twenty have been played for the first time. I have, therefore, had a fair experience of seeing how my audiences were inclined to receive the efforts of native composers, and the result has been decidedly gratifying.

Mr. Edward German has, on two occasions, conducted selections from his own compositions (including "Hamlet"), which were received with much enthusiasm by distinctly better audiences than usual, and Mr. Coleridge-Taylor's Ballade (conducted by himself) attracted a crowded house. Dr. Villiers Stanford has promised to conduct a symphony of his own, and I hope to induce Sir Hubert Parry and Mr. Elgar to favour us likewise, and I can assure them of a hearty welcome.

Art is and should be cosmopolitan; but do let us show, even in music, a little of that patriotism of which we are so proud.—I remain, your obedient Servant,

Dan Godfrey, Jun.

Bournemouth, February 15.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abergavenny.—The Abergavenny Choral Society gave a meritorious performance of Spohr's "Last Judgment," in the Town Hall, on the 13th ult. The principals were Miss Mildred Howell, Miss Beatrice Jones, Mr. Gwilym Richards, and Mr. Fred. Lightowler. The band and chorus, under the able direction of Mr. W. R. Carr, numbered 140 performers. Mr. Arthur Angle was the leader of the band and Mr. Fred. Bumford and Mr. Bert Restall presided at the pianoforte and harmonium respectively.

Belvedere (Kent).—The eighth annual concert of the Belvedere Choral Society was given in the Public Hall, on the 19th ult., before a crowded audience, when Smart's "Bride of Dunkerron" was performed, under the able conductorship of Mr. T. A. Bevis. The principals were Miss Annie Swinfen, Mr. W. Fell, and Mr. Edgar Archer, who did ample justice to Smart's melodious and grateful music. A word of commendation must be given to the choir for its excellent singing.

Berkhamsted.—A performance of Mendelssohn's "Hymn of Praise" was given by the Berkhamsted School Musical Society, on the evening of the 14th ult., in the School Chapel, conducted by Mr. J. T. Bavin. The soloists, Miss Katherine Elder, Miss Winifred Marwood, and Mr. Arthur Court, were heard to advantage in their respective parts. The orchestra, ably led by Mr. W. B. Carter, did its work in first-class style. Mr. Montague Borwell was an efficient organist.

Blaenavon.—The opera of "King Bulbous," words by P. H. Crib and music by H. Festing Jones, was performed in character in the Workmen's Hall, on the 9th ult., before a delighted and highly appreciative audience. The libretto is exceedingly laughable, and the actors brought out the "points" so well that the house continually swayed with merriment. The music also drew forth rapturous applause. The opera is well adapted to delight and amuse an audience, and it has been much talked of since its performance in Blaenavon.

Broughty Ferry.—A meritorious performance of Stainer's "Daughter of Jairus" and Macfarren's "May-Day" was given by the church choir, on the 2nd ult., in St. Stephen's Church Hall. The solos, rendered by Miss Ella Westwood, Mr. W. Nicoll, and Mr. Reay, were much appreciated, and the well-balanced choruses reflected much credit upon the ability of the conductor, Mr. A. W. Hayward, organist of the church.

Chester-le-Street (Co. Durham).—The Chester-le-Street Choral Society gave a most successful performance of Sterndale Bennett's "May Queen," on the 7th ult., when the choruses were sung with taste and spirit by a well-balanced choir of sixty voices. The orchestra was led, as usual, by Mr. E. Laws, of Durham. The Rev. G. W. Anson Firth, minor Canon of Durham Cathedral, conducted.

Collingham.—Haydn's "Creation" was excellently performed by the Collingham Choral Society, at its concert in the Public Hall, on the 2nd ult. The soloists were Miss Hettie Creasey, Miss Florence Lansdown, Mr. E. Dunkerton, and Mr. C. Woodward. Miss Bertha Wigram accompanied and Mr. Woolley conducted.

Consett.—On the 8th ult. a concert, reflecting credit on all concerned, was given by the Consett and District Philharmonic Society, in the New Town Hall, when Sterndale Bennett's "May Queen" was performed, with Miss Annie Nelson, Madame Bellas-Dryden, Mr. Joseph Reed, and Mr. George Uttley as the solo singers. Mr. G. P. Stephenson ably conducted.

Cowes.—The Northwood Musical Society gave a very praiseworthy performance of Mendelssohn's "Elijah" on January 24, under the skilful conductorship of Mr. Frederick Rutland. The solos were sung with taste and feeling by Madame Leonora Ellerton, Miss Edith Clegg, Mr. H. Turnpenny, and Mr. T. B. Streatfeild.

Denbigh.—The Philharmonic Society gave a performance of "Elijah" at the Drill Hall, on the 7th ult. The solos were well sung by Miss Jennie Foulkes, Miss Annie Parry, Mr. T. Barlow, and Mr. Ivor Foster. Mr. A. H. Allen presided ably at the organ and Mr. J. H. Williams conducted.

Dudley.—The Dudley Choral Union performed Rossini's "Stabat Mater" and Haydn's "Autumn" in the Public Hall, with full band and chorus, on the 1st ult. The soloists were Miss Maggie Jaques, Miss Nellie Pritchard, Mr. Tom Child, and Mr. Henry Sunman. Mr. W. H. Aston was the able conductor of a very successful concert.

Filey.—The concert given by the Filey and District Choral Union on January 31 opened with Mendelssohn's "Hear my Prayer," in which the solo was taken by Madame Goodall (Leeds), who gave to it an intelligent and sympathetic rendering, the choruses being sung with exactness and considerable attention to light and shade. Mr. W. H. Cass's violin solo, Polonaise in A, by Wieniawski, was executed in a thoroughly masterful manner, and the Misses Harvey were successful in their singing of two of Mendelssohn's duets. The second part of the concert consisted of Sterndale Bennett's "May Queen." In this the principals, orchestra, and chorus entered into the spirit of the music, and the result was a very creditable rendering of the pastoral. The soloists were Madame Goodall, Mr. W. Wilkinson (York Minster), and Mr. H. D. Larkin, all of whom did credit to their respective parts. Dr. Ely, of Scarborough, was an excellent conductor.

High Wycombe.—Sir Frederick Bridge's "Cradle of Christ" was given in the Parish Church, on the 10th ult., when the composer presided at the organ. The soloists were Miss Josephine Roden, and Mr. Bertram Mills, of the Westminster Abbey Choir. Mr. G. F. Anderson, organist of the church, conducted.

Horsham.—The Horsham Musical Society gave Handel's "Samson," on the 9th ult., under the conductorship of Mr. A. P. Whitaker. The principals were Miss Maggie Purvis, Madame Emily Himing, Mr. Otto Dene, and Mr. F. C. Moore, all of whom gave great pleasure to a crowded audience. Mr. R. Harris presided at the organ and Mr. E. Lardner was the leader of an efficient orchestra. The choruses were sung with vigour and precision and the concert was one of the most successful given by the Society.

Launceston.—The Launceston Choral Society gave its annual concert in the Town Hall, on the 10th ult., when Mendelssohn's "Hymn of Praise" received an excellent rendering. The soloists were Miss Bertha Wise and Mr. Charles Slater. Mr. W. Clotworthy presided at the organ and Mr. C. S. Parsonson conducted a very successful performance with marked ability.

Leighton Buzzard.—The Leighton Music Class gave a meritorious performance of Gounod's "Redemption," on January 26, in the Corn Exchange. Miss Maggie Jaques, Miss Ingham Tucker, Mr. James Gawthrop, and Mr. Dan. Harrison sang the solos; while Mrs. Horace Munday presided at the organ and Mr. Edmund Sear conducted.

Lichfield.—The Lichfield Musical Society gave a concert in St. James's Hall, on the 7th ult. Barnby's "Rebekah" and Mendelssohn's "Walpurgis Night" were rendered very effectively by the excellent chorus and orchestra. The solos were taken by Miss Gertrude Lynes, Miss Worthington, Mr. E. Kemp, and Mr. J. W. Ineson. Mr. J. B. Lott, the conductor, is to be congratulated upon the success of the whole performance.

Llanelly.—The Tabernacle Choral Society gave its twentieth concert on the 7th ult., when Mozart's Twelfth Mass was performed. The choruses were given with great power and precision, while the solos were successfully rendered by Miss Gertrude Hughes, Miss Hannah Jones, Mr. F. Pearce, and Mr. A. H. Gee. An efficient orchestra rendered invaluable assistance. The concert was a great success and reflected much credit on the choir and its talented conductor, Mr. C. Meudwy Davies.

Malpas.—The eighteenth annual concert of the Malpas Choral Society took place in the Jubilee Hall, on the 14th ult., when Anderton's "Wreck of the Hesperus" was very successfully performed, under the able conductorship of Mr. H. Edwardes.

Melksham.—An excellent performance of Cowen's "Rose Maiden" was given in the Town Hall, on January 31. The soloists were Miss Agnes Walker (who specially distinguished herself), Miss Florence Rich, the Rev. W. H. Kewley, and Mr. F. H. Noyes. German's "Henry VIII." Dances were played in the second (miscellaneous) part. Mr. C. H. Ogle conducted in his usual skilful manner.

New Barnet.—The Choral Society gave its first concert in the Wesleyan Schoolroom on the 2nd ult. Stanford's "Revenge" and Sterndale Bennett's "May Queen" were the works performed. The solos were taken by Miss Margaret Cooper, Miss Mary Garland, Mr. John Probert, and Mr. Donald King. Mr. Herbert Crimp, the conductor, is to be congratulated.

Plumstead (Kent).—The St. Margaret's Musical Club gave an excellent rendering of Spohr's "Last Judgment," in the Freemasons' Hall, on the 7th ult., under the conductorship of Mr. George Hudson. This young Society, which is only now in the midst of its second season, is to be congratulated upon having been able to give such a difficult work so successfully. The soloists were Miss Rina Middleton, Miss Dora French, Miss Grace Elliott, Mrs. Pinkney, Miss Fort, Mr. G. Hare, Mr. A. Kemp, Mr. S. Newman, Mr. Biddiscombe, and Mr. Chapman, all of whom discharged their duties with much success. The chorus was remarkable for its purity of tone and accuracy of attack, and a very good orchestra from a well-known military band in the neighbourhood contributed very much to the success of the concert.

Redhill.—On January 25 a successful concert was given in the Market Hall, by the Redhill and Reigate Harmonic Society, under the able conductorship of Mr. W. G. Bartlett. Handel's "Samson" was admirably performed, the soloists being Miss Ada Patterson, Miss Grainger Kerr, Mr. Trefelyn David, and Mr. Daniel Price.

Rugby.—The Rugby Philharmonic Society, on the 8th ult., gave a very successful concert in the New Big School. It opened with Mendelssohn's "A Calm Sea and Prosperous Voyage" Overture, followed by a creditable rendering of Schumann's "Faust." The soloists were Miss Kate Cherry, Miss Annie Layton, Mr. W. Fell, and Mr. Foxton Ferguson. Mr. G. H. Hidden accompanied and Mr. Basil Johnson conducted.

St. George's (Shropshire).—The Choral Union gave its first concert of the season in the room of the Workmen's Dining Hall, on the 2nd ult., before a large audience. The first part of the programme consisted of selections from Handel's "Samson," which were admirably rendered by an efficient band and chorus. The principals were Miss Constance Yorke, Miss F. Dankey (a member of the Society), Mr. W. Molineaux, and Mr. C. F. Baines. Miss Mabel Brittain brilliantly played two violin solos and Mr. P. J. Dyche contributed a solo on the violoncello. The band was led by Mr. C. Watkiss, and Mr. J. Smart conducted.

Sellindge (Kent).—A very successful performance of Sterndale Bennett's "May Queen" was given by the Sellindge Choral Society, before a crowded audience, in the Schoolroom, on the 14th ult. The solo parts were allotted to Mrs. A. Mowbray, Miss A. H. Robertson, Mr. Walter Clinch, and Mr. W. E. Hedgelong. Mr. A. L. Stevenson was the conductor and Mr. C. Dee Buss officiated at the pianoforte.

Southend-on-Sea.—The Cliff Town Church Musical Society gave an excellent rendering of Stainer's sacred cantata "St. Mary Magdalen," at the Congregational Church, on the 8th ult. The solos were beautifully sung by Mrs. Richards, Mrs. Popham, Mr. John Probert, and Mr. W. L. Booth. The choir and orchestra, numbering 100 performers, were conducted by the Rev. Edward Hamilton, the pastor of the church. A large silver collection testified to the appreciation of the music by the audience. Mr. Blennerhasset (of London) presided at the organ, Mr. Berry at the American organ, and Miss Barnard at the pianoforte.

Sutton Coldfield.—The Sutton Coldfield Choral Society gave its annual concert in the Town Hall, on the 2nd ult., when Cowen's "Sleeping Beauty" was performed, with Miss Laura Taylor, Mrs. Tunstall, Mr. Charles Hyde, and Mr. Ernest Healey as principals. The solos were rendered very effectively and the choruses with much spirit. Miss Edwards conducted with vivacity and Miss M. Neville was an efficient accompanist.

Swansea.—On the 16th ult. the Cwmbwrla United Choir, under the conductorship of Mr. D. Griffiths, gave a fine rendering of Haydn's "Seasons," being assisted by Miss Drinkwater, Messrs. Ben Davies and D. Hughes, and Mr. Hulley's orchestra. The choir sang excellently throughout.

Torquay.—A recital of duets for two pianofortes was given by Dr. and Mrs. Orlando A. Mansfield, on the 8th ult., on behalf of the Belgrave Literary Society, to a large and appreciative audience in the Belgrave Lecture Hall. The perfect *ensemble* which characterised the performance, the taste and feeling displayed by the executants, and the total absence of unfeeling execution and mere personal display, were fully appreciated, and the recital was one of the most artistic performances ever given for charitable purposes in Torquay. The programme, which was annotated by Dr. Mansfield, included sonatas by Clementi, C. E. Stephens, and Anton Krause; a scherzo by Guilmant; a posthumous introduction and rondo by Hummel, &c.

Wetheral.—On the 2nd ult. the Wetheral and Corby Choral Society gave its annual concert in the Assembly Room. Somervell's cantata "The Power of Sound" was given with commendable efficiency, under the conductorship of Mr. W. H. Reid. The soloists were Miss Ling and Mr. C. C. Dargavel, and Miss Dalzell accompanied.

Organ Appointments.—Mr. Cyril G. Church, Organist and Choirmaster to St. Agnes', Kennington Park.—Mr. Alfred H. Allen, to St. Clement's Church, Ilford.—Mr. J. J. J. Marsh, Organist and Director of the Choir to the Church of St. Alban the Martyr, Upper Ventnor, Isle of Wight.—Mr. George Leake, to St. Mark's, Southampton.

Choir Appointment.—Mr. J. J. J. Marsh, Choirmaster to Parish Church of SS. Mary and Rhadagund, Whitwell, Isle of Wight.

ANSWERS TO CORRESPONDENTS.

H. M. C. M.—*Haydn's "Seven last words" were originally composed in the form of seven pieces for full orchestra. He substituted, however (as the original parts show), for the Bishop's voice* (i.e., *his exhortation on each "word") a long recitative for a bass after each of the seven "words." The work was published (in parts) in* 1787 *by Artaria, of Vienna, as "7 sonate, con un Introduzione, ed al fine teremoto," for orchestra* (*Op.* 47), *for strings* (*Op.* 48). *The orchestral score is probably not to be had, but the quartet arrangement is* *contained in the Peters' edition of Haydn's (complete) string quartets. In its quartet form it was played for the first time in England by the late Mr. Dando, at Crosby Hall, on April 10, 1843. In regard to the present form of the work, the statement that Michael Haydn adapted the words needs corroboration, although Haydn's own preface to the edition of 1801 ought to be conclusive.*

Musicus.—*Schubert's "Zauberharfe" ("Rosamunde") Overture may be played Andante,* ♩ = 92; *Allegro vivace,* 𝅗𝅥 = 144. *The "Zauberharfe" was a melodrama in three acts, the music of which is said to have been completed by Schubert in a fortnight. It was produced at the Theater-an-der Wien, August 19, 1820. The fine Overture in C, "original, characteristic, and full of beauty," was published before 1828 as Op. 26 under the name of "Rosamunde," to which it seems to have no claim. The remainder of the "Zauberharfe" music is said to consist chiefly of chorus and melodrama, with only a few solos, among them a romance for tenor solo which was highly praised.*

Enquirer.—*The vocal score of Wagner's "Parsifal" is published, with English and German words, at 15s. net. An analysis of the work, by Dr. F. Hueffer, is issued at 1s., and a book of the words, translated into English by H. L. and F. Corder, at 1s. It would be quite possible to give illustrations of the work in illustration of your lecture in the way you suggest—viz., vocally, with accompaniment of pianoforte and small organ.*

Vera.—*We regret that we have not space to print the examples you send. The grace note should invariably come with the beat. You will find excellent and full advice on the subject in Franklin Taylor's "Technique and Expression in Pianoforte Playing" (Novello).*

J. F. R. (Toronto).—*The instrument, so far as we can judge from your description, is a Serpentcleide, a connecting link between the serpent and the ophicleide. It is essentially an ophicleide, with a body of wood instead of brass.*

Diapason.—*It would be both quite correct and in good taste, as well as an agreeable combination, for the air "It is enough" (Mendelssohn) to be accompanied by the organ and violoncello.*

E. H.—*The setting of "The Sailor's Grave" about which you enquire is probably that composed by Mrs. R. Arkwright many years ago.*

M. V.—*"Time" would naturally refer to rhythmic accuracy, and "tempo" to the proper rates of speed; the observance of ritenutos, accellerandos, &c.*

W. J. D.—*See "The place of music in public worship," by the Rev. H. C. Shuttleworth (Elliot Stock).*

A. W. G.—*Reply next month.*

⁎⁎ *Notices of Concerts,* of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

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We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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STANDARD.

Music which expresses with remarkable truth and force the wild environment of the poem. In its economic use of thematic material, reiteration of short and striking phrases, boldness of harmonic progressions and transitions, and picturesqueness of orchestration, the music has much in common with the style of Dvorák, but it also possesses a freshness and individuality which proclaim Mr. Coleridge-Taylor to be singularly gifted, and justify expectancy of works from his pen of great musical interest and value. "Hiawatha's Wedding-Feast" is set out for chorus and tenor solo, and the latter is the gem of the work. Tenor vocalists have rarely had a more beautiful and impassioned love-song written for them.

TELEGRAPH.

Reveals not only a remarkable gift of melody, but exhibits great variety and fertility of resource in handling his orchestra. . . . Let it suffice to note that a "motto" theme, heard both at the commencement and end of the work, is freely employed at various points on the journey. The narrative is carried forward by the chorus, one solo, for tenor, at "Onaway! Awake, beloved!" providing agreeable relief. The song is, indeed, charmingly melodious. . . . Just previously, the setting of the lines commencing "Then said they to Chibiabos" for chorus lightly accompanied, is quite pleasing, and a touch of humour illuminates the pages wherein is described the boastful character of Iagoo.

THE GUARDIAN.

We are free to express sincere admiration for his setting—by turns exhilarating and pathetic—of that portion of Longfellow's "Hiawatha" which describes the wedding-feast of the hero. The composer has managed, with singular insight, to convey the impression of primitive gaiety natural to such an occasion and to such *dramatis personæ.* Mr. Coleridge-Taylor is a genuine tune-coiner; he also shows a remarkable command of the orchestra . . . while of the bulk of the work it would be true to say that no one but Mr. Coleridge-Taylor could have written it. The reception of the cantata was most enthusiastic. Indeed, the whole cantata has the quality, rare in modern music, of appealing immediately to the hearer. . . . Mr. Coleridge-Taylor is richly endowed with one sovereign antidote to satiety in his hearers—the capacity of indefinitely varying his themes; also that, while he excels in the musical delineation of primitive or even barbaric emotions, his melodies are always redeemed from triviality by some unexpected yet unstudied deviation from the obvious. Best of all, he shows a sensitive appreciation of romantic beauty. Nothing is finer in Longfellow's poem than the simple touch of the departure of the guests, leaving the hero alone "with the night and Minnehaha," a passage which is set to the most tender and haunting strain in the entire work.

YORKSHIRE POST.

It has the same strong vitality, the same youthful energy that characterised the Ballade. Here, where the composer has had more scope, he has shown even more convincingly his resources as a melodist. . . . The tunefulness that is manifested in every page of "Hiawatha" has the great charm of spontaneity, the melodies abound with life and energy, indeed, a large proportion of them have a distinctly dance-like rhythm. . . . There is, however, no want of variety in the music, which sweeps along with a force that carries all before it. . . . "Onaway! Awake, beloved!" proves, as might be expected, the most prominent feature of the work. It is, indeed, a remarkably beautiful tenor solo, melodious, sensuous, charmingly coloured, and thoroughly vocal and grateful to the singer. . . . Throughout the work the music is distinguished by unfailing resource, by a spring of melody that never runs dry, and by a picturesqueness that is in perfect keeping with the subject; in short, it is long since we have come upon a young composer whose work is not only so full of promise, but is in itself so fresh and well sustained.

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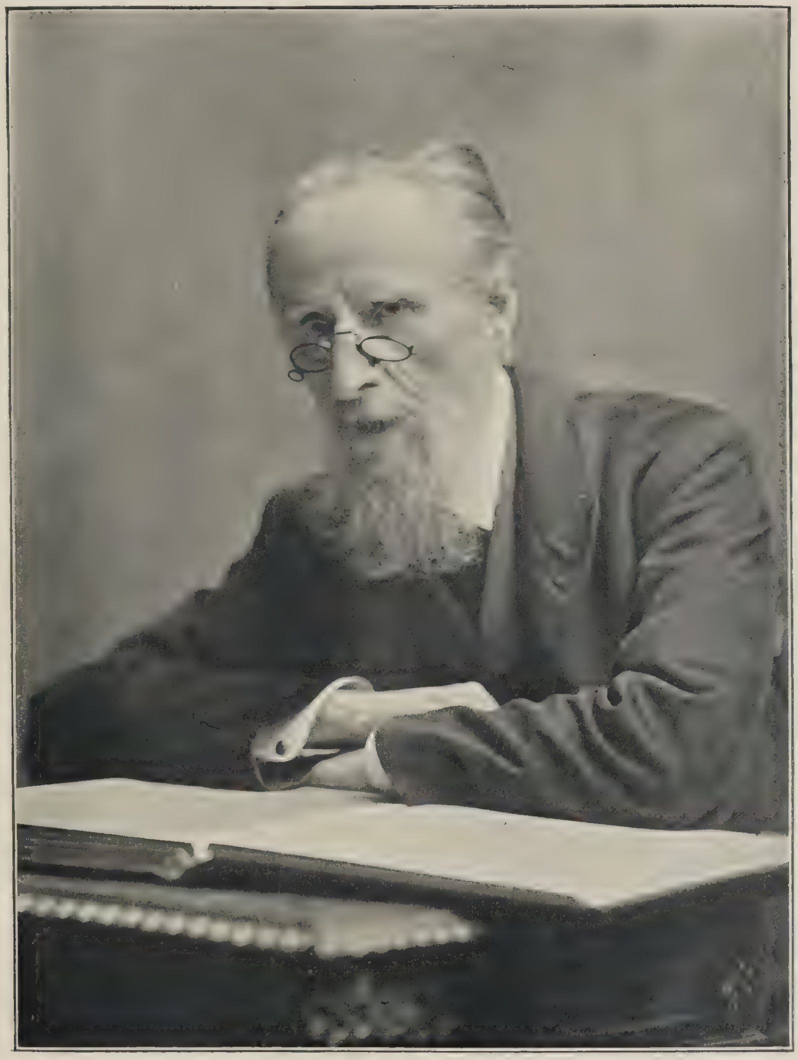
Printed by Novello and Company, Ltd., at the Novello Works, Soho, and published at 1, Berners St. (W.), and 80 & 81, Queen St. (E.C.). Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row (E.C.).—Wednesday, March 1, 1899.



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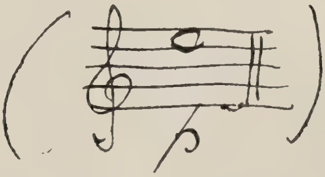

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PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 674.—Vol. 40.
Registered for transmission abroad.

APRIL 1, 1899.

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Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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The Solo-playing tests for the Fellowship Examination in July will be: Choral Prelude, "Vater Unser im Himmelreich," Bach (Edited by Bridge and Higgs, Novello & Co.; No. 52, Vol. 7, Peters' edition); Prelude and Fugue in E minor, J. Raff; and Toccata in A flat, A. Hesse (Novello & Co.; Augener & Co.).

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In consequence of the already great demand for seats, the prices of single tickets at certain Concerts may be raised.

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OUTLINE PROGRAMME.

May 8, at 3.—THE QUEEN'S HALL ORCHESTRA.
„ 8, at 8.30.—THE LAMOUREUX ORCHESTRA.
„ 9, at 3.—THE LAMOUREUX ORCHESTRA.
„ 9, at 8.30.—THE QUEEN'S HALL ORCHESTRA.
„ 10, at 3.—THE QUEEN'S HALL ORCHESTRA.
„ 10, at 8.30.—THE LAMOUREUX ORCHESTRA.
„ 11, at 3.—THE LAMOUREUX ORCHESTRA.
„ 11, at 8.30.—THE QUEEN'S HALL ORCHESTRA.
„ 12, at 3.—THE QUEEN'S HALL ORCHESTRA.
„ 12, at 8.30.—THE LAMOUREUX ORCHESTRA.
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THE QUEEN'S HALL CHORAL SOCIETY will be conducted by Mr. GEORGE RISELEY, but it is probable that Don LORENZO PEROSI may conduct some of his own compositions.

Mons. PADEREWSKI will play on May 9, at 8.30.
Mons. YSAYE will play on May 9, at 3, and May 10, at 8.30.
LADY HALLÉ will play on May 8, at 3.

DON LORENZO PEROSI'S "Transfiguration of Christ" will be performed on May 10, at 3.
DON LORENZO PEROSI'S "Resurrection of Lazarus" will be performed on May 11, at 8.30.
DON LORENZO PEROSI'S "Resurrection of Christ" will be performed on May 12, at 3.
BEETHOVEN'S "Choral" Symphony, No. 9, in D minor, will be performed on May 8, at 8.30.
BEETHOVEN'S Symphony, No. 5, in C minor, will be performed on May 9, at 3.
BEETHOVEN'S "Eroica" Symphony, No. 3, in E flat, will be performed on May 11, at 3
BEETHOVEN'S Symphony, No. 7, in A, will be performed on May 12, at at 8.30.
MENDELSSOHN'S "Scotch" Symphony, No. 3, in A minor, will be performed on May 10, at 8.30.
SCHUBERT'S "Unfinished" Symphony, No. 8, in B minor, will be performed on May 9, at 8.30.
TSCHAÏKOWSKY'S "Pathétique" Symphony, No. 6, in B minor, will be performed on May 8, at 3.

Full Programmes will be issued shortly, when the Overtures and other pieces by various Composers (*including several important novelties*) and the excerpts from Wagner's works will be specified in detail.

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BY
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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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"Caractacus."—Cheltenham Festival Society.—"Mr. Charles Knowles, the rising baritone who took a prominent part in the Leeds production, made an excellent impression in the title-part, his work throughout being characterised by keen musical and dramatic perception. In his first solo, 'Watchmen, alert, the king is here,' he was both forcible and dignified, while the more sympathetic qualities of his voice were displayed in the 'Lament,' in which he was efficiently supported by the chorus, and also in his pleading with *Claudius* in the final scene. His most successful effort, both from the artistic and popular standpoint, was in the stirring 'Leap to the light,' which was given with great spirit and superb effect, and stirred the audience more than any other number."—*Gloucester Echo*, Feb. 14, 1899.

"Acis and Galatea."—Sheffield Musical Union.—"Mr. Charles Knowles, in 'O ruddier than the cherry,' and especially in the trio 'The flocks shall leave,' proved himself a dramatic and finished vocalist. His rendering of 'Honour and Arms,' in the second part of the programme, was a *tour de force*."—*Sheffield Telegraph*, March 15, 1899.

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With this number are presented gratis Extra Supplements, consisting of a Magnificat and Nunc dimittis in D, by E. J. Hopkins, Mus.Doc., and a Portrait of Professor Ebenezer Prout, specially taken for this paper by Messrs. Russell and Sons.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1899.

EBENEZER PROUT.

"*Whatsoever thy hand findeth to do, do it with thy might.*"

This, the dominating influence of Professor Prout's life, may fitly furnish the key-note of the subjoined biography. The life-work of a self-made, self-taught man is one calling forth admiration and emulation. Such is the career of the Professor of Music in the University of Dublin. Its leading features cannot fail to be of interest to all true workers in the cause of music.

Ebenezer Prout, son of the Rev. Ebenezer Prout, a Congregational minister, was born at Oundle, Northamptonshire, March 1, 1835. The Prouts are a Devonshire family. Samuel Prout (the professor's uncle) was the eminent water-colour painter whose pictures now realize "four figures." Another uncle, John Prout, was an organ-builder and musicseller at Plymouth, where his descendants still reside.

EARLY YEARS.

Soon after the birth of his son, the Rev. Ebenezer Prout left Oundle and (in 1837) accepted a similar charge at Halstead: in that Essex market-town the young Ebenezer passed his early childhood. His father, through whose veins flowed Puritanical blood, was nevertheless well disposed towards music. He possessed "a little chamber organ" (said to have been made by Father Smith) having four stops and black naturals and white sharps. "I used to fumble upon an old square piano," his distinguished son recalls. "My father taught me my notes by writing their names on the keys. My feeling for music showed itself so early, that I have been told that, as a baby, I would hum the tunes my mother sang me to sleep with, before I could speak." From his earliest years the boy was gifted with a very quick ear and an unerring sense of absolute pitch. He used to be "shown off" to visitors as a "wonderful boy," because he could name the notes of any chord struck on the pianoforte without looking at the keys. When a friend said to his father: "You ought to make a musician of him," the good man replied: "I'd rather see him in his grave." "Although my father was very fond of sacred music," says Professor Prout, "he would not hear of my going into the profession: 'adopting music as a profession' and 'going to the devil' were synonymous terms in his mind. I believe that during his later years, after I had entered the profession, he was in a chronic state of surprise and thankfulness to find that I did not go to the bad."

The boy had a very few lessons on the pianoforte from a governess at a "young ladies' school" at Halstead, followed by a course of twelve more from "an old man"—William Ambrose—organist of a church at Sudbury. Young Prout very early developed his lightning methods of work. The only thing he can remember of those Ambrosian lessons was that he rushed on at such a pace that steady-going Mr. Ambrose would shout out: "Hullo! hullo! what in the world are you after now?" With the exception of twelve lessons in pianoforte technique received in later years from the veteran Charles Kensington Salaman—to whom he owes "a great deal"—Professor Prout has received no other instruction of any kind in any branch of music whatever. Therefore, he has practically been self-taught.

But to return to the boyhood period. His greatest delight was music: his severest punishment was the locking up of the pianoforte for a day or two. The first cheap folio edition of "The Messiah" was a precious birthday present. He played it through—as well as he could—over and over again, and his father had absolutely to drag him away from the instrument. He was brought up entirely on Handel. Thus, his early familiarity with the diatonic music of the great Saxon composer, upon which his taste was formed, has tinctured his own compositions. He well remembers the eagerness with which he would save up his scanty pocket-money in order to purchase the sixpenny monthly parts of "Samson" and "Israel" that were issued by Novello half-a-century ago. Benjamin Jacob's "organ voluntaries" were also treasures, as "they contained two arrangements of Bach." It may here be mentioned that the Professor of Music at Dublin University knew hardly any of Beethoven's Sonatas, and not one of his Symphonies, before he was twenty, nor did he drink from the pure stream of Bach until he was twenty-two!

Upon the removal of his father to London (in 1848) young Ebenezer went to the Denmark Hill Grammar School. He well remembers the boy who sat at the next desk to himself. The two were rivals—always racing each other for distinction in the school curriculum. How little those boys could forecast their future careers! One has become a University Professor and is now, perhaps, the most distinguished theorist in music, the other became a Lord Chancellor. Prout's old schoolfellow and rival was Farrer Herschell, who so recently and amid widespread regret died at Washington while in the service of his country.

A SCHOOLMASTER.

Prout left school in 1851, when he matriculated at the London University. From September in the Great Exhibition year he was a lay student and one of the first alumni at New College (Theological), St. John's Wood, where he remained one year. At the age of seventeen he became an usher at Priory House School, Clapton, kept by his cousin, Mr. Samuel Prout Newcombe. It was at this school for boys and girls that Professor Prout first became acquainted with the practical work of scoring for an orchestra—such as it was. He says: "I started a small orchestra of the pupils, but it was most grotesquely constituted. We had about 5 or 6 violins, 1 viola, 1 violoncello, *no* double-bass, 2 flutes, 2 flageolets, 1 piccolo, 1 cornet, 1 pair of kettle drums. None of the fiddlers (except the leader, one of the ushers who taught all the others) could play beyond the first position. I not only scored the music to suit the requirements of the instruments and the capacities of the players, but copied out all the parts with my own hand."

"CONSECUTIVE FIFTHS."

At this time he knew absolutely nothing about theory. His introduction to that subject came in the way of a reproof on a proof. Mr. Prout Newcombe asked Prout to arrange some tunes for "Pleasant Pages for the Young," a magazine on the Pestalozzian system which he was publishing. Usher Prout consented. When the proofs arrived he found that the proof-reader had marked in the margin "consecutive fifths"! He said to himself, "What in the world are consecutive fifths? I must find out something about this." "I was then seventeen or eighteen years of age," he says, "and those 'fifths' were my first start in the theory of music."

He was particularly fond of instrumentation. He looked with longing eyes on a full score of Handel's "Athaliah" (Arnold's edition) exhibited for sale in a second-hand book shop in Goswell Street. Part of his first earnings as an under-schoolmaster went in the purchase of that volume, which formed the nucleus of his fine library of full scores. But when he had acquired his long coveted treasure he discovered in its pages some clefs then quite unknown to him. He had had no experience of the C clefs. "I never saw such a tangle as this," he said to himself; but, nothing daunted, he mastered, all alone, the intricacies of that full score, which he played with genuine enthusiasm for many weeks in succession.

He took his degree of Bachelor in Arts at the London University in 1854. Two years later he became an assistant-master, at a salary of £80 per annum, at Joseph Payne's celebrated school at Leatherhead. Here he had what was very unusual at a school in those days—a singing class amongst the boys, who, under the young master's direction, gave a performance of Mendelssohn's "Athalie." At Leatherhead (*circa* 1856-7, *ætat* 21) he, the son of a Congregational minister, wrote a "Requiem Mass for four solo voices, chorus, and orchestra," which remains in manuscript. For a short time he had a school of his own at Hackney, which was not altogether a success. The crisis in his life was rapidly approaching. Every spare hour was devoted to music, and the divine art soon claimed the young schoolmaster for her own. In the year 1859 (at the age of twenty-four) he entered the musical profession. His income when he started was at the rate of £15 per annum, derived from a singing class at a ladies' school in Hackney. His first pupil was the late John Gray, subsequently organist of Bombay Cathedral. In the meantime he worked steadily on at composition. A pianoforte quintet, afterwards published as Op. 3, was written in 1860, and later on he composed an overture and incidental music (unfinished) to Sir Walter Scott's drama "The Doom of Devorgoil." He worked hard at the organ, unaided by any teacher, and for a time took a special interest in the harmonium, for which, with the pianoforte, he wrote a "Concertante Duet" in A (Op. 6).

PRIZE QUARTETS.—JOACHIM'S KINDNESS.

A great event in his life occurred in 1862. The Society of British Musicians offered a prize of £10 for the best composition for a string quartet. Prout competed. One of the judges was Dr. Joseph Joachim, who, with that generous feeling towards brother artists so characteristic of him, not only adjudicated upon, but desired to "lead" the prize quartet in public. Moreover, he persuaded his friend Piatti to play the violoncello; and with Alfred Mellon as second violin and Webb (the most eminent viola player of the day), no composer could find fault with the *personnel* of the players. The place of performance was the Grosvenor Rooms. Prout was there. Neither he nor anyone else had the least idea who the successful competitor might be. Great was his surprise to hear his own quartet performed, and by four such splendid interpreters. Any suspense that he may have experienced was relieved when the late Charles Edward Stephens, the chairman, broke open the envelopes containing the mottoes, and said, "Is Mr. Prout here?" As Father Willis would say: "He was there—*all* there." It was a proud moment for the young unknown musician when he heard that he had gained the prize. Three years later he repeated this distinction with his Pianoforte Quartet in C major, Op. 2, the former work being in E flat and published as Op. 1.

APPOINTMENTS.

The following appointments have been held by Professor Prout since he entered the musical profession, forty years ago. And here it may be observed that all the posts he now holds have been absolutely unsought. He has never set in motion any "influence" that he may have had, much less would he intrigue in any way in order to obtain this or that advantage. The Dublin professorship furnishes an example of his independence. Upon the death of Sir Robert Stewart, Professor Mahaffy asked him if he would be willing to take the vacant post. "Yes," he replied, "but I shall not apply for it, or seek it in any way. If the authorities in Dublin like to offer me the appointment, I shall feel greatly honoured, and I shall have much pleasure in accepting it, but I make no application under any circumstances."

The organ appointments held by him have been as follows: St. Thomas's Square Chapel, Hackney (voluntary); Congregational Chapel, Kentish Town (1859-61); New Tabernacle, Old Street Road; St. Mary's, Newington Butts (the old church); and, in succession to the late Dr. Gauntlett, Union Chapel, Islington (1861-73). The minister of the last-named was the Rev. Dr. Allon, of whom Professor Prout has pleasant recollections during his twelve years' association with him. The reverend gentleman was the editor of the "Congregational Psalmist," and during the preparation of a new edition of the book, he said to Mr. Prout one Sunday morning, handing him some papers: "I wish you would look over these proofs *during the sermon* and give them to me after the service!"

PROFESSORSHIPS.

In 1873, feeling the great strain of having to work incessantly seven days per week, Prout relinquished all Sunday duty. At no time during his organistship period did his salary exceed £50. In 1860 he was made a Professor of the Pianoforte at the Crystal Palace School of Art, where he attended three days a week. This engagement he retained for twenty-four years. At the opening of the National Training School of Music in 1876 he was appointed Professor of Harmony and Composition, which he held till 1882, when the School was merged into the Royal College of Music. Among his pupils at Kensington were Eugene d'Albert, Frederic Cliffe, and Frank L. Moir, the song writer.

In the beginning of 1878 he acceded to the request of Sir Arthur Sullivan that he should act as his *locum tenens* at the Royal Academy of Music during his (Sir Arthur's) absence in America. A year later (1879), upon the resignation of Sir Arthur Sullivan, Mr. Prout was offered the vacant professorship at Tenterden Street, which he still holds. At the outset he had a very brilliant class. Amongst his pupils then and subsequently were Goring Thomas ("one of the most charming of men"), Ernest Ford, Myles Foster, Edward German (for five or six years), Harvey Löhr, Tobias Matthay, his son (Louis Beethoven Prout), his nephew (John Ebenezer West), and Miss Dora Bright. He recalls his first lesson at the Academy, and how he endeavoured to "produce an impression" and to do "a little bit of show off." He says: "When one of those big fellows placed a MS. full score of his own composing on the piano, I played it straight away, commenting upon it as I went along. It was a matter of policy, you know. I was determined to show them that their new professor was up to his work." In 1884 he joined the staff of the Guildhall School of Music as a Professor of Harmony, where he still teaches. In 1894 he was appointed to succeed the late Sir Robert Stewart as Professor of Music in the University of Dublin. When the Senate called for his testimonials, Professor Mahaffy produced four or five volumes of the theoretical works, saying, "These are Mr. Prout's testimonials." The degree of Doctor in Music (*honoris causâ*) was conferred upon him by Trinity College, Dublin, and the University of Edinburgh in 1895, and he is an Honorary Member of the Royal Academy of Music.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

By no means the least eventful period of his life as a practical musician was that covered by the fourteen years, 1876 to 1890, when he held the office of conductor of the Borough of Hackney Choral Association. When the committee asked him to undertake the conductorship, he said: "It is not a question of money to me, gentlemen; but if I accept the post I must have a complete orchestra at every concert." This condition was agreed to, and Prout naturally threw himself heart and soul into the work.

Performances of the highest artistic excellence were given under his *régime*, and the Association speedily became distinguished as a concert-giving institution. The concerts were given in the Shoreditch Town Hall. In looking through the bound volumes of the programmes one cannot fail to be struck with their eclecticism. All schools and periods, vocal and instrumental, were drawn upon. It would be impossible within the limits of our space to specify in detail even the important works that were performed. Of first performances in England there must be recorded: Schubert's difficult "Gesang der Geister" for male voices and strings (Op. 167); Mozart's "King Thamos" and Schumann's "Nachtlied" for chorus and orchestra (Op. 108); also the first performances in London of Schubert's Mass in F (at the first concert, November 27, 1876) and Mackenzie's "Jason." And amongst the revivals: Handel's "Joshua" and "O praise the Lord" (Chandos Anthem), and Weber's "Jubilee" Cantata, for which Dr. Troutbeck's English translation was specially prepared. The conductor composed two of his most important works for the Association he so ably directed—viz., "Hereward," produced at St. James's Hall, June 4, 1879, and "Alfred," Shoreditch Town Hall, May 1, 1882.

COMPOSITIONS.

Professor Prout has been a prolific composer, as the private thematic catalogue of his compositions abundantly testifies. "All works written before 1856, as well as some rubbish perpetrated since, I have destroyed," he records. The following is an attempt at a complete catalogue of his compositions, published and unpublished:—

ORCHESTRAL.

Symphonies.—No. 1 in C, MS. (1873); No. 2 in G minor, MS. (1876); No. 3 in F, Op. 22 (Birmingham Festival, 1885); No. 4 in D, MS. (1886).

Overtures.—"Twelfth Night," MS. (for George Riseley, 1880); "Rokeby" (Crystal Palace Concert, 1889).

Suites, &c.—Suite in D, MS. (for George Riseley, 1878); Suite de Ballet, Op. 28 (Westminster Orchestral Society, 1890); Minuet and Trio, Op. 14 (1877); Overture and Incidental Music to Scott's "The Doom of Devorgoil," MS., and unfinished (1861-2).

CANTATAS, &C.

Cantatas.—"Hereward," Op. 12 (1878); "Alfred," Op. 16 (1881); "Queen Aimée; or, the Maiden's Crown," female voices, Op. 21 (1885); "Freedom," ode, baritone solo, chorus, and orchestra, Op. 20 (1885); The 100th Psalm, soprano solo, chorus and orchestra, Op. 23 (1886); "The Red Cross Knight," Op. 24 (1886); "Damon and Phintias," male voices, Op. 25 (1888); "Hail to the Chief," chorus and orchestra, Op. 10 (Alexandra Palace, 1877).

Comic Opera.—"Love and Taxation," MS. (1883).

Requiem Mass, MS. (1856-7).

CHAMBER MUSIC.

Pianoforte Quintet in G, Op. 3 (1860); String Quartets, E flat, Op. 1 (Prize, 1862), and B flat, Op. 15; Pianoforte Quartets in C, Op. 2 (Prize, 1865), in F, Op. 18 (1881); Sonata, pianoforte and flute, in A, Op. 17 (1882); Sonata, pianoforte and clarinet, Op. 26 (1882); Romance, viola and pianoforte, MS. (1870). Pianoforte solos, Concertante Duet for pianoforte and harmonium in A, Op. 6 (1872).

CHURCH AND ORGAN MUSIC.

Services.—Morning and Evening in F, Op. 9 and 13 (1876 and 1879); Magnificat in C, with orchestra, Op. 7 (1873); Evening Services in E flat, Op. 8 (1875); in D, Op. 19 (1883).

Anthems, &c.—"Happy is the man," Op. 11 (1877); "Arise, shine" (1884); "When the Lord turned" (Psalm cxxvi.), Op. 27 (1891); "Behold, my servant" (1891); "We give Thee thanks," eight voices (1895). Several smaller anthems, many hymn-tunes, chants, &c.

Organ.—Concertos in E minor, Op. 5 (1870), and E flat, MS. (for George Riseley, 1883); Sonata in D, Op. 4; Postlude in C minor (1870); and Organ arrangements, 44 Nos.

VOCAL MUSIC.

"Song of Judith," scena for contralto solo and orchestra (1887); various songs with pianoforte accompaniment, part-songs, &c.

Professor Prout has edited and supplied additional accompaniments to several of Handel's oratorios, and made many pianoforte arrangements of oratorios. His special edition of "Samson," made for the Leeds Musical Festival of 1880, has been extensively used. He has edited the "Psalmist" and some of the publications of the German Handel Society.

THEORETICAL TREATISES.

No biography of Professor Prout would be complete without full acknowledgment of his valuable contributions to the theoretical literature of music. His first venture in that direction was his excellent little treatise on Instrumentation, written in 1878 for the series of Primers edited by Sir John Stainer and issued by Messrs. Novello. This book (the only one of the fifty-six Primers) has achieved the distinction of a translation into German, in which language it is published by Messrs. Breitkopf and Härtel. The story of his subsequent excursions in a region of which the air (as well as the bass) has usually been of a nature decidedly dry, is not without interest. "When I began to teach," he says, "I used Richter's book. Then I looked into Macfarren's theories and found that there was more in his system than I had imagined, and I adopted his book for nearly ten years. But as time went on I felt that something was required of a more *practical* and less dogmatic nature than that adopted by Macfarren, whose style was very crabbed and difficult for students, and sometimes even for professors to understand. Moreover, his examples were often horribly ugly. And therefore, in 1888, I began to write the first of my theoretical books, the last of which, thank God, I have just finished, after eleven years of hard exacting work. I originally intended to write only one volume; but the scope of the thing grew as I went on, and instead of only one book there are now nine." Their titles are respectively: "Harmony: its Theory and Practice"; Counterpoint: Strict and Free"; "Double Counterpoint and Canon"; "Fugue"; "Fugal Analysis"; "Musical Form"; "Applied Forms," and "The Orchestra," Vols. I. and II., in addition to "Additional exercises" to the first and second of the series. The "Harmony" volume bears the appropriate motto (from Milton's "L'Allegro")—

> Untwisting all the chains that tie
> The hidden soul of harmony.

In the preparation of this work Professor Prout was assisted by his son, Mr. Louis B. Prout, an excellent theorist, and "a chip of the old block," who is the author of a useful treatise, entitled "Harmonic Analysis."

A MUSICAL JOURNALIST.

Professor Prout, who possesses "the pen of a ready writer," was for many years connected with journalism. He was the first editor of the *Monthly Musical Record* (1871-4). He formerly contributed many valuable articles to The Musical Times, and, in fact, he was on the staff of this journal. He also wrote for *Concordia* and the *Musical Review*. Sir George Grove's "Dictionary of Music and Musicians" contains no less than fifty-three articles signed "E. P." For fifteen years he discharged the arduous duties of a musical critic with conspicuous ability—from 1874 to 1879, first, on the *Academy*, and subsequently, from 1879 (in succession to Gruneisen) to 1889, he occupied a similar and more distinguished position on the *Athenæum*, now held by Mr. J. S. Shedlock.

PERSONALIA.

The personality of the subject of this biographical sketch is a very remarkable one and not easily described. One of its most striking features is the extraordinary enthusiasm and vitality of the man. The amount of work he gets through would put many to shame. His perseverance is as dogged as his energy is boundless. His method of work is out and out thoroughness, and this has been the ruling passion as well as the guiding principle of his whole life. An instance of his capacity for taking pains is to be found in the Preface to his treatise "Applied Forms." He says: "Before writing the three paragraphs on the Minuet, the author examined every minuet in the complete works of Handel, Bach, Couperin, Corelli, Mozart, Beethoven, and Schubert; the whole of Haydn's eighty-three quartets, all the symphonies (about fifty) which he possesses by the same composer, and a number of miscellaneous specimens by other writers." And then he almost pathetically adds: "The result of all this work occupies less than three pages." But what an immense advantage to the student. Again, to quote further: "Even more laborious were the preliminary investigations for the Sonata Form. About 1,200 movements were carefully examined before a line of the text was written, and this task occupied the whole of the author's spare time for nearly a month." No wonder. Such a herculean task would have occupied most men's spare time for many months, even if they possessed the patience and indomitable perseverance to undertake such an investigation. The speed with which he works is also a marked characteristic. For example, the *Magnificat* of his Evening Service in E flat (for solo quartet, chorus, and orchestra) was composed and scored between the 2nd and 11th of April, 1875, and the *Nunc dimittis* between the 3rd and 5th of September of the same year; "Hereward" was "begun 31st of August, finished 7th of October, 1878." Another instance of his industry is the delight he takes in the copying of music. He made a full score of Spohr's "Last Judgment" and four of Schubert's Masses from the orchestral parts with his own hand, and thoroughly enjoyed the task.

MEMORY AND TRANSPOSITION.

His memory is phenomenal. Dates, occurrences, and musical phrases he can instantly recall with the greatest ease. You may meet him in Oxford Street and fancy you have discovered an orchestral combination that is of special interest and not generally known; but amid the tumult of the traffic and the jostling of the passers-by he will immediately say: "Yes, it's in the introduction to *Dunem's* solo 'I'm no usurer' in Luker's cantata 'The Golden Calf.'" Many other instances of his marvellous memory, allied with his facility in transposition, could be furnished. When Schubert's Mass in F was about to be performed by the Borough of Hackney Choral Association, a friend, at whose house he was visiting, asked him if he could play it through from memory. "Yes," he replied. But when he sat down at the pianoforte he found that the instrument was a semitone below pitch. "I shall have to play it in F sharp," he said, "or the wrong pitch will put me out," and he did play it a semitone higher from beginning to end without the notes. Once in Norway he played Beethoven's Pastoral (so-called) Sonata, Op. 28, in D flat, and then he offered to play it in E flat, from memory. In 1858, at a rehearsal where they were short of copies, he played the whole of Mendelssohn's "Athalie" without book. He finds Bach's "48" most difficult to remember, but he can play many of them without having the notes before him. The transposition of them, however, does not cause him the slightest trepidation. He can play any prelude or fugue a minor third lower (or higher) than the key in which it is written as easily as in its normal tonality. "I don't see where the difficulty comes in," he says.

HOBBIES.

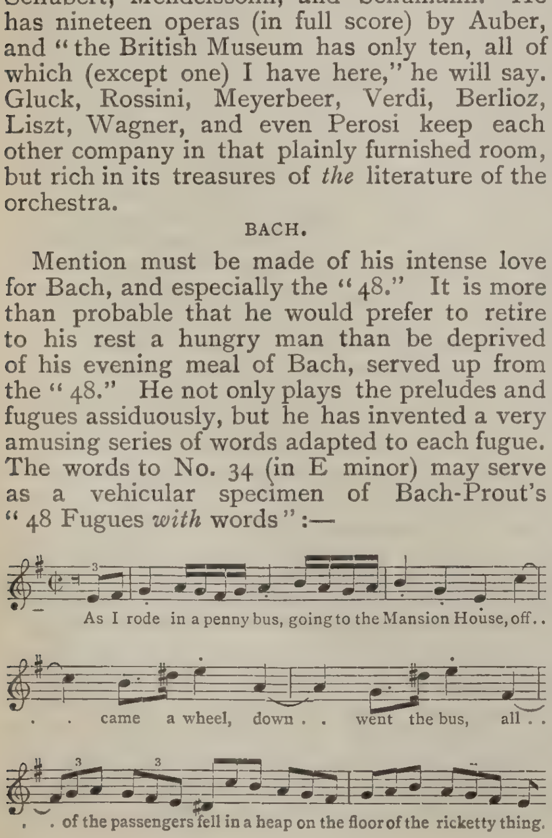
He is an excellent linguist. In addition to French, German, and a little Italian, he speaks Norse like a native. He is now learning Hungarian, which he thinks is the most difficult European language. He commenced Russian—which has thirty-six letters and they "are not what they seem"—but he means to "have another go at it." One of his favourite authors is Balzac, a complete edition of whose works occupies a prominent place on his bookshelves. Like Sir Walter Parratt, he is very fond of chess. His knowledge of the Bible is encyclopædic, and one cannot be in conversation with him for long before he uses a Bible quotation with an aptness totally unexpected. Since 1883 he has always spent his autumnal holiday in Norway, and his Norwegian diaries are of a very amusing description.

HIS FULL SCORE LIBRARY.

Professor Prout possesses one of the finest private libraries of orchestral full scores, if indeed, it is not unique. He will, with feelings of natural pride, show a visitor his complete editions of Handel, Bach, Beethoven, Mozart, Schubert, Mendelssohn, and Schumann. He has nineteen operas (in full score) by Auber, and "the British Museum has only ten, all of which (except one) I have here," he will say. Gluck, Rossini, Meyerbeer, Verdi, Berlioz, Liszt, Wagner, and even Perosi keep each other company in that plainly furnished room, but rich in its treasures of *the* literature of the orchestra.

BACH.

Mention must be made of his intense love for Bach, and especially the "48." It is more than probable that he would prefer to retire to his rest a hungry man than be deprived of his evening meal of Bach, served up from the "48." He not only plays the preludes and fugues assiduously, but he has invented a very amusing series of words adapted to each fugue. The words to No. 34 (in E minor) may serve as a vehicular specimen of Bach-Prout's "48 Fugues *with* words":—


As I rode in a penny bus, going to the Mansion House, off . .
. . came a wheel, down . . went the bus, all . .
. . of the passengers fell in a heap on the floor of the ricketty thing.

A FRIEND'S APPRECIATION.

No more appropriate conclusion could be made to this short biography of a very remarkable and many-sided man than the following "appreciation," which has been kindly furnished by Mr. J. S. Shedlock, the distinguished critic, and one of Professor Prout's oldest and most intimate friends.

"The text at the head of this article recalls an occasion on which the professor's right hand found something to do, and did it with its might. Many years ago I was playing Schubert's Pianoforte Quintet at a concert, and Professor (then Mr.) Prout was turning over for me. At that time my experience of the concert platform was slight, and through excitement, or it may be carelessness, I failed to notice a passage for the right hand. The Professor's eye, ever sharp as that of an eagle, at once detected the omission, and came to my rescue, like Berlioz, when Habeneck took a pinch of snuff instead of giving an important cue. I suddenly became conscious of sounds not produced by my own fingers.

"Both my father and mother were friends of Professor Prout's father, and when I first settled in London they gave me a special introduction to the Professor. I first saw him in the organ-loft at Union Chapel, Islington, more than thirty years ago, and from that day to the present I have found him a staunch friend in musical and in other matters. I have never met with a more industrious man, nor with one more enthusiastic in his art. From his advice and example I have profited much. Of his gifts as a musician and as a theorist there is no necessity for me to speak; I think, however, I may say that only those who, like myself, have been privileged to ask on the spur of the moment, in the course of general conversation, questions regarding some particular passage or bar in out-of-the-way works can have any real idea of his extensive knowledge of music, or of his wonderful memory.

"Of his love for chess I can speak from practical experience. I have played many games with him at his house, at sea, in trains, and, as a matter of fact, in the concert-room! In his early days, when Professor Prout sat among the gods at St. James's Hall and at the Opera, I frequently accompanied him, and we used to while away the time from the opening of the doors to the commencement of the performance by playing chess, for he then always carried about with him a pocket-board and men.

"Professor Prout's encyclopædic knowledge of the Bible has been mentioned. I feel sure he could write out whole chapters, if not books, from memory. At one time he had two favourite dogs—for, like most artists, he is fond of animals—and he gave them names which only one well versed in Biblical knowledge would have known—those of the cousins of Moses: Huz and Buz."

SOME RECOLLECTIONS.

VIII.—An Accident.

I have known people to show singular curiosity as regards the beginnings of musical critics. It is sometimes said by them: "Who are these anonymous judges? There is no school for training them; how then do they qualify for their difficult and delicate duties? What is the system which regulates their appointment, if there be a system? Are they tested by experts? or installed by men who know nothing whatever about the essential qualifications?" Please, good reader, excuse me from answering such queries. On the whole, I think, the present method of determining journalistic musical critics, though decidedly haphazard, works about as well as most operations of the kind. I am not going to approve it; I am not going to assail it. But I stand ready to state a case in which the genesis of a musical critic was brought about by what we call chance circumstances, unintended and unforeseen. The unintended and unforeseen are, so my dictionary tells me, the necessary concomitants of that which we speak of as an accident. I am the critic in question, and my story is true.

In the early months of 1865, a certain dovetailing of unconnected and independent circumstances seems to have been necessary to my evolution as a critic. As I look back upon the affair, I cannot imagine how any other than casual forces, touching each other by chance, could have brought about the result actually achieved. I had no connection with the press; I knew nobody "on" it; an editor was regarded by me as little more accessible than the man in the moon—that is to say, if I ever thought about him at all. I did not want him and, if I had given the matter a thought, I should at once have concluded most positively that he did not want me. Could there have been a more unpromising state of things just previous to a first step on the road which has led me to where I now am? But that was not all. I had had no experience, or next to none, in writing for the public eye. Like most bookish boys, I suppose, I was now and then conscious of an impulse towards pen and paper. At such moments, but on rare occasions, I had addressed letters to a country journal—letters which the editor sometimes inserted, when very hard up for copy, but much more often dropped into the waste paper basket. That was well, perhaps, because nearly all of them were "rote sarkastic," and had distinct reference to persons not unlikely to be annoyed. Such is the humour of human nature in the "cub" stage. Furthermore, if the choral society with which I was connected gave a concert, the editor of The Musical Times was sure to receive from me a glowing account—at least, I glowed in writing it—of what had been done. That editor, whose acquaintance I have since made, had one bad habit—he cut out all my opinions and inserted only the facts. I thought the result very bald. I remember also writing a play in three acts—a "woodland tragedy," carefully adapted to the possibilities of a grove which stood convenient. My first play (and my last) was acted! Not every dramatic author can say that. How well I remember the performance by Self and Schoolfellows, all of of whom (the Schoolfellows) perished ere the end, leaving Self (the remorseless villain) wickedly triumphant. We had an audience of one—a passing labourer, who, seeing an excuse for propping himself against a tree, stood out the representation. I observed that he smiled most audibly when he should have thrilled with horror. This did not like me, but I was young.

I put it to the reader that these literary achievements failed to forecast early eminence as a writer for the press. Indeed, they indicated so little in that direction that I abandoned them and set about composing musical works—wonderful creations in which I claim to have anticipated some of the characteristics belonging to music of the present day. My pieces were independent of all rule; my harmonies were what I pleased to make them; my melodies were not always there. I had one work tried over, and it sounded so strange that I began to suspect the existence in me of genius. Our organist laughed, but I had heard that musicians were notoriously a jealous people.

Reverting to the matter of the accident, with apologies for digression, I have to say that the conditions demanded, first and foremost, a musical critic who needed help. Such a man existed; so did such a want. He was a solicitor having an office in the City, and many claims upon his time and attention. This gentleman had a taste for artistic society, to indulge which, I presume, he became musical critic of the *Sunday Times*, in succession, if I rightly remember, to Mr. Lake, a once well-known and very clever journalistic hand. His weekly stipend for discharging the duties of this post was two guineas, and it could have surprised nobody that, having to fill two closely printed columns for that sum, he stood quite ready to accept gratis help. It now became essential to the ultimate issue that the critic of the *Sunday Times* should ask an acquaintance, an amateur musician, to attend a certain concert for him and supply a paragraph thereanent. Had that man been able to comply, the future, as regards myself, might, probably would, have been very different. But he could not grant the solicitor-critic's request, since the evening of the concert was that on which took place the practice of a choral society in a suburb whereto he belonged. Now it so happened that the conductor of the society in question was myself.

At that time it was usual for residents in the more distant suburbs to band together for musical purposes; friends, acquaintances, and properly introduced outsiders of a certain social standing, agreeing to meet at each other's houses in turn, and spend an evening with part-songs, madrigals, excerpts from larger works, and so on. Very pleasant occasions they were, and much enjoyed by the members, whose somewhat monotonous suburban life they helped to vary. It became my good fortune to act as conductor of several such organisations, and thus it happened that I was brought into relations with the amateur who could not leave his practice to do duty for the critic of the *Sunday Times*.

I recollect that, on the evening in question, our work being over, a few of the men lingered behind for a chat. The conscientious amateur was one, and I, another. Had either of us left, I should not now be telling this story. But there we were, face to face. Even then had the amateur kept silence about his conversation with the critic, the game would have been "up." He did not keep silence, and for that, possibly, I have to thank the little harmless vanity which sought to obtain credit for relations with a writer on the press, and for the confidence in his musical judgment which the request of that personage implied. Quoth the amateur, "I was asked this morning by the musical critic of the *Sunday Times* to report one of to-day's concerts for him, but I thought it my duty to come here." Upon this, the wag of the party (there is always a wag) observed that a sense of duty was much to be encouraged whenever it tended to keep men out of mischief. Nobody else took any apparent interest in the amateur's remark, and the matter passed. Later, however, I found occasion to inform the amateur that I should be happy to assist his friend when at liberty. The fact was that I saw a possible opportunity of hearing much music not otherwise audible to me, save at cost beyond my means. The amateur promised to advise his friend of my offer, which positively contemplated nothing more than a supply of free tickets. Upon this events marched rapidly. I met the critic; received at his hands a bundle of the greatly desired passports, attended one of the concerts, dealt with the matter as best I could, and forwarded the "copy" to my principal. There I was, at the giddy elevation of a deputy critic, very proud of my new position, and extremely anxious to see my first article in print.

When next I met the critic, my superior, he was good enough to express an opinion that the concert notice I had sent in was not a first essay in criticism. I did not dispute the point, because I remembered the old communications to The Musical Times. His remark, however, was none the less gratifying. Ah! but the pleasure I received from seeing myself in print, at full length, with not a word excised, transcended all. Charles Dickens—if I may speak of him in such a connection—tells us that, having purchased a magazine which he found to contain an article sent by him to the editor as a sort of *balon d'essai*, he walked down to Westminster Hall and there read and re-read it, pacing the floor beneath the august roof with ever swelling pride. Like literary or journalistic men generally, I know what the feeling is, and can quite understand the manner in which it found expression in Dickens's case. My superior on the Sunday paper was not much less gratified than myself. He sent me more and more tickets, till, presently, the fact was borne in upon me that I was doing nearly all the work in the musical department, to my own great pleasure, but scarcely to my profit. The solicitor, whom I cannot describe as a very brilliant journalist, was, however, not a bad sort of fellow by any means. He recognised the fact that an arrangement which gave him all the pay, such as it was, and myself nearly all the work could hardly be pronounced a case of perfect balance. So, one day, he said to me, "Let us divide the spoil. I will take a guinea; you will take the same, and no doubt we can run comfortably in double harness for a long time." Behold me, then, a professional critic, at a salary of twenty-one shillings per week, and in the curious position of a contributor who has no engagement with the proprietor and is utterly unknown to him. But this state of things did not long endure.

The then proprietor of the *Sunday Times* was a gentleman named Seale, who had a country house at Wargrave, and a "Bank" in Leicester Square, hard by where the "Empire" now stands. He was very proud of his position as the owner of a journal; had a high opinion of the influence exerted by the *Sunday Times*, and kept careful watch upon the doings at the office in Fleet Street. He was fond of small type and solid columns, allowed no wild shriek of liberty to be heard anywhere, and required all his staff to visit him in Leicester Square every Monday morning, to receive instructions, and, if necessary, reprimands. Thither at the time appointed would repair Henry Barnett, the leader writer; Joseph Knight, the theatrical editor; the gentleman with whom I divided the spoil, and, no doubt, others of lower grade. After a time it dawned upon Mr. Seale that the musical criticisms were not always up to the mark; varying so much, as a matter of fact, that the proprietor suspected the existence of two writers in that department. To suspect, with him, was to enquire; and, in this case, to enquire was to discover that he really had two musical critics, of whom one only was avowed and known. In the result he invited me to call upon him. The proprietor, who, during our interview, swelled visibly with dignity meant to impress me, then made an offer of the post held by my legal friend. He would give me the same salary, would Mr. Seale, and an extra guinea for a weekly column on some social subject. "Then," said he, with the air of one who confers wealth beyond the dreams of avarice, "you will have over three guineas a week"—a consideration which was evidently expected to settle the matter. Of course, he had my thanks for a proposal really thought by him to be generous. Equally, of course, I declined even to consider the issue until after satisfactory communication with the actual holder of the position. The proprietor agreed that I had taken the right course, and so we parted for the time. Not long after, my principal informed me of his resignation. He could not attend to the duties of the post, which I should be sure to fill better than he—so he was pleased to say—and accordingly I became his successor, with his entire acquiescence in the change.

I have told my story—at any rate, its first chapter—and the reader now knows how one musical critic was made. The new *rôle* came to me through an unforeseen combination which produced an accident, and changed the whole course of my life. "Man," I used to be told, "is the creature of circumstances." It would seem so.

Joseph Bennett.

A WAGNERIAN BOSWELL.*

"Heroism without risk" is all that is nowadays demanded from the admirers of Wagner's works; indeed, it may almost be said that it is his opponents—should any still exist—who need strength of mind to hold their own, so completely has the tide turned in his favour. Were Wagner alive now, there would be plenty of Boswells ready to record his most trivial sayings and doings; but in the fifties and the sixties his adherents were less numerous. For this reason the "Wagneriana" contained in a recent volume of Recollections by a German Kapellmeister, Wendelin Weissheimer, have more than common interest, as well as being exceedingly good reading. They have the ring of truth, and the author's claim to a close connection with the Wagner movement is borne out by the correspondence he quotes.

Weissheimer, who was born in 1836, was an early convert to the musical gospel preached at Weimar. As a schoolboy at Darmstadt, he was attracted by the music of "Tannhäuser," and tells how he witnessed the rehearsals for its production in that city, and in his enthusiasm copied for himself the whole of the pianoforte score. Consequently, when he went to study music at the Leipzig Conservatorium, in 1856, he soon became a "marked man," whom Julius Rietz, Mendelssohn's successor, thought it necessary to warn solemnly against his dangerous tendencies. Another illustration of the correct attitude of the musical folk of Leipzig towards their townsman is afforded by an amusing incident in the drawing-room of Frau Livia Frege, well known as one of Mendelssohn's intimate friends. Being asked by her to play, young Weissheimer began with a Beethoven sonata, and on a request for more, ventured upon the "Lohengrin" prelude.

"She became uncomfortable, fidgeted with her chair, till at length came the question: 'Pray, what is it you are playing?' When I told her, she sprang up, went hurriedly into the next room, and said to those present, so loudly that I was obliged to hear, 'Well! how dare this young man desecrate my drawing-room with Wagnerian music!'"

The author assures us that this was done innocently, and we may believe him; but it is harder to credit his plea of innocency when, being told by his instructor, Hauptmann, to write a fugue on a verse from the Psalms, he chose the text "I have more understanding than all my teachers." Perhaps that was not more than the worthy and amiable pedagogue expected from a Wagnerian heretic!

Weissheimer's first sight of Wagner was in 1858, when, with an introduction from the Darmstadt conductor, Schindelmeisser, he visited the exiled composer in his retreat near Zurich. Tichatscheck, the Dresden tenor, was there, and he and Wagner recalled the first performance of "Rienzi," while a pet parrot regaled them with snatches of *Leporello's* song, "Rest I've none by night or day." From 1859 to 1861 Weissheimer studied under Liszt, concerning whom he has much to tell that is of exceeding interest, but that does not concern us here. In the latter year there took place in Weimar the second "Tonkünstlerversammlung," during the rehearsal for which Wagner unexpectedly made his appearance, having just been accorded permission to return to Germany. At the Congress of Baden in the previous year, Napoleon III. is said to have buttonholed—if so familiar a term be allowable—King Johann of Saxony, and besought him to allow Wagner to come back to his native land. The rehearsal of Liszt's "Faust" Symphony was in progress at Weimar, but the score had been forgotten, and Weissheimer was sent to Liszt's house to fetch it. As he approached the house he suddenly came across Wagner, whose arrival was quite unexpected, though it was known that he was free to return. After the first greetings the author took him to the concert hall, and bade him wait outside for a moment.

"I rushed up the steps, into the hall, and straight to Liszt, with the words, 'Wagner is here!' Liszt immediately gave the word, 'Stop! Before we continue the rehearsal let us prepare a right good "Tusch!"' All looked expectantly at the door through which I had already again disappeared. The next moment Wagner stood at the entrance. On his appearance an indescribable tumult arose. The orchestra 'flourished' with all its might, Liszt rushed at Wagner, and hugged him with a long embrace. In many a friendly eye stood tears of joy and emotion. Of embracing with Bülow, Cornelius, Tausig, and many others, there seemed to be no end."

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* "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen." Von W. Weissheimer. Stuttgart und Leipzig. 1898.

In 1861 Weissheimer became music-director at the theatre in Mainz, and during the next year or two he saw a good deal of Wagner, who in 1862 settled down for a time at Biebrich, only a few miles from Mainz, but on the opposite bank of the Rhine. It is of this period that Weissheimer's recollections have the most lively interest. An amusing incident is afforded by the picture of Wagner listening to a performance of "Orphée aux Enfers," then one of the lighter attractions at the Mainz Theatre. It was his first experience of Offenbach, whose "impudence" annoyed him, though he recognised his humorous conceptions. He often made a prominent figure at the receptions of Frau Schott, the wife of the famous publisher, and read to her guests the book of his "Meistersinger," the publication of which was secured by the house of Schott. It was at this time that he wrote the "Albumblatt" for Frau Schott, whose name the published copies of this little pianoforte piece still bear. In February, 1862, Wagner hired a little house in Biebrich, overlooking the Rhine and the Ducal Palace, and set to work in earnest at the composition of "Die Meistersinger." Weissheimer gives several interesting glimpses of the production of this masterpiece. He tells us, for example, that, contrary to the usual practice of composers, the overture was written first of all. One evening, as they were crossing the Rhine bridge together, Wagner, full of his work, kept humming the first four notes of the overture, and Weissheimer, ignorant of the context, supposed he was thinking of an identical phrase in "Robert le Diable." Wagner exploded with laughter at the idea. "This promises well," said he, "immediately after the birth of the first bar of the 'Meistersinger' a comic Intermezzo! Come to-morrow to Biebrich, then you shall see how differently my phrase continues!"

"By noon on the following day I was at his house. There he showed me written down the broad continuation of the first motive, and underneath it there stood already the second in E and the characteristic trumpet passage of the 'Mastersingers.' So that he wrote the introduction first, before he had composed a single note to the text! He created the themes freely from his imagination, and what was most surprising in reference to the second, which first appears in E, was the good luck by which later on the words of *Walther's* 'Preislied' exactly fitted this wonderful melody! Assuredly in his conception of the introduction he had not the remotest thought of that 'Preislied' in the third act."

Unless the author had other evidence in support of his view, one is inclined to think that there was more than blind chance in this apparent coincidence, for we know that with Wagner it was almost impossible to write the text without simultaneously evolving the chief musical ideas associated therewith. The picture of Wagner unpacking his numerous goods and chattels is a sufficiently humorous one, but too long for quotation. Of greater importance is a description of his method of working. He sat at a pianoforte, with the cover half closed so as to form a desk, and wrote the music in the form of a very exact and finished sketch, in appearance like a pianoforte score, but with indications of the orchestral parts. As Wagner said, "The more exact the sketches, the easier and more accurate the work of instrumentation. . . . Writing each couple of wood-wind instruments on a single stave is often very advantageous to the free development of the part-writing." He made constant use of the pianoforte in composition, and nothing was committed to paper until it had been tried by actual hearing. Once written down, however, alterations were rare. After such exactitude in the first sketches, the work of instrumentation went on all the more easily, and without exceptional exertion he could complete some six pages of the full score in a day.

"After the overture, which, in spite of its contrapuntal and polyphonic complexities, he wrote down in five days, he set to work at the first act. The short conversation of *Eva*, *Magdalena*, and the *Knight* came quickly (and how delightfully!) from his pen, whilst *David*, on the other hand, gave him more trouble. The enumeration of the many 'Tones' was no easy matter. His effervescent humour helped him through it, however. He amused himself right royally with the dancing apprentices, and it was most amusing to see him in his room going through the merry dances with grotesque springs, singing at the same time in the most liquid of falsettos the song of the apprentices with the words:

Das Blumenkränzlein aus Seiden fein
Wird das dem Herrn Ritter beschieden sein?"

In the midst of his labours Wagner was joined by his wife, "the good Minna," and it was soon apparent how little sympathy there was in artistic matters between the ill-assorted couple. She took but little interest in his new work, and when, with some little ceremony, the book of the "Meistersinger" was read aloud to her by him, she wearied of it after the first act. Her constant complaint was that "Richard" had not followed up the success of his "Rienzi" with "a few more such operas." For all this Wagner's obvious endeavour to assume the part of the loving husband and make himself "generally agreeable" to his matter-of-fact spouse was entertaining, though from another point of view it must have been pathetic.

Among the minor episodes of this time was an afternoon spent in the neighbouring town of Wiesbaden, where Wagner would not himself join in the play at the Kursaal, but pointed out to his companion the winning number four consecutive times. Weissheimer's illness interrupted the intimacy for some little time, but afforded Wagner the opportunity of showing his kindliness in many ways, one being the loan of a precious and indeed unique copy of "Die Walküre," in his own neat and precise handwriting. It was dated "Seelisberg, 1855," so that seven years had already passed without its being either performed or printed. Another mark of his friendship was the promise of a personal allusion to Weissheimer in the introduction to the third act of the "Meistersinger." This is mentioned in one of Wagner's letters that is quoted, and later on in the book Weissheimer tells us that the composer referred to it again at one of the final rehearsals of the "Meistersinger," six years later, and on the last occasion on which the two men came into personal contact. The curious thing is that Weissheimer never discovered the point of this mystic "Weissheimer-motive," which apparently still remains a problem for future commentators!

During the summer of 1862 Wagner received visits from two of his most famous disciples and their respective wives: Schnorr von Carolsfeld, the first *Tristan*, and Hans von Bülow. In view of this, Weissheimer arranged the "Meistersinger" Overture for pianoforte duet.

"When I had finished my arrangement, it took his fancy to play it with me, but he soon gave up the attempt, being much too unskilful a pianist. Again he bewailed having never had proper pianoforte instruction, adding that to that day it remained a puzzle to him how, during his theatre experiences, he had managed to get so far that the singers could somehow or other follow his accompaniment. This was indeed a wonder, for he played without the smallest technical powers. At the same time, I once heard him play the 'Lohengrin' prelude very beautifully. . . . Pieces without any rapid passages he could play very expressively."

The visit of the Schnorrs afforded an occasion for Wagner to hear, for the first time, the great duet from the second act of "Tristan." In the concluding portion of the same act Wagner himself sang the part of *King Marke*, and in portions of the "Ring" that were thus sampled during the visit of these famous singers we read of him impersonating *Mime*.

"Wagner truly excelled in this character. He bent himself, twisted about, and developed such a shrill falsetto, as might have softened (or pierced) stones. He could, besides, pull such a face, that one could almost see plainly the hateful dwarf with his watery eyes."

Soon after the Schnorrs came the Bülows, but before their arrival an accident had hindered Wagner's work at the "Meistersinger" score. Too confident of his well-known influence over dumb animals, he had endeavoured to make friends with a dog reputedly savage, and in his efforts to give it the pleasure of a Rhine bath on a hot July day, had been severely bitten in the right thumb. So all he could do was to bathe his thumb while Bülow played Beethoven's later sonatas and joined Weissheimer in the "Meistersinger" transcription. One evening, when the Master was in a communicative mood, he discussed the works he had planned to undertake so soon as he had completed the "Meistersinger" and the "Ring," and divulged in some detail his ideas concerning "Parsifal."

"Then he spoke of an Indian subject that attracted him, yet thought he should hardly get so far, for he always had a foreboding that 'Parsifal' would be his last work. He said this with some emotion. Tears stood in Frau von Bülow's eyes—a pause ensued. I slipped into the balcony; Hans von Bülow came quietly after me, whispering the prophetic words: 'Slight as the hope, and so faint the appearance of a realization of his plans, you will see, he will reach his goal, and bring even "Parsifal" into being.' These words made such an impression upon me that I have never forgotten them."

So far as the "Parsifal" time the author of these interesting reminiscences does not take us, for his last meeting with Wagner was at the production of "Die Meistersinger" in 1868. Among many other matters of interest, however, is a circumstantial account of how Wagner received the invitation from the King of Bavaria that so changed his outlook; but it would be unfair to extract too many plums from a book the interest of which may be inferred from the passages already quoted. H. T.

Professor Stanford's String Quartet (Op. 64, No. 3) was produced a few weeks ago at Cologne, by the Gürzenich Quartet (Messrs. Hess, Seibert, Schwartz, and Grützmacher), and met with a very flattering reception. Indeed, after the slow movement the applause was quite enthusiastic. The *Cologne Gazette*, in a most appreciative notice, remarks, *inter alia*, that it was high time an important work by a British composer was introduced to a Cologne audience. "England," says the *Gazette*, "is never tired of showing the liveliest interest in German art and German artists, and yet we still labour under the impression that such a thing as English music does not exist. If any one work could remove this erroneous idea it was this quartet of Stanford's, which we count amongst the most enjoyable novelties of the whole winter season." As Cologne is one of the most musical cities in Germany, English musicians may perhaps hope that other works from their pens may help to enlighten its inhabitants as to the quality of music "made in England." As the *Cologne Gazette* very pertinently observes, "It is high time!"

The following interesting additions to the biographical sketch of Madame Albani that appeared in our last issue have come from across the Atlantic. The first is a copy of the advertisement, together with an account of the farewell concert given by Miss Lajeunesse before her departure (on April 1, 1868) from Albany to Europe. For this information we are greatly indebted to Mr. James C. Farrell, manager of *The Argus* (Albany), from the files of which journal he has kindly made the subjoined extracts:—

Amusements.

Grand Operatic Concert, given by Mlle. Emma C. La Jeunesse (Organist of St. Joseph's Church), and her sister, Mdlle. Cornelia La Jeunesse, at Tweddle Hall, Tuesday evening, February 25, 1868.

On which occasion they will be assisted by the following artists:—

Mrs. C. E. Hoyt	Soprano.
Miss Mary Hoag	Alto.
Mr. R. Robinson	Tenor.
Mr. S. Whitney	Basso.
Mr. W. H. Davis	Basso.
Mr. R. T. Yarndley	Pianist.

Tickets, 50 cents. Reserved seats, 50 cents extra. Can be secured at Campbell's Music Stores.—*The Argus* (Albany), February 25, 1868.

The concert of Miss E. C. Lajeunesse last evening was a very fine affair, largely attended, and in every respect a great success. The beneficiary, her young sister, Cornelia, and all the well-known talent announced, were enthusiastically received. It was an excellent concert.—*The Argus* (Albany), February 26, 1868.

The other supplementary matter is from Mr. George E. Whiting, the distinguished organist of Boston, who, it may be remembered, succeeded Miss Lajeunesse (Madame Albani) as organist of St. Joseph's Church, Albany. His "appreciation" of the great singer in the early days of her career speaks for itself. Under date, Boston, U.S.A., February 21, 1899, Mr. Whiting writes:—

My recollections of Madame Albani as a young and charming girl of fifteen are of the most pleasant description. What Madame Albani is now, she was then. Everyone who had the privilege of her acquaintance thought the world of her . . . . Before I was organist of St. Joseph's she played the immense organ in that church and sang the soprano solos. She also composed very prettily in those days. I remember an "Ave Maria" of her composition with great pleasure. She was also a good harpist. The fact is, Albani was one of those *unspoiled* musical prodigies, and to this day she has remained the same unassuming great artist.

The recent discovery of a hitherto unknown composition appertaining to "Die Zauberflöte" is a pleasant surprise indeed to Mozart-lovers the world over. We refer to a duet between *Tamino* and *Papageno* contained in an old manuscript copy of the score, which had formed part of the archives of the Theater-an-der-Wien, where "Die Zauberflöte" was first produced, and which is now in the possession of a Swiss collector. That so interesting a document, of the existence of which even Von Koechel was not aware, should have remained so long in obscurity seems strange; but there appears to be no reasonable doubt as to its authenticity. At any rate, the duet has been pronounced genuine by expert members of the Berlin Mozart Gemeinde, under whose auspices it will be published in the forthcoming number of their well-known *Mittheilungen*, a periodical to which students are already indebted for much out-of-the-way information concerning the master and his works.

The counterpoint question referred to in our last issue has brought forth some interesting comments on the pros and cons of the subject. Mr. E. A. Dicks has received a letter from Professor Rheinberger and one from Dr. Henry Hiles in regard to the definition "strict counterpoint." The German theorist says: "We in Germany do not differentiate so systematically between 'strict' movement and 'free,' for *where* is the line of demarcation between the two kinds of movements? Is the 'Ave Verum' of Mozart a 'free' or strictly formal movement? Neither one nor the other, because it is *more* than both." The Professor of Music in Victoria University writes:—

Evidently the contrapuntist's, like the policeman's, is not a happy life. Like the judges, the critics are unable to agree. In fact, like Macfarren, Cherubini, &c., they cannot work according to their own rules. . . . Somebody thinks that at least four pulses should separate 5ths; but, of course, he does not tell us why. No contrapuntist ever does give a reason. He could not. A suspended discord must not be longer than its preparation. (Why?) One man does not like a discord resolved upward. (Again, why?) A suspension must not be prepared by a dissonance. (Why?) What fun it all is! The first question to be decided is—What *is* strict counterpoint? Who perfected it, and when? Bach did not use it, who did? For they (the strict contrapuntists) profess to take their rules from the practice of the masters—what masters?

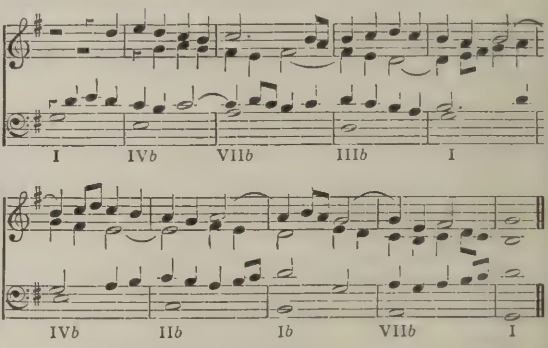
Take comfort: they will *never* agree.

Yours truly,
H. Hiles.

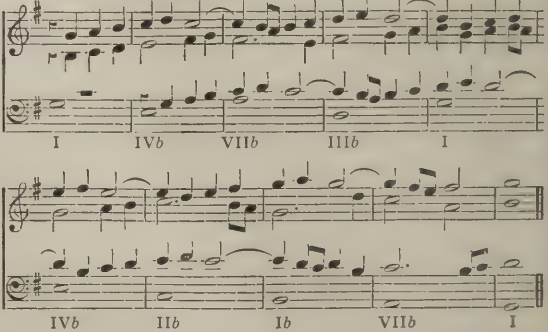
Dr. C. W. Pearce, in the following letter, takes a diametrically opposite view:—

to the editor of "the musical times."

Sir,—As a believer in the merits of the good old school of Strict or *Students*' Counterpoint, may I venture to trouble you with two workings of the now famous *Canto fermo* which is occupying so much attention?—



Canon 2 in 1 Octave below.



The harmonic basis of these two exercises is precisely the same; but I have endeavoured to illustrate the amount of contrapuntal variety which is always possible in such studies, by giving to No. 1 a descending treble and to No. 2 an ascending treble; whilst the canonic imitation in No. 2 is but a very faint suggestion of what may be still further accomplished in this direction.

I maintain that it is possible to obtain musical results without breaking the rules which govern the art of counterpoint as taught by the late Mr. W. S. Rockstro, and by other musicians now living who are not ashamed to follow the "traditions of the elders." I believe that it is worse than useless for a student to attempt to make a good and artistic use of the chromatic and enharmonic genera until he has acquired a complete mastery of the vast resources of the *Diatonic* genus. History teaches us that the early studies of the greatest musical composers were cast in a severely diatonic mould, and is it too much to say that "true freedom is the result of patient obedience to necessary discipline, and devotion to hard work"?

Yours faithfully,
Craigmillar, Avenue Road, Charles W. Pearce.
Highgate, N., March 15, 1899.

Mr. Percy Pitt, a distinguished pupil of Professor Rheinberger's, writes as follows:—

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—From letters which have recently appeared in one of your contemporaries, a considerable amount of interest seems to be taken in the question of counterpoint and what is to be permitted or prohibited, this latter more especially.

Having studied for a considerable period with one of the foremost living theoreticians, it may, perhaps, interest your readers to know that this gentleman allows plenty of freedom, and regards counterpoint principally as a means to the end—this end being the acquirement of facility in handling and combining melodies. Again, the method adopted—that of teaching at a blackboard, and making every pupil work without a musical instrument—is invaluable as an aid to the development of musicianship.

In conclusion, I may add that the name of the contrapuntist referred to is Josef Rheinberger.

Yours truly,
March, 1899. Percy Pitt.

Professor Rheinberger has kindly sent nine more workings of the same *Canto fermo*, making twelve in all. We regret that space does not allow of their insertion, interesting as they would have proved to our readers.

The Lincoln and Peterborough Triennial Festival is announced to be held at Lincoln, on Wednesday and Thursday, June 7 and 8. The previous Festivals have occupied one day only. This year, however, a new departure is to be made. On the evening preceding the two oratorio performances in the Cathedral, an orchestral concert will be given, when Beethoven's C minor Symphony, Wagner's "Die Meistersinger," and Dr. G. J. Bennett's "Cymbeline" Overtures will be included in the programme. The works selected for performance at the "oratorio services in the Cathedral" are Gounod's "Redemption," Brahms's "Requiem," and Mendelssohn's "Hymn of Praise;" also Tschaïkowsky's "Marche Solennelle," Wagner's Prelude to "Parsifal," and Elgar's "Imperial" March. The band, consisting mainly of the best London players (with Mr. Alfred Burnett as principal first violin), will number ninety performers, instead of sixty-three as at the last Festival, and the chorus will consist of about 400 voices. We understand that the guarantee fund has reached the sum of £1,600, exclusive of a *gift* of £100 towards the expense attending the orchestral concert. Dr. Haydn Keeton, of Peterborough Cathedral, will preside at the organ, and the arduous duties of conductor will be in the skilful hands of Dr. G. J. Bennett, organist of Lincoln Cathedral.

Miss Sabilla Novello, an old and valued contributor to The Musical Times, prompted by the reference (in our last issue, page 161) to Mr. Edward Elgar's forthcoming "Symphonic Variations," sends us the following versions of a well-known nursery rhyme, in which she has portrayed "Humpty Dumptyism" in the styles of an ancient and modern poet. We understand, however, that Mr. Elgar's "variations" will reflect the *personalities* of his friends, not their styles, or mannerisms, using that word in no derogatory sense. As a matter of fact, the majority of those whose idiosyncracies he has musical-variationally simulated are not composers at all. However, Miss Novello's clever parodies are none the less welcome.

ORIGINAL.

Humpty Dumpty sat on a wall;
Humpty Dumpty had a great fall;
All the King's horses and all the King's men
Could not set Humpty Dumpty up again.

CHAUCERIAN.

Ons on a tyme, a certayne Doughtie wight
In Englande born, and Humptie Dumptie hight;
Did sitten on a walle, with moche delight;
Eftsones he fell—Alack, the pitous sight!
And on hys crackèd pate he did alight.
Ye Kynge did troupès send, both Knave and Knight,
But none could oust hym from hys grisly plight.

Ye Moral.

Now mayen alle men from this storie knowe
Ambition is a shrewish synne, I trowe;
And he who letteth on hyghe walles to clymbe,
May sycker live, ne chaunce a broken lymbe.

BROWNINGIAN.

I'm told that Humpty Dumpty sat upon a narrow wall—
I know not why he should elect a seat so high and small,—
But as he did,—'twas natural that he should fall.
It matters little—nay, it matters not at all.
Then soldiers, or Centurions,—Heav'n save the mark!
Must needs run foolishly, to save his vital spark;
But all these Myrmidons, on chariot, horse or foot
(Mere dolts!) were impotent to execute this boot-
-less errand. What's the use of bolstering up again
A man that's dead? They had their trouble for their pain.

It has been customary to associate "the boy" with perpetrations of typographical eccentricities, presumably on the ground that they are the result of a want of "cunning" in his 'prentice hand. But as a recent specimen reaches us from Douglas, we may, in such an insular, though womanly example, assign its origin to "the Man." Some very interesting music competitions were to have been held at Douglas on the 22nd and 23rd ult., in connection with the "Isle of Man Fine Arts and Industrial Guild," a report of which we hope to give in our next issue. However, in a newspaper advertisement announcing the event, there appeared the following information:—

JUDGES:
W. G. McNaught, Esq.
Miss Due, F.R.A.M.

Paradoxical as it may appear, this plurality of names strikes us as being somewhat singular, as there was to be only *one* adjudicator, Dr. W. G. McNaught, the right man in that Isle of Man place. Who, then, is "Miss DUE, F.R.A.M."? As a matter of fact, this mysterious "Miss Due" is a misleading mistake for "Mus. Doc."! We have submitted the case to our master-printer, who is decidedly of opinion, after due consideration, that "Miss Due" is a misprint of a capital type.

Miss Esther Palliser made an interesting revival at the Gentlemen's concerts, Manchester, on the 13th ult., when she sang "Luther's Hymn," in which Madame Catalani and John Braham achieved great triumphs in the long ago. The following "historical notes" were printed in the programme:—

> "Luther's Hymn," so called in this country, is a mere title, as neither the words nor the music can be traced to the great leader of the Reformation. The original hymn is said to have been written about 1565, and to have been improved by Ringwaldt in 1581, the first line being "Es ist gewisslich an der Zeit." The origin of the English form of the first verse is unknown. The *tune* is found in a collection published by Joseph Klug in 1535, set to the words "Nun freut euch, liebe Christeng'mein," and afterwards adapted to the hymn "Es ist gewisslich" referred to above. It is very doubtful if Luther composed the tune. Both words and music are to be found in nearly every existing hymnal.
>
> "Luther's Hymn" attained great popularity in this country at the end of the last and the early part of the present century through its frequent performance at musical festivals and other occasions, of which a special feature was a trumpet obbligato played by Thomas Harper, the elder. This arrangement, which will be sung by Miss Esther Palliser this evening, was made about a hundred years ago by one C. F. Baumgarten, organist of the Lutheran Church in the Savoy and leader of the orchestra at Covent Garden Theatre. In this form it was originally sung by Incledon, the tenor, and afterwards by Braham. Madame Catalani, one of the greatest soprano singers, made an extraordinary effect with the simple melody at the York Musical Festival, held in York Minster, of 1828. Crosse, in his exhaustive "account" of that festival, thus refers to the event:—
>
> "This venerable and simple melody, which bears the name of the vigorous and intrepid reformer of Saxony as its author, may, without any question, be singled out as that one piece in particular, which, above all others of every age and style, will be most generally allowed to have produced the greatest impression during the whole of this extended festival; nor was there anything sung by Madame Catalani, to which the immense power of her voice, and the solemn majesty of her manner, were more admirably adapted, or in which she more thoroughly succeeded in awakening emotions of equal awe, pleasure, and surprise. The sound of the trumpet, proceeding from nearly the top of the orchestra, appeared as if it descended from the open space of the tower above; and the thrill of awe not unmingled even with terror, which it produced, was such as we shall not attempt to describe."
>
> Baumgarten's arrangement will be followed at the performance this evening, viz., the organ prelude, the tune sung by the soprano soloist, with the trumpet interludes, and repeated by the choir accompanied by the full orchestra.

Mr. Otto Goldschmidt has been the prime mover in the erection of a brass memorial tablet to the late Mr. W. S. Rockstro in the Roman Catholic Church of our Lady and St. Denis, St. Marychurch, Torquay, where that distinguished musician officiated for many years prior to his return to London. The inscription on the tablet reads:—

In pious memory of
William Smyth Rockstro,
some time Master of Ceremonies of this Church.
Born January 5th, 1823,
Died July 2nd, 1895.

In music most learned,
In suffering most patient,
In life most devout,
In death most happy.

"Blessed are the pure in heart, for they shall see God."
R. I. P.
This plate is erected by a few friends in token of affection.
1898.

Professor Stanford addressed a long letter to *The Times*, of the 11th ult., on the subject of "A National Opera." It will be remembered that the London County Council have under their consideration the memorial presented to them on the subject of the municipal subsidisation of opera. The opening paragraph of Professor Stanford's letter is a sort of "Wach' auf" to "the powers that be" in Spring Gardens. We gather that he is not very sanguine as to the result of the Council's deliberations, as he, inferentially, makes an appeal for £150,000 from private sources. Here are his words:—

> Whereas in England the independent generosity of men of means has provided the sinews of war for contemporary painting, music has yet to wait for the man or men who will supply her wants. If the spirit moved any person to give £150,000 to-morrow for the establishment of a national opera-house, national opera would be ensured in England for half a decade at least, and once come it would never be allowed to go. The opportunity is a unique one for any Mæcenas of our time (and, happily for England, there are many such), and with careful safeguards it would be made the most of.

While we do not wish to depreciate in any way the efforts that are being made towards the establishment of a properly subsidised national opera, we must take exception to a mis-statement and its consequent inference made by Professor Stanford towards the close of his letter. He says:—

> The time is ripe, and all that is wanted is that the start should be made. To appeal to the State to apply a portion of some such grant as is now hopelessly wasted annually in paying for "singing by ear" in the schools (some £40,000 per annum), and thereby save £30,000 a year of public money, or to public bodies controlling technical education to apply that portion of their funds which is spent upon teaching a smattering of elementary music in the polytechnical institutions, would, even if successful, probably mean long delays and endless considerations and reports.

In the first place, the amount, "some £40,000 per annum," in the above quotation, is hopelessly wrong. According to the latest Blue-book returns, the amount of grants under the code in England, Wales, and Scotland for "ear singing" was £14,591—not £40,000. Moreover, the amount has been steadily decreasing during the last thirteen years, as in 1884 it stood at (in round figures) £50,000. And then the question arises, Is this grant (under £15,000) for "ear singing" really *wasted?* We think not. Better to have some music in a school than none at all. What would be the result if the grant for "ear singing" were withdrawn? In many schools up and down the country, consisting, for instance, of about eighty (or fewer) children under the tuition of only one teacher, not a single note of music would be heard in the school from one year's end to another. How many cottage homes would be deprived of much of their brightness if these schools were to be musically dumb! And with even the tiniest seed of music implanted within the heart of a child, is there not some reason to hope that it may bring forth and blossom as the rose? It is very gratifying to know that the "ear singing" grant is yearly getting less and less, and that the amount paid for "note singing" is increasing so rapidly. That is full of encouragement and an indication that the "waste" places will soon be made plain.

Herr Columban Rossi, whose ninety-fourth birthday was celebrated on February 19, is doubtless one of the oldest living organists. He has filled the positions of organist and schoolmaster at Andermatt for over seventy-six years and still continues in active service.

"A FORTY-FIVE years' subscriber to THE MUSICAL TIMES" writes as follows :—

> I have an old full score copy of Handel's "Messiah" (Dr. Arnold's type edition), and against most of the solos the names of the singers are pencilled in the margin—Elliott, Goss, Miss Hawkins, Mrs. Vaughan, Mr. Vaughan, Braham, and Master Buggins. Will you kindly tell me in your next issue ("Answers to Correspondents") about what years those ladies and gentlemen were singing, and was Goss a gentleman alto?

The name of Buggins gave the clue to the necessary research, it being associated in our memory with Birmingham. A glance through Bunce's "History" of the Birmingham Musical Festivals settled the point almost momentarily. Without doubt the old "Messiah" copy belonging to our "Forty-five years' subscriber" was actually used at the Birmingham Musical Festival of 1808, at which *all* the above-named performers took part—the young gentleman of the party being recorded as "Master Simeon Buggins (a local musical prodigy)"! John Jeremiah Goss (1770-1817) achieved a high reputation as an alto vocalist. He was an uncle of Sir John Goss.

SAMUEL WESLEY has an amusing reference to Mr. Buggins, probably the father of the Master Simeon Buggins referred to above. Writing to his friend Benjamin Jacob, organist of Surrey Chapel, from Birmingham, September 25, 1809, Wesley says: "I promised Buggins to conduct his Concert here (at Birmingham), which was very well attended at the Theatre, and the Fantazia I played on the Piano Forte I concluded with 'Roly Poly Gammon and Spinach,' which tickled the Tobies of the Button Makers at such a rate that I thought I never should have gotten off the Stage, at least till I had broken my Back with Bowing."

MR. FREDERIC H. COWEN has been the gratified recipient of a presentation, which took the form of a liqueur case, from the members of the Hallé choir at Manchester. The gift was handed to Mr. Cowen by Mr. R. H. Wilson, the chorus director, who, on behalf of the choir, expressed to their much esteemed conductor their earnest wishes for his prosperity as a man and an artist. Mr. Cowen, who was received with prolonged cheers, in acknowledging the presentation, said he was deeply touched at this mark of their friendship and goodwill. The inscription on the case was as follows :—

> Presented to FREDERIC H. COWEN by the members of the Hallé choir, Manchester, as a token of goodwill and appreciation of his eminent abilities as conductor.

THE Haydn house at Rohrau, on the Hungarian frontier, where the composer of the "Creation" was born, was, on the 1st ult., partially destroyed by a fire in which six of the adjoining cottages were completely burnt down. The modest thatched dwelling, in the vicinity of the Harrach'sche Schloss, was the property of a poor peasant, who, it is said, will be quite unable to afford the expense of rebuilding. It contained a few relics of the master, including his portrait, hung up in the room in which he was born, as well as a book in which many noted visitors have inscribed their names. The latter, together with the commemorative tablet, placed over the entrance in 1877, have been preserved; but all that which rendered the structure itself historically interesting has, unfortunately, been destroyed.

THE analytical programme seems to be spreading itself over the length and breadth of the land. All efforts, when rightly directed, towards interesting and enlightening those who listen to music call for hearty commendation. But we fear that there is a good deal of an inferior nature in such programmes when they are annotated by unqualified persons. A specimen of the how-not-to-do-it kind has recently come under our notice. It is the programme of a concert given in a London suburb. From seven annotations, if annotations they can be called, we select two of by no means the worst examples. The first refers to an arrangement for two pianofortes of Wagner's "Tannhäuser" March, which is thus described :—

> The full effects of this incomparable march cannot, of course, be brought out without much power in the shape of heavy drums and trombones. But the orchestral score is embodied in this arrangement for two pianos, which is full of vigour and melody.

The second example, upon Hubay's "Hejre Kati," for violin, is a delightful specimen of *naïveté* on the part of the "Analytical Editor." Here it is in all its unadorned comicality :—

> The analytical editor, not being acquainted with this particular piece, cannot offer any information in regard to it. But Miss —— and her work need neither introduction nor comment. Perhaps it may be considered impertinent to have written even this much.

O ALL ye musical critics South of the Tweed, ye who find it so hard to say anything fresh about Handel's "Messiah," hearken ye to the utterances of this your brother who dwelleth far North, in the land of kilts. We trow, sirs, ye canna' attain to such sublimities of metaphorical grandiloquence.

> The oratorio is a musical expression of the promise of Israel, and the libretto, chosen by a friend of Handel with exquisite taste, is a beautifully touching Mosaic of promise and prophecy, leading on through the ravishingly sweet Pastoral Symphony to the Advent of the Messiah, the Healer, and the Comforter, then by way of the intense pathos of the Alto Solo, "He was despised and rejected," through the Passion and the grave till you feel the Rock Tomb swaying, and the gates of glory opening, and the culminating clash of the music of earth and heaven rings out in glorious power in "Worthy is the Lamb that was slain," and in the absolutely triumphantly unique Hallelujah Chorus, which, since the first performance before the King and the Court, has always raised the listeners to their feet.
>
> Such is in brief the outline of the composition, and it is at once evident how much is demanded of any choir or soloists who set themselves out to render it in full and proper manner. We ourselves believe that a composition of such stupendous majesty will never be truly sung till it be given to the ingathered worlds in heaven itself.
>
> To enter fully into the rapture, to get down into the heart of the pathos, to rise to the fury, to catch the idyllic sweetness of this work, over which, through all its moods, the pillar of cloud and fire, the shadow and the wailing of Jewish prophecy and history, makes a great demand on insight, art, technique, passionateness of singers and players.

THE Mendelssohn Scholarship has been won by Mr. Percy Hilder Miles, a recent "old boy" of the Royal Academy of Music. Mr. Miles, who was born July 12, 1878, entered the Academy at the Midsummer term, 1893, and left at Christmas last. The violin has been his principal study, under Mr. Hans Wessely, and he has studied harmony and composition under Mr. Davenport and (during his absence in Australia) Mr. Battison Haynes. Mr. Miles's career at Tenterden Street has been very distinguished. In addition to obtaining the ordinary awards—bronze and silver medals—he took the following composition prizes: the Hine Exhibition, Christmas, 1893; the Macfarren Scholarship, January, 1896; and the Charles Lucas Medal, Midsummer, 1898. He was also the first winner of the Sauret prize (violin), Easter, 1897.

Mr. George Riseley has arranged to bring a large contingent of his Bristol Choral Society, numbering 350 voices, to London, on Saturday, the 15th inst., for the purpose of giving a performance of Brahms's Requiem and Mendelssohn's "Hymn of Praise" at the Queen's Hall. It will be the first appearance of this excellent Society in London proper, and this visit is being undertaken by those enthusiastic Bristolians in consequence of their being unable to give the usual concerts in the Colston Hall, owing to its destruction by fire. The management of the concert will be in the hands of Mr. Cecil Barth.

Dr. Henry Hiles, of the Victoria University, Manchester, will, on the afternoons of May 8 and 9, at 3 o'clock, at Trinity College, London, deliver the "Queen Victoria Lectures," founded in commemoration of Her Majesty's reign. Dr. Hiles's subject will be "The Music of the Ancient Eastern World," with a view to proving that a knowledge of harmony existed in very remote times.

Mr. Walter Macfarren is giving a course of lectures at the Royal Academy of Music on "Some Pianoforte Composers subsequent to Beethoven." The lecture on the 22nd ult. was devoted to Sterndale Bennett and G. A. Macfarren, with illustrations from their works played by Miss Agnes Zimmermann, Miss Mabel Colyer, Mr. Welton Hickin, and Mr. Herbert Macfarren.

Mr. S. S. Stratton, of Birmingham, whose "British Musical Biography" (in conjunction with Mr. J. D. Brown) has proved to be a useful book of reference, has in preparation another work, entitled "Curiosities of Music and Musicians." The subject is not only an interesting one, but it is sure to be ably treated by Mr. Stratton.

Mr. Gilbert H. Betjemann, having resigned his position as principal first violin at the Royal Opera House, has been appointed a professor of the violin at the Royal Academy of Music. Dr. Arthur J. Greenish has been appointed a professor of harmony at the same Institution.

Mr. Edward Elgar's "Symphonic Variations" will be introduced at one of the Richter concerts, under the direction of Dr. Hans Richter.

Beethoven's Equale for four trombones was performed at Lord Herschell's funeral service in Westminster Abbey, on the 21st ult., by the members of the London Trombone Quartet (Messrs. George Case, C. Hadfield, A. E. Matt, and John Matt).

The Dean and Chapter of Bristol Cathedral, at a meeting on the 25th ult., appointed Dr. Percy C. Buck (of Wells Cathedral) organist, in the place of Mr. George Riseley.

MRS. KEELEY AND "OBERON."

Mrs. Keeley, whose death, at the great age of *ninety-three*, took place on the 12th ult., was a very remarkable woman. Although she was the *doyenne* of the dramatic profession, she has a strong claim to recognition in these columns by virtue of the part she took in the production of Weber's "Oberon" seventy-three years ago. Born at Ipswich on November 22, 1805, Mary Anne Goward (afterwards Keeley) was "endowed with a pure soprano voice of remarkable compass." She was apprenticed for seven years to Mrs. Smart, a well-known teacher of music. This lady was a sister-in-law of Sir George Smart and the mother of Henry Smart, the organist and composer. It is stated that Mrs. Keeley was also a pupil of Henry Smart, the elder, and that he met with his death in Dublin (November 27, 1823) when in the Irish capital superintending the *début* of Miss Goward, his pupil. Her subsequent experiences as a singer were at York, Ipswich (her native town), in June, 1824, and probably elsewhere, and in London, Lyceum Theatre, July 2, 1825.

But Miss Goward, like many young aspirants to fame, found her opportunity through the failure of another singer, though in her case it was the result of a double failure. Weber came to this country in 1826 for the production of his opera "Oberon." He arrived in London on March 5 and took up his abode at the house of Sir George Smart, whose guest he was, at what is now No. 103, Great Portland Street, where, on the morning of June 5, exactly thirteen weeks after his arrival, the composer of "Der Freischütz" and "Oberon" was found dead in his bed.

"Oberon" was produced at Covent Garden, under the personal direction of its rapidly dying composer, on April 12, 1826. One of its most popular and best known excerpts is the "Mermaid's Song," which has a history. Six years ago—the precise date was May 6, 1893—I received a cordial invitation from the veteran actress, Mrs. Keeley, to call upon her for a talk about "Oberon." It was a lovely spring morning, and the sun shone brightly into the pleasant sitting room of her house—10, Pelham Crescent, South Kensington—in which she had lived so long, and where she recently drew her last breath. She entered the room with all the sprightliness of a young girl. The French window was kept open by a large old-fashioned hassock. She said, "I think I'll close the window." "Allow me, Mrs. Keeley," I remarked. "No, no," she replied, and then she kicked the hassock right across the room with evident glee and all the energy of a schoolboy at football. She was then in her *eighty-ninth* year!

Mrs. Keeley vividly recalled all the incidents connected with the production of "Oberon." She said that two other singers of repute had tried to sing the "Mermaid's Song," but without success. The *Mermaid* had to sing at the very back of the stage, where it was extremely difficult to hear the soft accompaniment. There was some danger of the air having to be sacrificed, when Sir George Smart, Weber's host, said, "Little Goward will sing it," and "little Goward" did. "Weber came up to me afterwards," said Mrs. Keeley, "and, placing his *beautiful* hand on my shoulder, said: 'My little girl, you sang that song very nicely; but what for did you put in that note?'—which little note (said the octogenarian *Mermaid* to me in a whispered and confidential tone) *I* put in—on my own account."

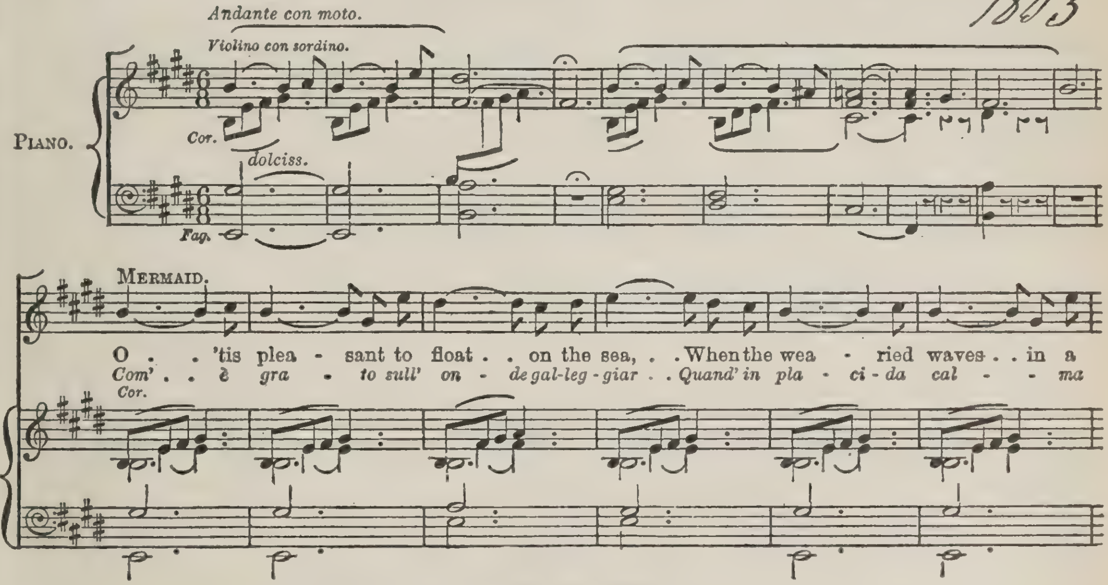
When I placed before Mrs. Keeley my copy of "Oberon"—open at the "Mermaid's Song"—she became even more interested in the incident. She had evidently not seen the music for many a day. Sixty-seven years had passed away since she first sang that familiar "Mermaid's Song." It was intensely interesting and not a little amusing to watch her mobile and almost comically-expressive countenance as she hummed the air and played the accompaniment (in imagination) on the little table at which she was seated—the dear old lady swaying her head from side to side to the rhythm of the music. "Will you be so kind as to write your name in my book?" I ventured to ask. "With pleasure," she emphatically replied, and after the careful selection of a pen she very kindly inscribed her autograph as it appears in the accompanying *fac-simile.* The geniality of the warm-hearted actress, whose hand had clasped Weber's, no less than her genuine pleasure in recalling the incidents attendant upon the "Mermaid's Song" in "Oberon," will not easily fade from my memory.

F. G. Edwards.

Mary Anne Keeley May 6 1893
born November 22d
1805

87

No. 15b. Finale.—"O 'TIS PLEASANT TO FLOAT ON THE SEA."


Andante con moto.
Violino con sordino.
Piano.
Cor.
dolciss.
Fag.
Mermaid.
O . . 'tis plea - sant to float . . on the sea, . . When the wea - ried waves . . in a
Com' . . è gra - to sull' on - de gal-leg - giar . . Quand' in pla - ci - da cal - - ma
Cor.

"TRE GIORNI SON CHE NINA."

It is a rather curious fact that so little is known as to the origin of some of the most popular songs. Discussions as to the authorship of "God save the King" occur periodically in every well-conducted musical newspaper, and almost as frequently doubts are thrown on Bishop's claim to "Home, sweet home." No one knows who wrote the "Ave Maria" ascribed to Archadelt, the Twelfth Mass which passes as Mozart's, or the "Pieta, Signore," attributed to Stradella. The list might be almost indefinitely extended, but the purpose of the present article is to examine the very curious and involved history of the little air "Tre giorni son che Nina," by which the modern public now chiefly knows the name of Pergolese.

More than twenty years ago, in the *Allgemeine Musikalische Zeitung* for August 18, 1875, Herr Bernhard Gugler drew attention to the song, which was then only known in Germany by an arrangement for violoncello. Herr Gugler says that some fifteen years previously he had found an English single-sheet version of "Tre giorni," probably dating from the sixth decade of the last century, in which it was entitled "Canzonetta, composed by Pergolesi." Of this version apparently no copy is now forthcoming. The oldest edition bearing the name of Pergolese which is to be found in the British Museum is so recent as 1857, and M. Weckerlin, the Librarian of the Paris Conservatoire, informs me that he has seen none older than 1847. In the now defunct *Vierteljahrsschrift für Musikwissenschaft* for 1887 there appeared an elaborate article by the late Philipp Spitta on the obscure Italian composer Rinaldo di Capua, the author of various forgotten operas and intermezzos. In the course of his article Herr Spitta devoted much space to the history and analysis of "La Zingara," almost the only one of the composer's *opere buffe* which has been preserved. This work was given at the Académie Royale de Musique, in Paris, in June, 1753, by a small company of Italian artists, who had already introduced Pergolese's "Serva Padrona" to a French audience. "La Zingara" was so successful that the score was published (under the name of "La Bohémienne") with Italian words. From a curious MS. "Avertissement," said to be in the handwriting of Jean Jacques Rousseau, which was first published in A. Jansen's "Jean Jacques Rousseau als Musiker" (1884), it would seem that considerable changes were made in Rinaldo di Capua's little work in order to suit it to French tastes. What these were it would be difficult to say, for no earlier version of the opera than that published in Paris can be traced; but the matter would not be of much importance except for its connection with Pergolese's song. In 1754 the company which had been playing in Paris returned to Italy and, during the Carnival of 1755, they appeared at Pesaro, where "La Zingara" was given in a new version, in which two additional characters were introduced. A copy of the libretto of this is to be found in the Liceo Musicale at Bologna. Shortly afterwards the work was adapted by Favart and produced in a French dress at the Théâtre Italien in July, 1755, with Madame Favart in the principal part. Its success must have been very great, for in spite of the fact that an Italian edition was already in the market, Favart's version was published in score. Prefixed was an announcement of some importance to the effect that the music was by Signor Rinaldo di Capua, with the exception of the duet at the end of the first act, which was from Pergolese's "Serva Padrona," and the ariette "Laissez mon cœur," which was "de Lesci des 3 Cigibées." Herr Spitta, not having seen a copy of "I tre Cicisbei ridicoli," was rather at a loss to explain the last paragraph of Favart's "Avertissement." As a matter of fact, the song is a version of "Madam lasciatemi in liberta," one of four songs published by Walsh from "I tre Cicisbei ridicoli," which were sung by Signor Laschi (a celebrated buffo singer) when that work was given in London.

From the various sources which have been mentioned Herr Spitta has attempted to reconstruct Rinaldo di Capua's opera in its original form, and in comparing the French and Italian scores he was not a little surprised to find that in one scene Favart had introduced the well-known air "Tre giorni son che Nina." In spite of the fact that the original Italian must have been known to the adaptor, since the first words are given as a heading to the French verses in the reprint of "La Bohémienne" in Favart's collected works, and though Herr Spitta allows that this being the case the song cannot have been originally composed for "La Zingara," yet on the strength of Rousseau's preface, the learned author claims it as a composition of Rinaldo di Capua's and concludes that from Paris it found its way to London, where it was attributed to Pergolese, as being the best known buffo composer of the day.

It is the purpose of this article to bring together certain facts with regard to the song which show that, whoever was its composer, Herr Spitta was quite wrong in attributing it to Rinaldo di Capua, although there is no doubt that from his work, as adapted by Favart, it found its way into various French publications of the last century. In Vol. IV. of Burney's "History of Music" (p. 458) we are told that in the autumn of 1748—

> A new company of singers was brought hither from Italy, for the first time, by Signor Croza. These performers, consisting of *Pertici*, *Laschi*, and *Guadagni*, then very young, for first man; Frasi, and afterwards Mellini, for serious woman; and the comic female parts by the wives of Pertici and Laschi, the two best buffo actors I ever saw, formed a very good troop; and in the comic operas of *La Comedia in Comedia*, *Orazio*, *Don Colascione*, *Gli tre Cicisbei ridicoli*, *&c.*, composed by Latilla, Natale Resta, and Ciampi, who came over as maestro to the company, pleased the public, and filled the theatre, very successfully, during the whole season.

In a note Burney adds:

> Some notice seems due here to this new and ingenious species of dramatic Music; but as it is of the same kind as that of intermezzi, which have a distinct article elsewhere; and as the composers will be duly mentioned as masters of the Neapolitan School, I shall here only observe, that of the three first *opere buffe*, which have been mentioned, the music of *Don Calascione*, by Latilla, was much the best; the whole being truly characteristic and charming. Till the *Buona Figliuola*, nothing equal to it was produced, except *Il filosofo di Campagna*, which is less comic, though more elegant. *Gli tre Cicisbei ridicoli* had likewise great comic merit; but this species of composition was now so new, and the acting of Pertici and Laschi, so excellent, and so fully engaged the attention, that critics had little leisure left for a severe examination of the Music.

"I tre Cicisbei ridicoli," with which we have chiefly to do, was announced at the Haymarket in the *General Advertiser* for March 14, 1748-9, as "a new Comic opera, called Li Tre Cicisbei Ridicoli. With new Dances between the Acts, and other Decorations, entirely new." In the same paper the songs were advertised as published by Walsh on April 13, 1749. It had been originally given at the Sant' Angelo at Venice, at the Fair of the Ascension in 1748, and was revived at the San Moisè in 1752, as is recorded in the Supplement to Allacci's "Drammaturgia" (Venice, 1755), as follows:

> I Tre Cicisbei Ridicoli. Dramma per Musica rappresentata in Venezia nel Teatro di Sant' Angiolo l'anno 1748, in Venezia per Modesto Fenzo, 1748, in 12. Poesia d'Incerto Autore.—Musica di Natal Resto.—Replicato nel Teatro di San Moisè l'anno 1752—ivi, per il Fenzo, 1752, in 12.—Musica dello sterso Resta.

The references to Fenzo mean that he was the publisher of the book of words, and from Cav. Wiel's excellent "Teatri Musicali Veneziani nel Settecento" (1897) it seems that the principal parts were played in 1752 (the cast of the earlier production is not given) by Filippo Laschi and his wife Anna Querzoli Laschi. It is evident that the company which Burney describes chiefly came from Venice, where the same operas, performed mainly by the same singers, had been played just before the London performances. From London part of the troupe (not, however, including Laschi and his wife) went to Paris, where they made *opera buffa* for a time as popular as had been the case in England. Four songs in "I tre Cicisbei ridicoli" were published by Walsh in his great collection "Le Delizie dell' Opera" (Vol. VI., pp. 145-153), and, as was usual, copies were issued with a separate title-page, which runs as follows:

> The | Favourite Songs | in the Opera | Call'd | Li Tre | Cicisbei | Ridicoli. | London. Printed for I. Walsh in Catharine Street in the Strand. |

These copies bear a double pagination—viz., that of the serial publication and that of the separate issue. Each song is headed "Sigr. Laschi nei Tre Cicisbei," without any composer's name, this, of course, meaning that they were sung by Laschi, which accounts for the heading in Favart's version of "La Zingara." The songs are (1) "Fanciullina d'inamora," (2) "Tre giorni," (3) "Madam lasciatemi," and (4) "Croiez vu ma belle" (a burlesque French song). So far, it might be concluded that they were the composition of Natale Resta, an obscure Milanese composer of whom next to nothing is known; but the matter is complicated by a reference to the libretti of 1748 and 1752, copies of which are preserved in the Marcian Library at Venice, where they have been most kindly and thoroughly examined and described for me by Cav. Wiel and Mr. Horatio Brown.

From these it seems that between the dates of the two Venetian performances the work went through a complete course of remodelling, so that numbers to be found in the earlier version are omitted or transposed in the later, and *vice versâ*. The plot, briefly stated, is as follows:—

> The action takes place at Lugo, the home of *Modulina*, a singer, and her sister, *Lidia*, both of whom are in love with *Lindoro*, a vain and poor youth, who imagines that every woman is in love with him. *Modulina* has a rascally

husband, called *Cuccamondo*, who passes as the sister's servant in order to make money out of his wife's admirers. The other "Cicisbei" are *Giscone*, a spendthrift, and *Ottavio*, formerly engaged to *Bice*, both of whom make love to *Modulina*. The plot turns upon *Cuccamondo's* plans for fleecing the three "Cicisbei," a chief comic scene of the piece being one in which *Modulina*, feigning illness, is visited by *Giscone* and *Lindoro*, who are disguised as doctors for fear of meeting *Ottavio*. *Modulina*, by *Cuccamondo's* suggestion, arranges an elopement with *Giscone*, who gives a large sum to the supposed servant to carry out the plan. An assignation is made with *Lindoro*, who serenades *Modulina*, but her place is taken by *Lidia*, and the two hurry off to be married. *Giscone* arrives to carry off *Modulina*, but the husband disguises himself in his wife's clothes and delays the elopement until they are discovered by *Ottavio*, who has been warned by *Cuccamondo* of the intended elopement. Finally, *Bice* arrives upon the scene, to the confusion of the faithless *Ottavio*, and the three Cicisbei are only reconciled by *Modulina* disclosing the fact that she is married already.

A curious point about this story is that none of the characters is called *Nina*, nor can it be taken as a probable abbreviation of the name of the heroine. *Primâ facie*, this would seem to show that the air "Tre giorni" is an interpolation, and it is therefore not to be wondered at that the words of it occur in neither version of the libretto. On the other hand, the second verse of the song, to be presently given, certainly points to the scene in the play where *Modulina* is visited by the two doctors, though this verse might well have been added when the song was introduced. As Cav. Wiel points out, the song might have been introduced as *Lindoro's* serenade, no words of which are given in the libretto. Of the other four songs printed by Walsh, "Fanciullina d'inamora" and "Madam lasciatemi" are in both versions, though in different places, and "Croiez vu ma belle" (like "Tre giorni") is in neither. It may be mentioned incidentally that besides the French words of "Croiez vu ma belle," a French refrain occurs to "Fanciullina d'inamora." It is pretty evident from what has been stated that "Tre giorni" was introduced into Resta's opera in London, where it and the other three printed songs were sung (as is stated in Walsh's edition) by Filippo Laschi. The original score, and with it the rest of the music of the work, has hopelessly vanished, but it is most improbable that the four songs Walsh printed were the composition of the obscure Milanese master.

The very fact of their having been printed alone, and the obvious similarity of style of the music of all four, point to their having been a feature in the London production, while the absence of the words of two of them from both versions of the libretto goes to prove that they did not form part of the original score. Rinaldo di Capua's claim must therefore be dismissed as without foundation. The question remains as to who was their composer. Tradition points to Pergolese, but there is no trace of the songs in any of his works that are generally accessible, and the style of the music is decidedly different from what might have been expected from him.

As it happens, however, a curious piece of contemporary evidence has come to light, which would seem to point to these additions to Resta's score being the work of Vincenzo Ciampi, who, as Burney states, "came over as maestro to the company" which introduced "I tre Cicisbei ridicoli" to the London public. In Signor Piatti's library there is a copy of Walsh's publication which formerly belonged to Cecilia Arne, who has not only written her name on the title-page, but has also added that of Ciampi as the composer. Without being conclusive evidence, it may be taken that Mrs. Arne, living in London at the time the opera was performed, wrote down what was probably the accepted opinion of the time. In the absence of any proof to the contrary, there seems no reason to assume that Ciampi followed Handel's example by appropriating the work of other composers, and he may well be allowed the credit of being the author of a song which in many respects is more akin to his style than to that of Pergolese. Fétis is not a very reliable authority, but it is worthy of note that he attributes the music of "I tre Cicisbei" to Ciampi, without, however, giving his authority for doing so.

A definite solution of the question must, until further evidence turns up, be left undecided; but there is one not unimportant point in the history of "Tre giorni" as to which there can be no doubt. A custom has lately sprung up of singing the little air as if it was of the most tragic character. Madame Viardot, in her "Ecole classique du chant," calls it "La chanson du Fou," and says: "Cet air, un des rares morceaux isolés qu'ait laissés Pergolèse . . . peut être chanté avec beaucoup de liberté comme changements de mouvements et oppositions de nuances; l'incohérence des paroles l'indique assez"; and it has been supposed by imaginative persons that the song is sung by a mad lover to his dead mistress—a story for which no authority whatever can be traced. The first ~~verse~~ of the song is so familiar that there is no occasion to reprint it, but the second verse, as printed by Walsh, has been invariably omitted in modern editions. It runs as follows, and conclusively proves that the air is comic and should be treated as such:

stanz

E mentre il sior dottore
à visitarla và,
Ninetta per amore
in letto se ne stà
E timpani, &c.

In the face of this, it is to be hoped that the young singers with whom "Tre giorni" is such a deserved favourite will, in future, not continue to sing it with all the tragic expression of which they are capable.

W. B. S.

CHURCH MUSIC.

The formation of that useful body, the Church Orchestral Society, has already borne good fruit, not only in setting up a high standard of church music under the most complete artistic conditions, but in leading the way towards the creation of similar local associations. The Kilburn Choral and Orchestral Union, under the direction of Mr. G. R. Ceiley and in connection with the church work going forward in the parish of St. John's, Kilburn, is one of the most recent efforts to make the orchestra a power in our religious services. In a sensibly worded circular Mr. Ceiley gives excellent advice in the way of urging the superabundant players of certain instruments, as the violin and the flute, to cultivate such unreasonably neglected instruments as the viola, oboe, bassoon, and horn, in view of securing fully equipped and properly balanced orchestras. He also indicates that one special function of the Kilburn orchestra will be that of brightening the Sunday afternoon services at St. John's Church.

In this same direction, the orchestral music of the Afternoon Sunday Services at the Parish Church, Brixton, has proved to be of distinct value, and as a natural result it has been greatly appreciated by large numbers of earnest listeners.

In connection with the advancement of church music, it is not without interest to note in the recently published correspondence of Lord Hardwicke that in a letter from King George III., dated May 10, 1801, addressed to the above-mentioned statesman on his departure for Ireland, the King recommends that the clergy of the Irish Church be encouraged to reside in Ireland, that the cathedrals be kept in good repair, and the *choir services improved.*

One of the annual functions of our great Metropolitan Cathedral, the Welsh Festival, took place on the eve of St. David's Day. The music was for the most part of a simple character, and well adapted for the display of that emotional earnestness which characterises every manifestation on the part of the Welsh people. The anthem, "Ye Kingdoms and Nations," by the late J. Ambrose Lloyd, was effectively sung. Mr. J. E. Davies, of St. David's, Paddington Green, directed the choir, and Mr. T. Vincent Davies, of St. Benet's, Queen Victoria Street, whose simple and effective Evening Service in B flat was a musical feature of the Festival, presided at the organ.

The worthy regard for Stainer's "Crucifixion" is still undimmed, and its use during Passiontide has been very general. One of the many renderings given was at All Saints', Hatcham Park, on the 12th ult., under the direction of the organist, Mr. C. T. Couch; the work being repeated on Good Friday. Mr. J. Maunder's "Penitence, Pardon and Peace" has been sung on alternate Sundays during Lent at St. Luke's, Nutford Place, under the guidance of Mr. A. J. Fry, the organist.

Bach's "Passion Music"—that is, the two accepted settings according to St. Matthew and St. John—gains year by year upon public attention. The usual performances of the St. John setting have been given at St. Anne's, Soho, under the charge of that life-long student of Bach, Mr. E. H. Thorne.

One of the most interesting church renderings of the setting according to St. Matthew was given at the Temple Church, on Passion Sunday, under the direction of Dr. Walford Davies. The most imposing and solemn presentation of the Passion Music is that annually given at St. Paul's Cathedral on the Tuesday in Holy Week, with Sir George Martin as conductor; a rendering, taking all conditions into account, which must be regarded as the most impressive musical service the world knows.

The Lenten music at the Parish Church, Marylebone, has again maintained its special character. Sullivan's "Prodigal Son" and Stainer's "Crucifixion" were the works performed. At St. Michael's, Cornhill, under Dr. W. Reynolds's guidance, an interesting series of English Church anthems has been given at the weekly Lenten services. These have included excellent specimens of the works of Farrant, Weldon, Nares, Attwood, Wesley, Goss, and Sullivan.

The season's music sung at the important Church of the Incarnation, New York, and directed by Mr. R. W. Hedden, has been characterised by the good taste and artistic care always evident in the musical arrangements there. At Holy Trinity Church, San Francisco, a well-matured scheme of seasonable Church music was given, under the guidance of Mr. Stewart, the organist.

Of special interest was the performance of Pergolesi's beautiful "Stabat Mater" at St. John's, Wilton Place, on Passion Sunday, and also as arranged to be repeated on Wednesday in Holy week. Originally written for soprani and contralti, this gem of the sacred art of the eighteenth century must be regarded as belonging to the large class of convent music of which we hear but little in this country. To the late John Hullah we may be said to owe our knowledge of this beautiful and artistic production. Its use at St. John's was doubtless a happy thought on the part of the Hon. Richard Strutt and others concerned in the musical work so admirably done there.

At the quarterly meeting of the Manchester Rural Deanery Association of Organists, fixed for the 24th ult., that learned musician and able lecturer, Dr. Henry Hiles, was announced to give an address which would deal partly with the vexed and difficult subject, the pointing of the Psalter.

ORGAN MUSIC.

The artistic interest of the excellent organ recitals given under the control of Dr. J. Warriner, at the Royal College of Organists, has been admirably maintained. A most interesting programme was that of Mr. H. L. Balfour, whose playing was in every respect admirable. His selection included Bach's Fourth Organ Sonata, Prelude and Fugue in B, Saint-Saëns; Fantasia Eroica in F minor, F. Kühmstedt; Trios, Book I., Rheinberger; Minuetto, Third Symphony, Widor; and Choral with variations, H. Smart. One feature of the excellent scheme was the eloquent recitation by Mr. Charles Fry of Longfellow's "King Robert of Sicily," with Mr. J. E. West's highly picturesque and artistically written music played by Mr. Balfour. The connection of a well-modulated speaking voice with the varying, expressive, and even tones of the organ, yields a new form of artistic eloquence which should suggest further scope for composers, and, for that matter, poets also. Mr. Charles Fry also recited Adelaide Procter's "The story of a faithful soul," with Mr. Stanley Hawley's music. Mr. Harry G. Flint gave songs by Purcell, Gounod, and Leoncavallo. Dr. Botting's scheme, on the 14th ult., included a Fugue in C by S. S. Wesley, Fantasia by W. S. Hoyte, and other good things. Dr. H. A. Harding was announced to play on the 28th ult.

A series of recitals has been given at St. Clement Danes by Messrs. W. Hedgcock, G. Pinches, J. Dear, and H. A. Wheeldon, whose programmes contained such excellent specimens of English organ music as Air Varié, by W. G. Wood, and Fantasia in F, by F. E. Gladstone. Dr. Warriner's recitals, given at St. Matthew's, Denmark Hill, after Sunday evening services, have reached the large number of 360, and maintain a high level of artistic excellence. Mr. E. H. Lemare, on the 9th ult., and Mr. W. S. Hoyte, on the 16th ult., gave admirable recitals in connection with the opening of the effective new three-manual organ built by Mr. A. Gern for Queen's Park Congregational Church. Mr. Lemare gave a recital recently on the admirable new organ built by Messrs. Norman and Beard for St. Saviour's, Walton Place. On the 10th, 17th, and 24th, Mr. F. G. M. Ogbourne gave recitals at St. Dunstan's, Fleet Street, a church with musical memories of the once famous organist, Thomas Adams. One of his programmes contained Dr. Creser's Variations on a Sarabande by Handel, an excellent recital piece, and Rheinberger's fine Sonata in A. Another scheme included Bach's Prelude and Fugue in B minor, Rheinberger's Pastoral Sonata, and Wesley's Choral-Song and Fugue.

Mr. Ernest H. Smith recently gave a recital at the Parish Church, Wateringbury. Mr. A. J. Lancashire's programme, played at St. John's Church, Clee, on the 12th ult., included Dr. A. L. Peace's admirably written Sonata da Camera (No. 1), and also movements for organ and violin and organ and viola. Mr. Ashworth gave a recital recently at the Shore Baptist Chapel, his selection including T. Carter's old-world, quaint variations, the "Carillons de Dunkerque," and Andante with variations by J. Lemmens. At the Public Hall, Preston, Mr. James

Tomlinson gave a recital on the 11th ult. His selection included J. F. Barnett's musicianly Offertoire and one of W. T. Best's strikingly effective Fantasias, written specially for popular concert use.

ROYAL CHORAL SOCIETY.

WAGNER'S "HOLY SUPPER OF THE APOSTLES."

Peculiar interest was attached to the concert given by the Royal Choral Society, on the 9th ult., at the Royal Albert Hall, owing to the first performance being given in London of Wagner's "The Holy Supper of the Apostles" ("Das Liebesmahl der Apostel"). Much information concerning this work has already appeared in The Musical Times—notably on pages 165 and 171 of last month's issue—and consequently it is now only necessary to comment on the performance and the impression created. The male choir was divided, according to the directions of the composer, into three sections, the second and third choirs of equal strength and the first of less numbers. The representatives of the twelve Apostles occupied the position usually taken by the soloists. The present tenors and basses of the choir are exceptionally good, and they sang the opening chorus with magnificent precision and wealth of tone. The first striking effect was noticeable at the point where doubt and anxiety are expressed, the rapid changes from *forte* to *piano* and the faltering character of the music giving realistic emphasis to the fears of the Disciples. Another dramatic effect is secured by the entrance of the first choir with words of encouragement to their brethren. This body sings in unison, while the other two choirs respond respectively in four parts each, the music continuing in nine independent parts until the end of the number. This is followed by the greeting of the Apostles, who sing in three and four parts and are answered by the full male choir. The music here is more declamatory in character, consistent with the nature of the text. To this succeeds a celestial assurance of help, which was delivered with impressive effect by five voices shut up in the swell-box of the organ. After this the soft roll of a kettle-drum in C, to which three more are severally added as an imposing *crescendo* is gradually worked up to a stirring *fortissimo*, with which the orchestra enters for the first time with magnificent effect. From this point the music becomes increasingly strenuous and expansive, until the work concludes with a majestic climax. To musicians a remarkable feature of the work is the way in which the music seems to reach back and stretch forward from suggestions of "Rienzi" to a notable anticipation of a theme in "Parsifal." Above all, the coming "Tannhäuser" music may be said to be felt. But these reminiscences do not affect the dignity and noble loftiness of the music, the most appropriate home for which would be the Cathedral or, where sufficient means were available, the Church. Save that the *pianissimos* were seldom attained and that the Apostles were not always as unanimous as they should have been, the interpretation was excellent and the work manifestly made a deep impression. Sir Frederick Bridge, who had taken the greatest possible pains in the preparation of Wagner's difficult and complicated music, deserves all praise for the success attending the performance under his able direction.

The subsequent performance of the Prelude and part of the first act of "Parsifal" was disappointing, but the selection from the third act of "Tannhäuser" was finely rendered.

The soloists were Madame Ella Russell, Miss Helen Jaxon, and Messrs. E. Branscombe, Hedmondt, Daniel Price, Alec Marsh, and Harry Dearth.

PHILHARMONIC SOCIETY.

The opening concert of the eighty-seventh season of the Philharmonic Society took place on the 8th ult., at the Queen's Hall. Its most pleasurable feature was a fine interpretation of Sir Alexander Mackenzie's rich and imaginative orchestral ballad "La Belle Dame sans Merci." Next in point of enjoyment was the rendering of Schumann's first Symphony in B flat. Miss Leonora Jackson was heard to advantage in Mendelssohn's Violin Concerto and Herr Dohnányi delighted his listeners by his brilliant rendering of the solo part in Liszt's Pianoforte Concerto in E flat. Cherubini's picturesque "Ali Baba" Overture concluded the concert, which, as usual, was conducted by Sir Alexander Mackenzie.

The second concert, on the 22nd ult., was opened with Mr. S. Coleridge-Taylor's Orchestral Ballad in A minor. This original and striking work "wears" extremely well, the most intimate acquaintance with its every note failing to lessen the delight with which the ear receives the young composer's utterances, nor the strong impression that these alternately fierce, impassioned, and tender strains well from his heart, a fresh fount of original melody, such as it is only given to the chosen few amongst composers to pour forth. The work, which has had such an extraordinary success, was most heartily applauded, and the audience actually cheered the young composer on his appearance on the platform. A very fine interpretation was given of Brahms's severe but noble Fourth Symphony in E minor (Op. 98). The performance, indeed, may be placed amongst the best Sir Alexander Mackenzie has conducted. M. Basil Sapellnikoff gave a legitimate rendering of the pianoforte part of Beethoven's G major Concerto and subsequently played with exquisite finish Liszt's poetical "Liebestraum." Miss Ruth Lamb sang meritoriously the recitative and aria "Mi parea," from Verdi's "Otello."

MR. NEWMAN'S SYMPHONY CONCERTS.

Emil Sjögren's orchestral episode descriptive of the desert journey of the three Holy Kings, which Mr. Henry J. Wood produced at the penultimate concert at the Queen's Hall, on February 25, is an unspeakably dreary and pointless effusion that we may safely assert will never be heard again. The event of the concert was the performance of Brahms's Symphony in F (No. 3, Op. 90), which glorious work has too long been excluded from Mr. Wood's programmes. Though the orchestra was evidently none too well acquainted with it, the performance was worthy of the work on the whole. Mr. Wood's *tempi* are not those of Dr. Richter; *ergo*, they cannot be Brahms's. Nevertheless, to hear this fine orchestra revel once more in a modern masterpiece of abstract music was such an exhilarating experience that we forgive Mr. Wood even the infliction of the Sjögren novelty. M. de Pachmann played Chopin's F minor Concerto in his most perfect manner. Miss Isabel McDougall sang the air "Chiamo il mio ben così," from Gluck's "Orfeo," and her sympathetic voice and artistic method did full justice to the beautiful strains. Schubert's Overture to "Rosamunde" and the popular "Tristan" Selection completed the programme.

There was no novelty at the last concert, on the 11th ult., the promised Suite (Op. 9) by A. Taneieff having been for some reason or other withdrawn. Tschaïkowsky's "Nutcracker" Suite, perfectly played (if we except a little unsteadiness in the pretty overture), and Schumann's D minor Symphony; Liszt's Hungarian Fantasia, Spohr's eighth Concerto (Op. 47) (Gesangscene), and Wagner's "Waldweben" ("Siegfried"), constituted an excellent programme and attracted a large audience. A dignified yet spirited performance was given of the Symphony, though in this superb work also some of Mr. Wood's *tempi* were open to objection. M. Johannes Wolff gave a sentimental reading of Spohr's concerto and Miss Adela Verne attacked Liszt's Fantasia boldly and successfully, her performance lacking neither power nor brilliancy. Miss Clara Butt's glorious voice did the fullest justice to *Delilah's* hypocritical song, "Mon cœur s'ouvre à ta voix," from Saint-Saëns's "Samson and Delilah," which she sang with the most intense expression. She was less successful in Liszt's exquisite "Es muss ein Wunderbares sein" and Tschaïkowsky's beautiful "Nun wer die Sehnsucht kennt." But why did she choose somebody's arrangement of the accompaniment for pianoforte and violoncello instead of Tschaïkowsky's own most expressive pianoforte accompaniment to his finest song?

CRYSTAL PALACE CONCERTS.

MR. W. WALLACE'S SYMPHONIC POEM "SISTER HELEN."

The Saturday afternoon concerts were resumed on February 25. The occasion was distinguished by the first performance of a Symphonic Poem in D minor, entitled "Sister Helen," by Mr. William Wallace. As this was the fifth work by this composer performed during the last six years in the Sydenham concert-room, it furnished further and pleasing evidence of Mr. Manns's willingness to assist British writers. "Sister Helen" has a past, which Mr. C. A Barry relates as follows: "A few years ago, at the suggestion of Mr. J. A. Fuller Maitland, Mr. Wallace wrote some music, which was intended to accompany a stage representation of Rossetti's Ballad, to be given at a *Matinée* in aid of a charity, when it would have taken the form of a duologue, continuously accompanied by music, the refrain which complements each verse being sung by a contralto behind the scenes. Though Mr. Wallace completed his share of the work, this projected stage representation was deferred. As there was no immediate prospect of another . . . he set to work and arranged the principal material, with some additions and subtractions, as an orchestral piece for concert-use." *Sister Helen*, it will be remembered, is a spinster who has been "crossed in love" and causes the death of her faithless swain by melting his waxen image before a fire, in accordance with a mediæval superstition. Malignant hatred is thus the keynote of the poem, and consequently that of the music. This being so, no loftiness or nobility of expression or treatment would be compatible with the subject-matter; but its absence none the less prevents Mr. Wallace's music attaining a high level of artistic value. In its entirety the work is masterly, virile, powerful, but leaves a wish that the composer had elected to be inspired by a damsel of more civilised sentiments. The music was finely interpreted, under the direction of Mr. Wallace, who was much applauded and recalled to the platform. The remainder of the concert was conducted by Mr. Manns, who secured excellent renderings of Beethoven's Eighth Symphony in F and Berlioz's "King Lear" Overture. Herr Dohnányi made a most successful *début* at these concerts in Liszt's Pianoforte Concerto in E flat, and the vocalist was Mr. Ben Davies, who sang Cowen's "Dream of Endymion."

TSCHAÏKOWSKY'S THIRD SYMPHONY.

Distinction was given to the concert on the 4th ult. by what was probably the first performance in England of Tschaïkowsky's Third Symphony in D (Op. 29). This was composed in 1875 and is more Western in character than those subsequently written. It possesses five movements and has acquired the title of "Polish," the only justification for which, however, would appear to be that Tschaïkowsky did not object to the name when it was mentioned to him. The work is opened by an Introduction in D minor, consisting of seventy-eight bars based upon a pedal point and in *Tempo di marcia funèbre*. This is succeeded by an *Allegro brillante* in D major, the principal subject of which is assertive and martial in character. The first two bars of the second subject are identical with the opening phrase of "It is enough," from Mendelssohn's "Elijah." The orchestration of the movement shows the influence of the West, but it also contains much that is distinctive of its composer, and possesses towards the close a fiery exuberance suggestive of the false glitter and glory of war. The following movement, *Alla tedesca*, provides a strong contrast to the foregoing. It is an old-fashioned German slow waltz, and the music charms by its languid grace, which is enhanced by deft employment of the wood-wind. To this succeeds an *Andante elegiaco*, romantic and tender in expression and overflowing with tunefulness. The fourth number is a *Scherzo*. The strings are muted throughout and are chiefly employed in *arpeggi*, which, so to speak, provide the background to the themes given out and "talked about" by the horn and wood-wind. The last movement, in *Tempo di polacca*, is very vigorous, and in the course of the development the principal subject is submitted to *fugato* treatment. Much care had manifestly been bestowed in the preparation of the work, and the interpretation reflected great credit on Mr. Manns and his forces. Dr. Joachim was subsequently heard in Beethoven's Violin Concerto and Miss Beach Yaw sang.

A magnificent performance of Brahms's Fourth Symphony in E minor (Op. 98) and the *début* in England of a Mr. Schelling, a young American pianist, in Schumann's Pianoforte Concerto, were the chief features of the concert on the 11th ult. Mr. Schelling gave a highly intellectual and finished reading of his share in the concerto, and proved himself a masterly executant with a legitimate style. A new Concertino for violoncello and orchestra, by the late Jean Renard, the solo part of which was ably played by his brother, M. Jacques Renard, proved commonplace and uninteresting. Signorina Giulia Ravogli was the vocalist.

"CREATION" CENTENARY.

The concert on the 18th ult. was made memorable by its being the centenary performance of Joseph Haydn's oratorio the "Creation," first performed in public on Tuesday, March 19, 1799. Many interesting particulars were given on page 161 of last month's issue of The Musical Times concerning the history of this work, and consequently it is only necessary to chronicle that the interpretation of the widely esteemed composition, under the direction of Mr. Manns, may be placed amongst the best of the century. The choruses were rendered by the Crystal Palace choir with unfailing precision, intelligence, and appropriate expression, and, of course, full justice was done to the orchestral portion. The soloists were Madame Ella Russell, Mr. Lloyd Chandos, and Mr. Santley. Mr. Santley's dramatic power was strikingly shown in his delivery of the recitative, in which "The flexible tiger appears," not a promising number for the vocalist, but it was invested with a dignity and impressiveness that aroused the large audience to enthusiasm. The freshness, beauty, and expressiveness of the music formed a striking object lesson of the longevity of works of art, the outcome of noble aspiration and conscientious endeavour combined with skilled craftsmanship.

ROYAL ARTILLERY BAND.

Abundant evidence of the perfect understanding between Cavaliere L. Zavertal and his efficient band was afforded at Queen's Hall on the 17th ult. With so many good performances of Beethoven's "Eroica" Symphony, it was somewhat daring to include this familiar masterpiece in the programme, but the result was eminently satisfactory. There was also a remarkably good performance of Liszt's first Hungarian Rhapsody. The Overture to Stanford's "Shamus O'Brien" opened the programme, which also included Massenet's Overture to "Phèdre" and "Scènes Napolitaines," and a "Serenade Venetienne" by Burgmein.

MR. RICHARD MANDL'S QUINTET IN G.

The dictionaries are silent concerning Herr Richard Mandl, and probably very few of those who attended the Elderhorst chamber concert on the 1st ult., at the Steinway Hall, had heard any of his music, although he has written a considerable quantity, including an opera, produced at Prague. He was born at Brossritz, Moravia, and received his musical education at the Vienna Conservatoire, but for many years past has resided in Paris. The Pianoforte Quintet in G heard on the 1st ult. is a very pleasing work in three movements. The first, *Allegretto con grazia*, is built upon extremely melodious subjects, which are developed with great fluency and an expression of graceful pleading, which imparts to the music feminine charm. The *Adagio* (*quasi-fantasia*) in B minor contains several passages of poetic significance, and the *Finale*, *Allegro con fuoco*, starts in a vigorous manner, which is well sustained throughout. The Quintet was excellently interpreted by Messrs. Fœster, Elderhorst, Kornfeld, Hobday, and Whitehouse. Subsequently the composer, assisted by Messrs. Elderhorst and Whitehouse, played five "Intermezzi" for pianoforte, violin, and violoncello. These proved to be agreeable, short, and unpretentious pieces, the first three in waltz rhythm, and the fourth and fifth respectively a mazurka and minuet.

THE ROYAL COLLEGE OF MUSIC ORCHESTRA AT OXFORD.

OXFORD was favoured with a musical treat of a very high order on the 3rd ult., when the pupils of the Royal College of Music gave an orchestral concert in the Town Hall. This concert proved to be one of the best ever given at that ancient seat of learning. A guarantee fund of £50 was raised in the University; but as the expenses of the concert were about £135 and the sale of tickets a little over £25, the pecuniary result was not so satisfactory as might have been wished. But money is not everything in an artistic enterprise, such as this proved to be. The orchestra numbered eighty performers, all of whom, with the exception of eight, were past or present pupils of the College. A special train conveyed the young people to and from Oxford.

The concert opened with an excellent performance of Beethoven's ever-welcome "Coriolan" Overture. To this succeeded the "Africa" Fantasia for pianoforte and orchestra, by Saint-Saëns, in which the rendering of the solo portion by Miss Maud Gay was very good, in spite of the fact that the orchestra was somewhat too obtrusive. Mr. Ivor Foster, the possessor of a first-rate voice and excellent "elastic" method, distinguished himself in Handel's fine air from "Ottone," "Del minacciar." The *pièce de resistance* was Schumann's Fourth Symphony in D minor, which was performed in first-rate style. Miss Muriel Foster gave a very dramatic interpretation of Purcell's "Mad Bess" scene, notwithstanding that the gifted young singer was recovering from indisposition. Professor Stanford's orchestration of the scene was exceedingly interesting. Max Bruch's Romance for violin and orchestra in A minor was capitally played by Miss Kitty Woolley, a very young performer, who reflected the greatest credit upon the College that claims her as its pupil. Miss Delia Mason, who possesses a phenomenal soprano voice, achieved an undoubted success in the celebrated air "Gli angui d'inferno," from Mozart's "Flauto Magico," sung in the original key. As the compass of this air extends to F in alt, Miss Mason had every opportunity for the display of her exceptionally high flute-like notes—moreover, the pitch was that which is known as "concert pitch." Smetana's brilliant Overture "Die verkaufte Braut" brought the concert to a worthy conclusion. It was splendidly played. The rapid passages in the strings were so delicately rendered, and with such perfect unanimity, that a sightless person might almost have imagined that they were being played by an experienced quartet instead of by an orchestra of students.

The orchestral playing was throughout of a very high standard of excellence, and reflected great credit not only upon Professor Stanford, who skilfully conducted, but upon the players themselves. The enthusiasm which characterised the entire performance was a marked and delightful feature of a task which was evidently a labour of love.

The audience included Mr. Charles Morley, M.P., the Honorary Secretary of the College; the Hon. Spencer Lyttelton, C.B.; Sir John Stainer, Mr. Lionel Benson, Mr. Frank Pownall, Registrar of the College; Mr. Paul Mendelssohn Benecke, Fellow of Magdalen College (Mendelssohn's grandson); and Sir Hubert Parry, the indefatigable Director of the College, who was the guest of the Professor of Music, Sir John Stainer.

MONDAY AND SATURDAY POPULAR CONCERTS.

BACH'S VIOLIN SONATA IN E MINOR.

THE excellent concerts under Mr. Arthur Chappell's experienced direction continue their high artistic career. During the past month many masterpieces of chamber music have been presented.

On the 6th ult. Dr. Joachim played, for the first time at these concerts, Bach's Sonata in E minor, using the edition with pianoforte accompaniment prepared by Ferdinand David from the composer's autograph in the private library of the King of Saxony. The work comprises four movements, of which the first is a *moto continuo* and the second one of those long-drawn-out melodies which show Bach's consummate mastery of development.

The "Joachim Quartet" made its first appearance this season in a familiar programme on the 18th ult. Since Herr Kruse now resides in England the party is not exactly what it is commonly supposed to be—*i.e.*, a band of executants in the constant habit of playing together. The pianists have been Herr Dohnányi, Mdlle. Ilona Eibenschütz, Herr Schönberger, and Mr. Leonard Borwick; and the vocalists, Mr. Ben Davies, Misses Hilda and Muriel Foster, Florence Shee, St. André, and Isabel MacDougall, and Madame Lilian Sanderson.

DR. H. WALFORD DAVIES'S NEW TRIO.

THE organist of the Temple Church is one of the few native composers who devote their creative gifts largely to the production of chamber music. We look forward to his works with eagerness, since his previous achievements warrant the expectation that they will prove full of interest and beauty. The Trio for pianoforte, violin, and violoncello, produced at the second of the Walenn series of chamber concerts at St. James's Hall, on February 21, is one of Dr. Davies's ripest works, in which his sound musicianship goes hand in hand with an unaffected and wholesome directness of expression that is quite refreshing. He dares to be simple, lucid, and concise and his melodious strains have the true ring about them. Simple as they are they come from the heart and go to the heart; of nervous excitement there is nought, nor of ranting loquaciousness. It is an eminently sane work, which is more likely to speak lovingly to a few intimate friends in the chamber, for which it was written, than to the crowd in a large concert-room. There is a tender melancholy about the graceful and expressive themes of the first movement which is touching in its naturalness. The bright, vivacious *Scherzo* is an exceptionally tuneful and effective piece, the trio being almost worthy of Schubert in its spontaneity. The *Andante* pleases less on a first hearing, for its long-drawn principal subject does not easily reveal its secrets, and its seriousness is such as to suggest some brooding grief. Vigorous life and brave endeavour seem to be depicted in the *Finale*, with its bold and original opening theme. The movement is full of energy and strength, and rounded off a fine work in the happiest manner. The performance, by the composer and Messrs. Gerald and Herbert Walenn, was a little timid, and did not altogether do justice to the music; nevertheless the composer scored a gratifying success. Professor Stanford's song cycle from Tennyson's "The Princess," for quartet of solo voices with pianoforte accompaniment, first produced at one of the People's concerts last year, was sung by Miss Maggie Purvis, Madame Marie Hooton, Messrs. Edward Branscombe and Arthur Walenn; and Mr. Gerald Walenn gave a brilliant performance of the very original "Rhapsody" from Sir A. C. Mackenzie's "Pibroch."

NEW CHAMBER MUSIC FOR WIND INSTRUMENTS.

FIVE works, new to London, and by little known composers, were produced at the first of Mr. Albert Fransella's chamber concerts, which took place on the 13th ult., at the Queen's (Small) Hall. They were as follows: Quintet in D minor (Op. 3) for pianoforte, oboe, clarinet, horn, and bassoon, by Mr. David Stephen, born in Dundee in 1869. The work gained the prize offered in 1896 by the Glasgow Society of Musicians. "Nocturne" and "Gigue" for flute quartet, by Mr. A. Cœdès-Mongin, born in Paris in 1871, and now chief organist at the Church of St. Len, Paris. Pastorale Variée (*Dans le style ancien*) for flute, oboe, clarinet, trumpet, horn, and two bassoons, by M. Gabriel Pierné, born in Metz in 1863. This is an air and six variations in which every instrument is sympathetically written for, the result being a fascinating work and a gem of its kind. Romance for cor Anglais solo, by Mr. Joseph Speaight, born in London in 1868, now a professor at the Guildhall School of Music. A poetically conceived piece, romantic and tender in expression. All these compositions were beautifully interpreted, Mr. Fransella's party consisting of masters of their several instruments, and manifest care having been bestowed at rehearsal.

Two songs, also new to the Metropolis, deserve mention. They were settings of Björnsen's "Abendstimmung" and "Klein Venevil" by Fritz Delius, who, we believe, hails from Yorkshire, and who manifestly possesses more than average ability. The vocalist was Madame Minna Fischer.

SIR HUBERT PARRY'S INCIDENTAL MUSIC TO "A REPENTANCE."

Incidental music to plays may be said to have developed into a distinct branch of musical art, and Mrs. Craigie's one-act drama, "A Repentance," produced on February 28 at the St. James's Theatre, has brought forth a very fine example of such music by Sir Hubert Parry. The Overture (in D) will probably soon find its way into concert-rooms, for it is a striking and imaginative composition. Its form has apparently been dictated by the sequence of events in the play, of which indeed it would seem to be a kind of musical epitome. It is opened with a distinctive theme, given out by the horns and bassoon in unison unaccompanied, this subject being afterwards associated with the cause of the Carlists. The two chief personages each have their *Leitmotif*, that of the heroine possessing great tenderness and yearning, and that of her renegade husband having, in its full development towards the close of the Overture, a noble dignity, perfectly reflecting his resolution to die for the cause his wife has espoused. These themes are worked with consummate skill, and a happy touch is the blending of the hero and heroine's themes in the concluding bars. The music played during the action of the drama may be said to be felt rather than heard, so unobtrusive is it, and so perfectly at one is it with the situation it accompanies. Higher praise than this can scarcely be given. It was conducted on the first night by the composer, but since then full justice has been done to it under the direction of Mr. W. A. Robins.

MR. CORDER'S TRAGIC OVERTURE IN C MINOR AND M. SAURET'S "RHAPSODIE SUEDOISE."

Those musically inclined who witnessed Messrs. Louis N. Parker and Murray Carson's four-act play "The Termagant," produced on September 1 last, at Her Majesty's Theatre, will doubtless remember the charm of the incidental music written by Mr. Frederick Corder and the subsequent welcome announcement that the composer was arranging a portion of it for concert use. The promise thus made was fulfilled on the 8th ult., when Mr. Corder conducted, at the forty-second concert of the Westminster Orchestral Society, the first performance of a Tragic Overture in C minor chiefly derived from the Prelude to the fourth act of the play. The burden of the new Overture is the funeral march which so impressively accompanied the entrance of the dead hero, but the impulsive, passionate nature of the heroine, and the expression of her love and grief, with other associative themes, are deftly woven into the Overture, which, apart from its origin, is "music in which the imaginative soul might discern hints of tears and folly, love and madness." If it were not by an Englishman one might hope to hear it at the Queen's Hall. Perhaps the Philharmonic Society may get knowledge of it and permit Sir Alexander Mackenzie to include it in this season's programmes.

Another novelty at this concert was M. Emile Sauret's "Rhapsodie Suedoise" for violin and orchestra (Op. 59). This is based upon Swedish folk-tunes, and these, together with some brilliant writing for the solo instrument, impart interest to the work. The solo part was well played by Mr. F. Frederiksen. Owing to the indisposition of Mr. Stewart Macpherson, the entire concert was conducted by Mr. Frederick Corder.

PIANOFORTE RECITALS.

Herr Dohnányi gave his second pianoforte recital at St. James's Hall, on February 27, when he may be said to have been heard at his best. His rendering of Bach's "Italian" Concerto was delightfully crisp and warm in sentiment. Schubert's Sonata in A minor (Op. 42), which followed, was magnificently interpreted. A very fine rendering was also given of Brahms's Variations and Fugue (Op. 24) and some of his smaller pieces, and three examples of Liszt completed the programme.

Miss Eibenschütz gave her second recital, at St. James's Hall, on February 28, when her programme included Beethoven's Sonata in C (Op. 111), the second part of which was beautifully played, as were also pieces by Bach, Mendelssohn, Schumann, and Brahms.

Mr. Franz Lieblich may be credited with artistic intention when he arranged to give a recital chiefly of Chopin's music, on the 1st ult., at St. James's Hall, *In Memoriam* of the composer's birthday, "March 1, 1809"; but, unfortunately, recent research has proved that the auspicious event occurred on February 22, 1810. Mr. Lieblich was, however, heard to greater advantage in some pieces by Liszt than in the Chopin selection.

Mr. Arthur De Greef, the Belgian pianist, re-appeared on the 2nd ult., at St. James's Hall, and played a well varied but conventional selection with taste and skill. He was most happy in pieces by Chopin and Grieg, which were rendered with poetic fancy.

MERTHYR AND DOWLAIS CHOIR.

This well-known body of Welsh choralists, to the number of about 250, together with their conductor, Mr. Dan Davies, gave a concert at Queen's Hall, on the 6th ult., in aid of the Castle Street Welsh Baptist Church. They fully sustained their reputation by finished performances of such widely differing compositions as Handel's "Wretched Lovers," the "Dies Iræ" from Cherubini's Requiem, Barnby's "Sweet and low," Leslie's "How sweet the moonlight," and some Welsh pieces. These performances were interspersed with solos by Miss Gertrude Hughes, Miss Thorney, Miss Eleanor Jones, Miss Llewela Davies (pianoforte), Mr. Emlyn Davies, and Mr. Griffiths (flute). Mr. Ben Davies, though altogether out of voice, loyally endeavoured to fulfil his promise to appear for the choir, but he had only sung a few bars of "Deeper and deeper still" when he was compelled to stop. Addressing the audience he declared his regret and asked Mr. Maldwyn Humphreys, who was in the stalls, to take his place on the platform. Amid cheers the request was complied with, Mr. Humphreys singing with much fervour the Welsh air, "Land of the harp."

PEROSI'S "THE RESURRECTION OF CHRIST" IN PARIS.

Don Lorenzo Perosi's oratorio "The Resurrection of Christ" was produced, for the first time in Paris, at the Cirque d'Eté, on the 1st ult., under the direction of the young composer, whose speedily attained and almost phenomenal success in his native Italy had attracted one of the largest and most fashionable audiences ever assembled in that popular concert hall. The performance, in which the celebrated choir of the Schola Cantorum and the orchestra of the Lamoureux concerts took part, was an excellent one; the demands made by the work upon the executive powers of these experienced musical bodies being, moreover, by no means exorbitant. The solo parts also were in efficient hands, the more important of them—those representing the *Virgin Mary*, *Mary Magdalene*, and the narrating *Evangelist*—being interpreted respectively by Mesdames Jenny Passama and Eléonore Blanc and Signor Reschiglian—the latter a tenor brought over from Italy by the composer, and who acquitted himself with much ability in his somewhat arduous task. The oratorio is divided into two parts, each being preceded by a prelude, while the words are taken partly from the Gospel of St. John and partly from that of St. Matthew, the first part dealing with the death of the Saviour and the second with the Resurrection. As regards the impression produced by the performance upon the audience, there can be no doubt that it was, on the whole, a very favourable one; the second part more especially, with its impressive choral numbers, the highly dramatic treatment of some of its episodes, and the general note of triumph pervading it, being accorded a very hearty, albeit not altogether enthusiastic, reception. The composer, whose unconventional and somewhat extatic manner of conducting was the subject of much interest, received quite an ovation at the conclusion of the performance of his work.

THE ROYAL COLLEGE OF MUSIC.

The authorities of the Royal College do not encourage frequent performances of students' compositions, but when they do distinguish a pupil by including one of his efforts in their programmes it is generally worth listening to. We make a mental note of the work and its composer's name, just to wait and see whether at some future time other products from the same pen will prove the child to have indeed been father to the man, or, lest the young composer should object to be called a "child," whether the pupil was father to the "master" (or the Mus. Doc.!) The Quintet for pianoforte, strings, and wind by Thomas Dunhill (scholar), produced at the College concert of the 10th ult., is one of those promising works which are heard with pleasure and may be prophetic of much good work in the future. It is in three movements only. The opening *Allegro* is a set of variations on a simple but tuneful theme; the variations are clever without being abnormally ingenious, and they increase in interest and charm as they progress, which is a point in their favour. A passionate *Allegretto*, built on a melodious subject and rising to a strenuous and exciting climax, is followed by a very spirited, almost jovial *prestissimo*, into the *Coda* of which the opening theme of the work is introduced with excellent effect. There is much good writing in these last two movements and an easy continuity about the composer's flow of ideas. The combination of instruments—pianoforte, clarinet, horn, violin, and violoncello—is unusual, if not absolutely new, and it proved very effective in the capital performance secured by the composer, Arthur Leonard, Herbert Thornton, William Read, and Robert Grimson. Saint-Saëns's more peculiar than beautiful Pianoforte and Violoncello Sonata in C minor (Op. 32) was ably and successfully interpreted by Edgar Bainton and Edward Mason; William Reed created quite a storm of applause with a remarkably finished, not to say brilliant performance of Bach's monumental Chaconne, and Schubert's lovely A minor string Quartet was well played by Kitty Woolley, Philip Lewis, Edward Behr, and Edward Mason. Esther Valentine and Ivor Foster sang.

Borodine's First Symphony (in E flat) was produced at the orchestral concert on the 23rd ult. The audience received the strange and utterly uninspired work very coldly and we heartily endorse their verdict. A duller piece of musical make-believe we have rarely heard. A Valse-Fantasia for flute and orchestra, by Thomas Dunhill (scholar), and a set of Variations on a Hungarian theme, by William Hurlstone (ex-scholar), were two further novelties. The former is a tuneful piece, full of swing and gaiety, which would appeal to almost any audience, especially as the solo part is brilliant and showy. It was played with great fluency by Eli Hudson. Mr. Hurlstone's work aims higher. His variations display both ingenuity and fancy, and in some of them the young composer reaches a degree of beauty and dignity which is a good augury for his future. There is not one without its point of interest, while others compel admiration on account of their effectiveness, emotional warmth, and even originality. The clever composer had an enthusiastic reception. Edgar Bainton played Schumann's Concertstück for the pianoforte (Op. 92); Esme Atharden sang "Una voce," from Rossini's "Barber," with a good deal of vocal agility; and Rosina Beynon was heard in the strange mixture of melodrame and operatic air, beginning "Dark is the night," from Marschner's "Hans Heiling," in which the German composer seems to have forestalled Gounod's *bouche fermée* effect in his favourite "Ave Verum."

The final examination for nine Free Open Scholarships at the Royal College of Music took place on February 23, 24, and 25. The total number of candidates throughout the United Kingdom applying to attend the preliminary examination was 340. Of these, 299 were examined by the honorary local examiners at 83 centres, and reduced to 115, and 103 were ultimately brought up for final examination at the College in London on the above dates.

The following are the names of the successful candidates:—*Composition*—Frank Bridge (Brighton), Aubrey C. Read (London); *Organ*—William H. Harris (Fulham); *Pianoforte*—George H. Gage (Darlington); *Singing*—Samuel F. Epstein (London); Cicely R. Gleeson-White (Hammersmith); *Violin*—Evelyn Hunter (Chiswick); *Violoncello*—Harold Smith (Kendal); *Horn*—George Manners (Pimlico).

GUILDHALL SCHOOL OF MUSIC.

Gounod's opera, known in England as "The Mock Doctor," was an excellent choice wherewith to exercise the talents and abilities of the pupils at the Guildhall School of Music. Its performance, on February 24, the first in the new theatre, reflected much credit on all concerned. Mr. W. H. Cummings conducted the suggestive Overture, but afterwards resigned the baton to Mr. Ernest Ford, the operatic director of the school, who piloted his inexperienced forces with notable care to a successful issue. The performance gave abundant evidence of good training, earnestness of purpose, and conscientious endeavour on the part of the pupils; these commendable features being specially shown in the rendering of the concerted numbers, which testified to long and careful rehearsal. The chief female parts were sustained by Leonora Ellerton (*Martine*), Ida Norbury (*Lucinda*), and J. Lane Featherstone (*Jacqueline*); and the male characters were personated by Wyatt Keith (*Géronte*), Abel Hustler (the *Mock Doctor*), George Dawson (*Lucas*), H. J. Corner (*Valère*), and Edwin Preston (a *Villager*). E. Gwynne Kimpton was the principal violin of the orchestra, which was largely composed of students.

VIOLINS, OLD AND NEW.

At the monthly meeting of the Musical Association, held on the 14th ult., at the Royal College of Organists, Mr. Towry Piper read an interesting paper on "Violins and violin manufacture, since the death of Stradivari to the present time." The lecturer pointed out as a proof of the marvellous skill of Antonio Stradivari that, save for the length of neck and base, the violin remained the same to-day as developed by this master of his craft in 1737; and said it should not be forgotten that the instrument was never designed to produce a volume of tone sufficient to fill large concert-rooms. The poor results of English makers in the eighteenth century were attributed to their having adopted inferior models. The French might be accredited with having kept alive to a certain extent the traditions of the old Italian makers, and were the real upholders of the Stradivarian ideals in the present century. Some of Vuillaume's violins were described as fine instruments, but the majority of them were of inferior quality.

Some very fine specimens of violins by the makers referred to were exhibited by Mr. Piper, of which several, together with modern copies, were kindly lent by Mr. Hart.

At the conclusion of the paper Sir John Stainer, who occupied the chair, Mr. Cobbett, Dr. Warwick Jordan, Mr. Southgate, and others joined in the discussion.

REVIEWS.

L'Arte Musicale in Italia. Luigi Torchi. (XIV. Secolo al XVIII.) Volume Primo. Composizioni sacre e profane a più voci. Secoli XIV., XV., e XVI.

[Milan: Ricordi and Co.]

When, over a hundred years ago, Dr. Burney set to work on the preparation of his "History of Music," by way of preliminary he journeyed through the length of Germany, France, and Italy in search of materials. The results of his labours in foreign libraries are to be seen in the copies he made which are preserved in the British Museum, and it is mainly owing to his industry in thus going to the fountain-head for information that, in spite of its obvious defects, his work may still be read with interest and profit. Signs are, however, by no means wanting that a new history of music, based on a more complete knowledge than Burney possessed, is seriously needed. The present generation has seen a revolution in historical methods, and the judgments of last century will have to be revised by the light of a more thorough knowledge of the documents of the past. For such a task the present is essentially an era of preparation. Germany has shown the way in the excellent work done by men like Chrysander and Eitner and the little group that constitutes the "Gesellschaft für Musik-Forschung"; the Austrian government is doing something by bringing out a superb series of volumes of the works of forgotten composers; the Netherlands has its Historical Musical Society, which is publishing a complete edition of the works of Sweelinck; England has revived the fame of its early instrumental music by the publication of the Fitzwilliam Virginal Book, and in Mr. Arkwright and Mr. Davey has found two of those patient explorers whose pioneer work is so useful; Spain has its Pedrell, who steadily goes on printing the early music of the Peninsula; and in France M. Expert has made a good beginning by publishing a series of vocal compositions of the Renaissance period. In Italy, the classic home of music, very little has yet been done, and so far the only Italian town to show much interest in its musical past is Bologna, where the splendid library of the Liceo Musicale has been catalogued with an almost excessive degree of minuteness. The three volumes of which this monumental work consists appeared some years ago, and now the present Librarian, Signor Luigi Torchi, comes forward with a series of documents illustrating the growth of Italian music, the first volume of which has been recently published by Messrs. Ricordi at the very low price of ten francs. In his preface Signor Torchi explains that his intention is to bring out a series of volumes dealing successively with the sacred and secular vocal music, the instrumental music, and the lyrical and dramatic compositions of Italy between the fourteenth and the eighteenth centuries. The first instalment of this work consists of seventy-six numbers—extracts from masses, motets, madrigals, "frottole," "villanelle," etc., by some twenty-four composers, chiefly of the sixteenth century. In his selection of examples, made principally from the Bologna Liceo Musicale, but also from libraries at Rome, Milan, Florence, Paris, and Munich, Signor Torchi claims to have been guided by two considerations—viz., the intrinsic merits of the compositions or their value as illustrating the evolution of musical form. Unfortunately, the editor has left it to his readers to discover which principle is to be applied in each individual case. Beginning with a certain Jacobo da Bologna, whose date is assigned to the fourteenth century, a wide leap is made to the composers whose works were printed by Petrucci at the beginning of the sixteenth century. The rest of the book is arranged roughly in chronological order, but anyone who has studied early music will recognise that such a classification is practically of no historical use. The only scientific plan would have been to have grouped secular and sacred compositions into schools, instead of mixing them up in haphazard fashion. But Signor Torchi's design did not allow of the admission of foreigners into his collection, so the great influence of the Netherlanders remains unrepresented, and the musical history of Italy during the fifteenth century is practically unillustrated. It does not take much study of "L'Arte Musicale in Italia" to establish the conviction that the book, in spite of the admirable intentions expressed in the preface, is one which could have been prepared by any enthusiast who is in the habit of putting old part-books into score on the chance of something good turning up. The occupation has a certain amount of fascination, but the prizes are few and far between, and for every pearl rescued from the deep sea of Italian sixteenth century music, only too many empty oyster shells are brought to light. The explorer among these forgotten composers works more or less in the dark, though sometimes certain names serve as guides to good results. But Signor Torchi, neglecting such aids, seems to have been mostly attracted by such minor composers as Jan Gero, Baldassare Donato, Vincenzo Ruffo, Pietro Vinci, and Claudio Merulo, and though he has not overlooked more important men like Festa, Animuccia, Porta, Zoilo, and Striggio, the omission of the two Gabrielis, Giovanelli, Nanino, Marenzio, Stabile, Palestrina, Gastoldi, Croce, Vecchi, and many others from a work professing to illustrate the great period of Italian polyphony certainly needs explanation. In the great mass of the works printed in this volume there is a singular sameness of phrases and treatment. The minor composers from whose works Signor Torchi has drawn so largely had but little originality and few individual ideas; for the most part, they were contented to go on making use of the same few stock formulas, just as the poets who supplied them with words rang the changes on a very limited supply of poetical imagery. In a few cases, of course, there was a real advance made, and some of the motets in this volume, especially those by Festa, Animuccia, and Porta, are fine and solid pieces of choral writing. But, on the whole, the selection has been made with too liberal a hand and too little discretion, and the mediocrity of many of the examples is such that it is hardly worth the trouble of reading them in the obsolete clefs in which they are printed. In only one instance does the editor make any concession to modern ignorance, and then he certainly does it thoroughly. On p. 183 he prints a transposed version of Baldassare Donato's familiar villanella, "Chi la gagliarda," so well known to English madrigal societies, in G and F clefs, arranged for solo voices and chorus, with the addition of various grace marks not to be found in the original! This proceeding hardly bears out the statement of the preface to the effect that the editor "has scrupulously left in their original shape both form and substance of the compositions" he prints. And why is not the date (1507) or printer's name given of Petrucci's Seventh Book of Frottole, from which two compositions are printed? These are but small points, but in a work with such claims to historic utility they should not occur.

Novello's Part-Song Book. Nos. 783, 800-813.

[Novello and Company, Limited.]

Nothing more stimulating to part-singing can be imagined than the steady stream of music which is issued for this purpose in Novello's Part-Song Book. No. 783, entitled "The Daisy," by Hamilton Clarke, sings in dainty fashion of the relative charms of "daisies pied, and violets blue," and other floral gems, and the music is as pretty as the flowers in praise of which it flows. "The Countryman," No. 800, the words anonymous, but ascribed to the year 1588, and the music by Charles Wood, is a four-part song, wherein the mode of life of the peasant is compared favourably with that of the king. Those who possess the good things of this world generally find enjoyment in singing about the advantages of being without them, and to such Mr. Wood's composition may be commended, for the music is very singable and its directness of expression admirably reflects the spirit of the text. The words of No. 801, "Love is enough," are by William Morris, and they have been set with great felicity and skill by Gustav von Holst. The part-writing is flowing and interesting for each voice, the three penalties of loving, "pain," "fear," and "change," are admirably accentuated, and the contentment of the "Love that led home" is beautifully set and impressively concludes the part-song. The music of Nos. 802 to 809 is by Josef Rheinberger (Op. 186), and the English text has been furnished by the Rev. J. Troutbeck. The first of these, entitled "All Souls' Day," is fairly representative of this composer's vocal style. The music is melodious, graceful, richly harmonised, and closely knit. The inner parts, for the most part, proceed by small intervals, and the conclusion is very effective. No. 803, "Sunday Morning," is written much in the same manner; but the music is brighter in spirit, as befits the text. No. 804, "St. Mary's Chapel," possesses lofty dignity and a suavity in accord with the legend of the appearance of the Virgin Mary at the lonely chapel. Sung by a well-trained choir, this part-song would be very impressive. A very different note is struck in the next number (805), "Messengers of Spring," the music of which is appropriately bright and gay, albeit the composer makes his cuckoos sing a minor third, which they do not usually do until later in the

TO MY DEAR FRIEND, MISS RUDDUCK.

The Musical Times, April 1, 1899.

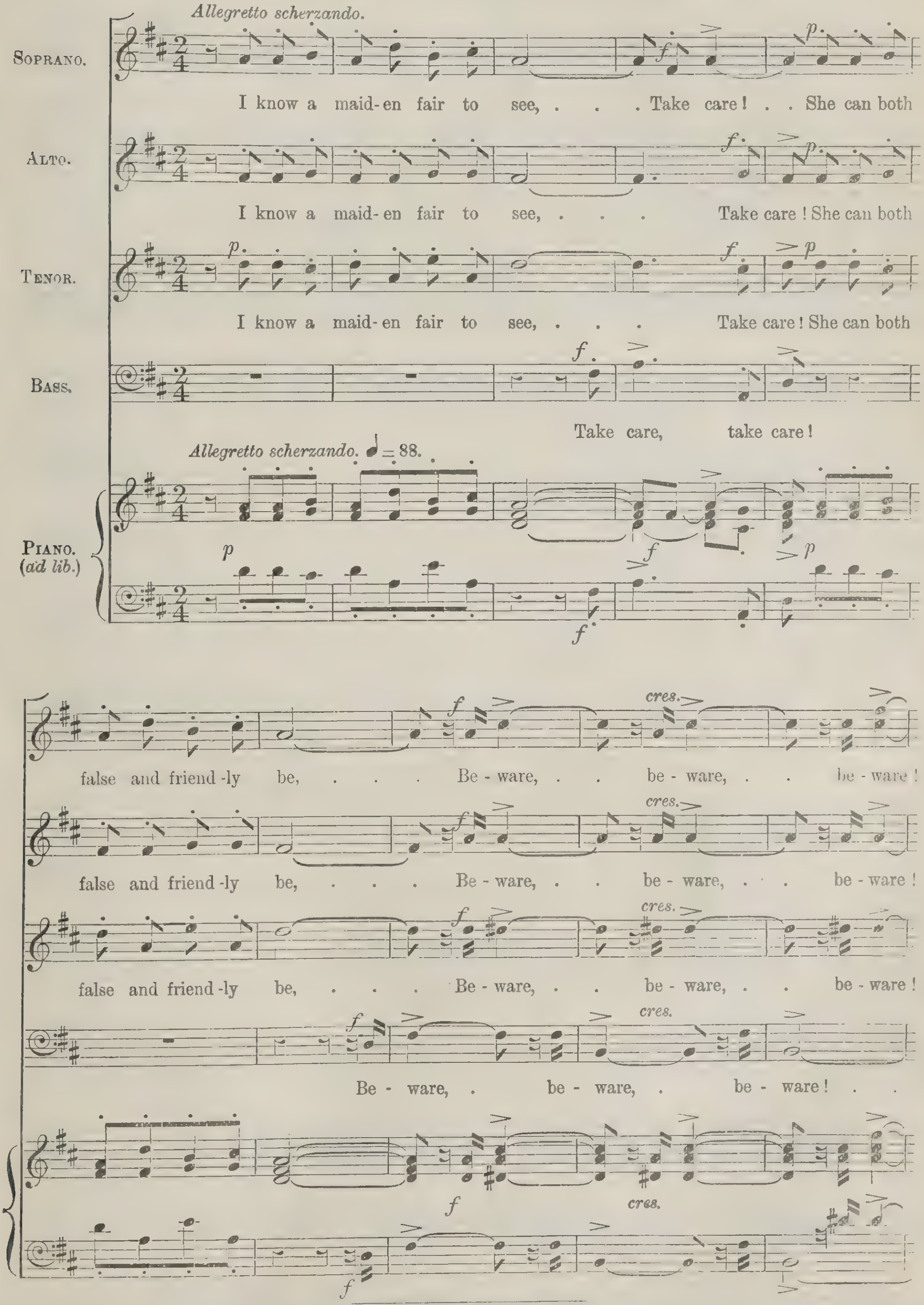
Beware!

FOUR-PART SONG.

Words by LONGFELLOW.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegretto scherzando.
SOPRANO.
I know a maid-en fair to see, ... Take care! . . She can both
ALTO.
I know a maid-en fair to see, . . . Take care! She can both
TENOR.
I know a maid-en fair to see, . . . Take care! She can both
BASS.
Take care, take care!
Allegretto scherzando. ♩ = 88.
PIANO. (ad lib.)
false and friend-ly be, ... Be-ware, . . be-ware, . . be-ware!
false and friend-ly be, ... Be-ware, . . be-ware, . . . be-ware!
false and friend-ly be, . . . Be-ware, . . be-ware, . . be-ware!
Be-ware, . be-ware, . be-ware! . .
p
f
cres.

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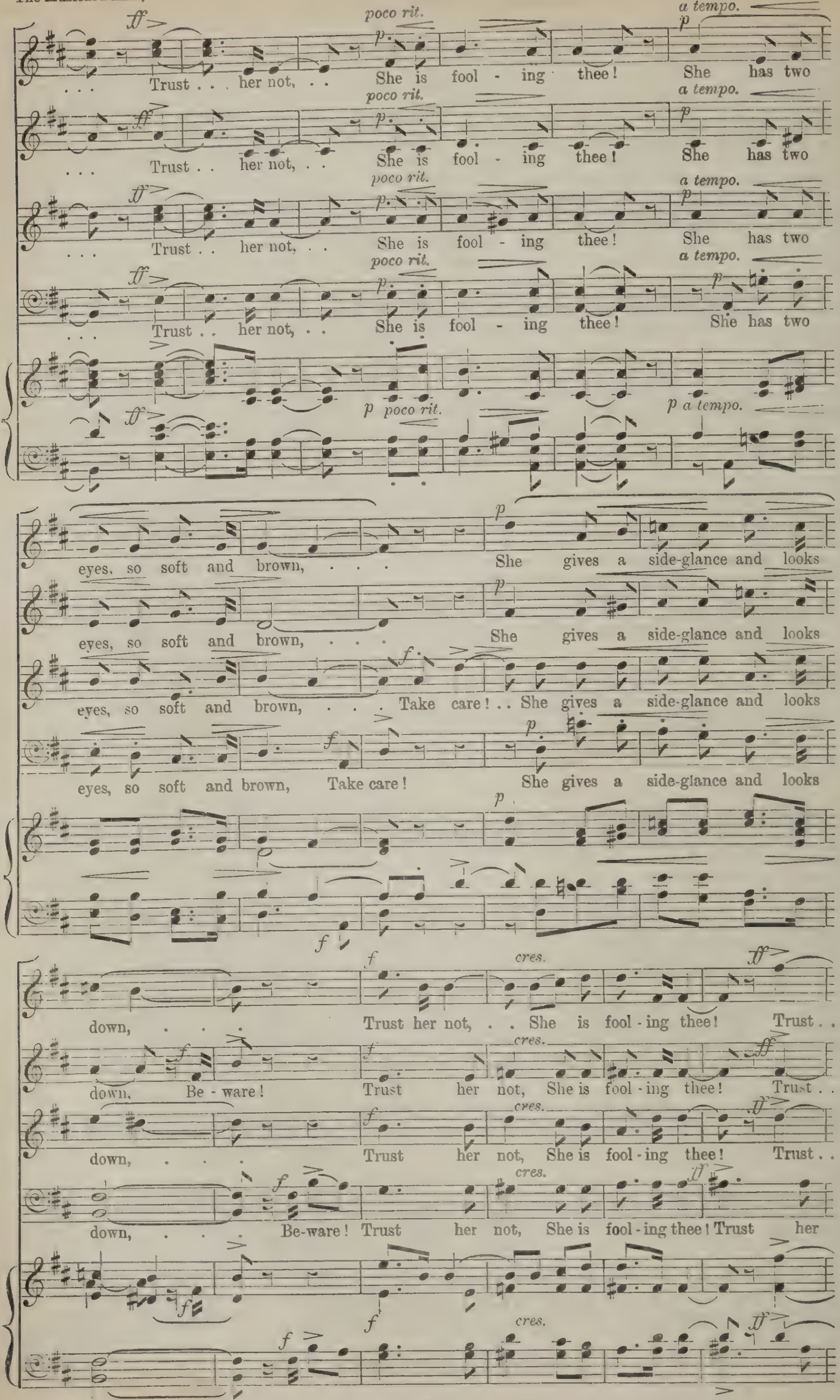
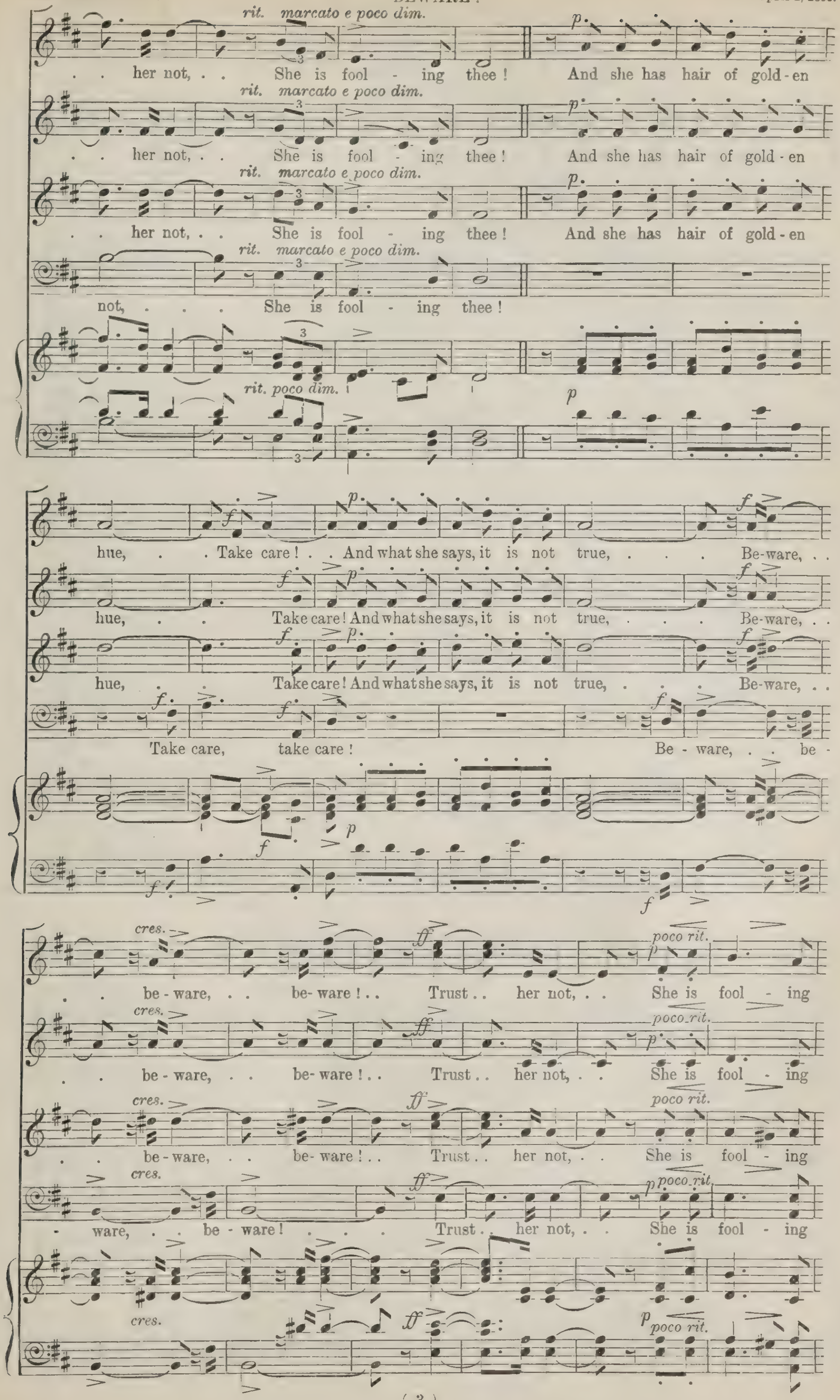
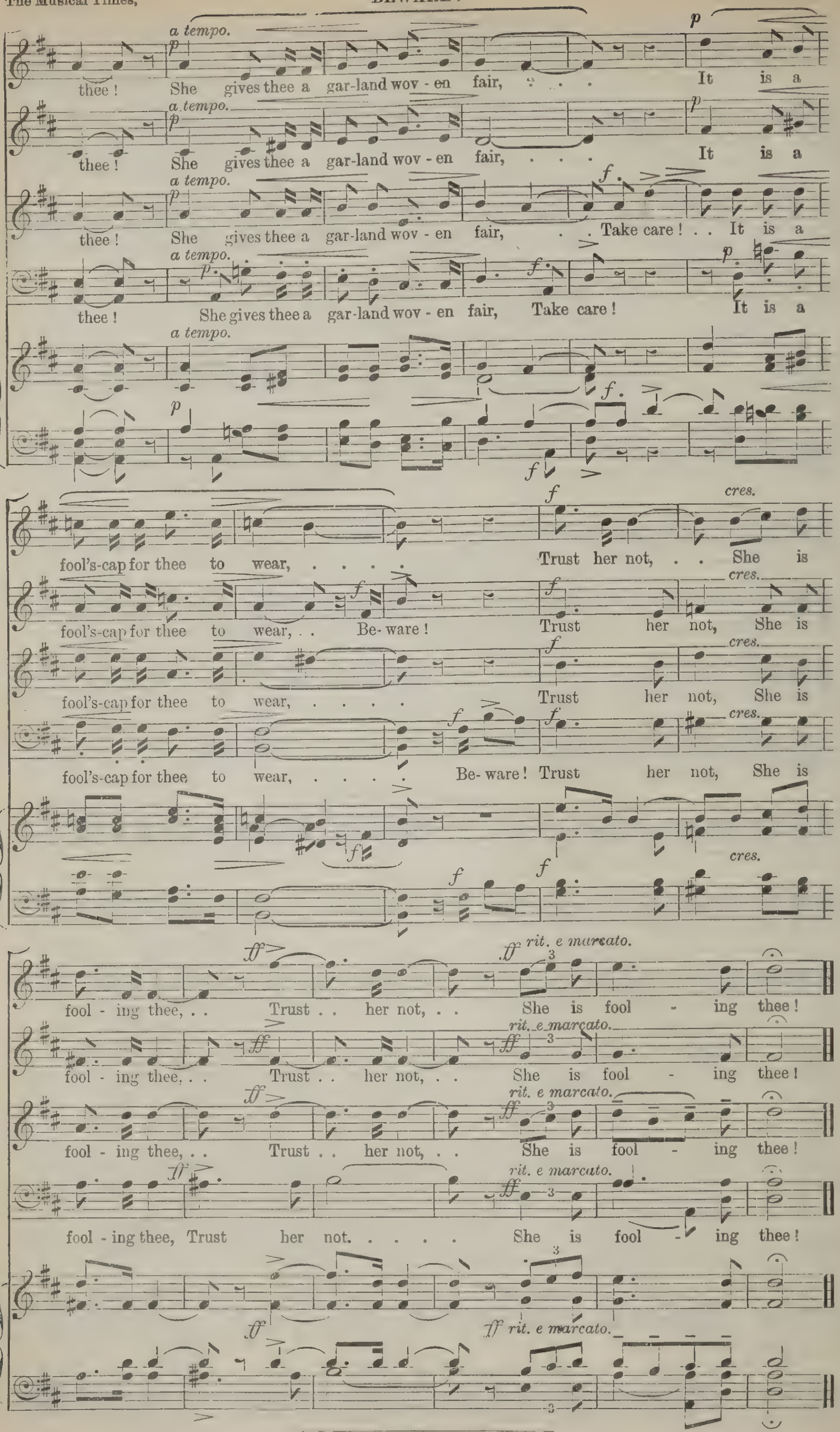

ff
poco rit.
p
a tempo.
. . . Trust . . . her not, . . . She is fool - ing thee! She has two
. . . Trust . . her not, . . She is fool - ing thee! She has two
. . . Trust . . her not, . . She is fool - ing thee! She has two
. . . Trust . . her not, . . She is fool - ing thee! She has two
p poco rit.
p a tempo.
eyes, so soft and brown, . . . She gives a side-glance and looks
eyes, so soft and brown, . . . She gives a side-glance and looks
eyes, so soft and brown, . . . Take care! . . She gives a side-glance and looks
eyes, so soft and brown, Take care! She gives a side-glance and looks
f
cres.
down, . . . Trust her not, . . She is fool - ing thee! Trust . .
down, Be - ware! Trust her not, She is fool - ing thee! Trust . .
down, . . . Trust her not, She is fool - ing thee! Trust . .
down, . . . Be-ware! Trust her not, She is fool - ing thee! Trust her


rit. marcato e poco dim.
p
. . her not, . . She is fool - ing thee! And she has hair of gold-en
rit. marcato e poco dim.
p
. . her not, . . She is fool - ing thee! And she has hair of gold-en
rit. marcato e poco dim.
p
. . her not, . . She is fool - ing thee! And she has hair of gold-en
rit. marcato e poco dim.
not, . . . She is fool - ing thee!
rit. poco dim.
p
f
hue, . . Take care! . . And what she says, it is not true, . . . Be-ware, . .
f p f
hue, . . Take care! And what she says, it is not true, . . . Be-ware, . .
f p f
hue, . . Take care! And what she says, it is not true, . . . Be-ware, . .
f f f
Take care, take care! Be - ware, . . be -
f p f f
cres. ff poco rit. p
. . be - ware, . . be- ware! . . Trust . . her not, . . She is fool - ing
cres. ff poco rit. p
. . be - ware, . . be- ware! . . Trust . . her not, . . She is fool - ing
cres. ff poco rit.
. . be - ware, . . be- ware! . . Trust . . her not, . . She is fool - ing
cres. ff p poco rit.
- ware, . . be - ware! . . . Trust . . her not, . . She is fool - ing
cres. ff p poco rit.


a tempo.
p
thee! She gives thee a gar-land wov-en fair, . . . It is a
thee! She gives thee a gar-land wov-en fair, . . . It is a
thee! She gives thee a gar-land wov-en fair, . . Take care! . . It is a
thee! She gives thee a gar-land wov-en fair, Take care! It is a
f
fool's-cap for thee to wear, ... Trust her not, . . She is
fool's-cap for thee to wear, . . Be-ware! Trust her not, She is
fool's-cap for thee to wear, ... Trust her not, She is
fool's-cap for thee to wear, ... Be-ware! Trust her not, She is
cres.
ff
rit. e marcato.
fool-ing thee, . . Trust . . her not, . . She is fool-ing thee!
fool-ing thee, . . Trust . . her not, . . She is fool-ing thee!
fool-ing thee, . . Trust . . her not, . . She is fool-ing thee!
fool-ing thee, Trust her not. . . . . She is fool-ing thee!

The Musical Times, EXTRA SUPPLEMENT. April 1, 1899.

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300.	Stainer, J. (*2nd Series, Greg. Tones*)	3d.
273.	Steane, Bruce, in F	3d.
1.	Steggall, C., in A	3d.
24.	Stephens, C. E., in C	3d.
21.	Stewart, R. P., in G	3d.
2.	*Sullivan, Arthur, in D	3d.
86.	Sumner, H. J. H., in E flat	3d.
20.	Thorne, E. H., in C	3d.
23.	Tilleard, J., in F	3d.
73.	Tilleard, J., in G (*Festival*)	3d.
66.	Toop, Aug., in D	4d.
144.	Tozer, Ferris, in D	3d.
41.	Trimnell, T. Tallis, in D	3d.
294.	Turle, James (*Chant form*)	1½d.
51.	Vincent, C., in D	3d.
109	Walmisley, T. F., in C	3d.
45.	Westbury, G. H., in A	3d.
43.	West, John E., in B flat	3d.
70.	West, John E., in G	3d.
37.	Woodward, Rev. H. H., in E flat	3d.

Benedicite, omnia opera.

61.	Bennett, George J., in E flat	1½d.
62.	Bennett, George J., in G	1½d.
101.	*Best, W. T.	3d.
102.	Blair, Hugh	1½d.
205.	Elliott, J. W.	2d.
374.	Elliott, J. W., in G	4d.
343.	Elliott, M. B., in G	1½d.
65.	Eyre, A. J. (No. 2), in F	1½d.
371.	Eyre, A. J., in E flat (*with a quadruple Chant in D, for Te Deum*)	2d.
328.	Foster, M. B., in F (*Chant form*)	4d.
58.	Frost, Percy H., in D	2d.
93.	Gadsby, Henry, in G (*Chant form*)	1½d.
55.	Gladstone, F. E. (*Chant form*)	3d.
67.	Gladstone, F. E., in G (*Unison*)	1½d.
196.	Hervey, F. A. J., in A flat	1½d.
103.	Hughes, W.	1½d.
96.	Martin, George C., in F	4d.
98.	Martin, George C., in G	4d.
100.	Martin, George C., in E flat	4d.
210.	Matthews, T. R., in E flat	1½d.
225.	Pettman, Edgar. No. 1 in C; No. 2 in E flat	2d
232.	Pettman, Edgar, in E flat	1½d.
157.	Roberts, J. V., in B flat	4d.
74.	Smith, Boyton, in A flat	1½d.
195.	Stainer, J., in D	1½d.
301.	Stainer & Blaxland (*Chant form*)	1½d.
94.	Turle, Hayes, and Bridge, in A	1½d
199.	West, J. E., in C	1½d.
85.	Wood, W. G., in D	1½d.
387.	Wrigley, G. F. (*Quadruple Chant*)	1½d.

Benedictus.

288.	Adlam, Frank, in E flat (*with Te Deum*)	4d.
146.	Brown, A. H., in A	3d.
309.	Chipp, E. T., in D	2d.
56.	Elliott, J. W., in D	3d.
159.	Field, J. T., in A (*Chant, G. Holden*)	1½d.
408.	Field, J. T., in D (*Chant form*), *with Te Deum*, *in A*	4d.
244.	Goss, Sir J., in A	2d.
247.	Goss, Sir J., in C (*Chant*)	2d.
254.	Goss, Sir J., in A (*Four voices*)	3d.
317.	Goss, Sir J., in D	3d.
48.	Hutchinson, Thomas, in E flat	3d.
382.	Jordan, J. W. (*founded on the 8th Tone*)	1½d.
154.	Macpherson, Stewart (*with Kyrie*), in E flat	4d.
84.	Marchant, Arthur W., in E flat	3d.
373.	Martin, G. C., in A	4d.
121.	Read, F. J., in D	1½d.
122.	Roberts, J. V., in F (*Chant form*)	1½d.
123.	Roberts, J. V., in D (*Chant form*)	1½d.
124.	Roberts, J. V., in C (*Chant form*)	1½d.
125.	Roberts, J. V., in G (*Chant form*)	1½d.
188.	Smith, Boyton, in E flat (*with Te Deum, Sanctus, and Kyrie*)	3d.
216.	Stainer, J. (*1st Series, Greg. Canticles, 3rd Tone*)	2d.
219.	Stainer, J. (*2nd Series, Greg. Canticles, 6th Tone*)	2d.
307.	Stainer, J. (*3rd Series, Greg. Canticles*)	2d.
337.	Stainer, J. (*4th Series, Greg. Tones*)	2d.
297.	Steane, Bruce, in F	3d.
322.	Turle, J., in D (*Chant*)	2d

Jubilate Deo.

347.	Brewer, A. H., in B flat	1½d.
310.	Chipp, E. T., in E flat	2d.
313.	Chipp, E. T., in C	2d.
50.	Elliott, J. W., in D	3d.
393.	Foster, M. B., in C	3d.
208.	Gale, C. R., in F	3d.
245.	Goss, Sir J., in A (*Unison*)	2d.
275.	Goss, Sir J., in A	2d.
75.	Hamilton-Gell, Rev. A. W., in E flat	1½d
148.	Hamilton-Gell, Rev. A. W., in G (*Chant form*)	1½d.
229.	Macpherson, C., in F	3d.
389.	Somervell, A., in F	3d.
303.	Steane, Bruce, in F	3d.
69.	Sullivan, Arthur, in D (*with Kyrie*)	3d.
295.	Turle, James (*Chant form, with Kyrie*)	1½d.
120.	Walmisley, T. F., in C	3d

The Office of the Holy Communion.

235.	Bliss, W. H. The Communicants' Choral Card. Paper, 1d.; on Card,	1½d.
234.	Bryans, F. R. A Simple Choral Communion Card	3d.
356.	Elliott, J. W., in F	6d.
263.	Hayne, Leighton George, in G	6d.
352.	Joule, B. St. J. B., in C	2d.
369.	Merbecke (*from the Cathedral Prayer Book, Stainer*)	6d.
221.	Ouseley, Rev. Sir F.	4d.
390.	Somervell, A., in F	4d.
355.	Steane, Bruce, in F	6d
266.	Trimnell, T. T., in C (*Festival*)	4d.

(*For continuation see other list.*)

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Dedicated to his Friend
The REV. CANON AINGER, Master of the Temple.

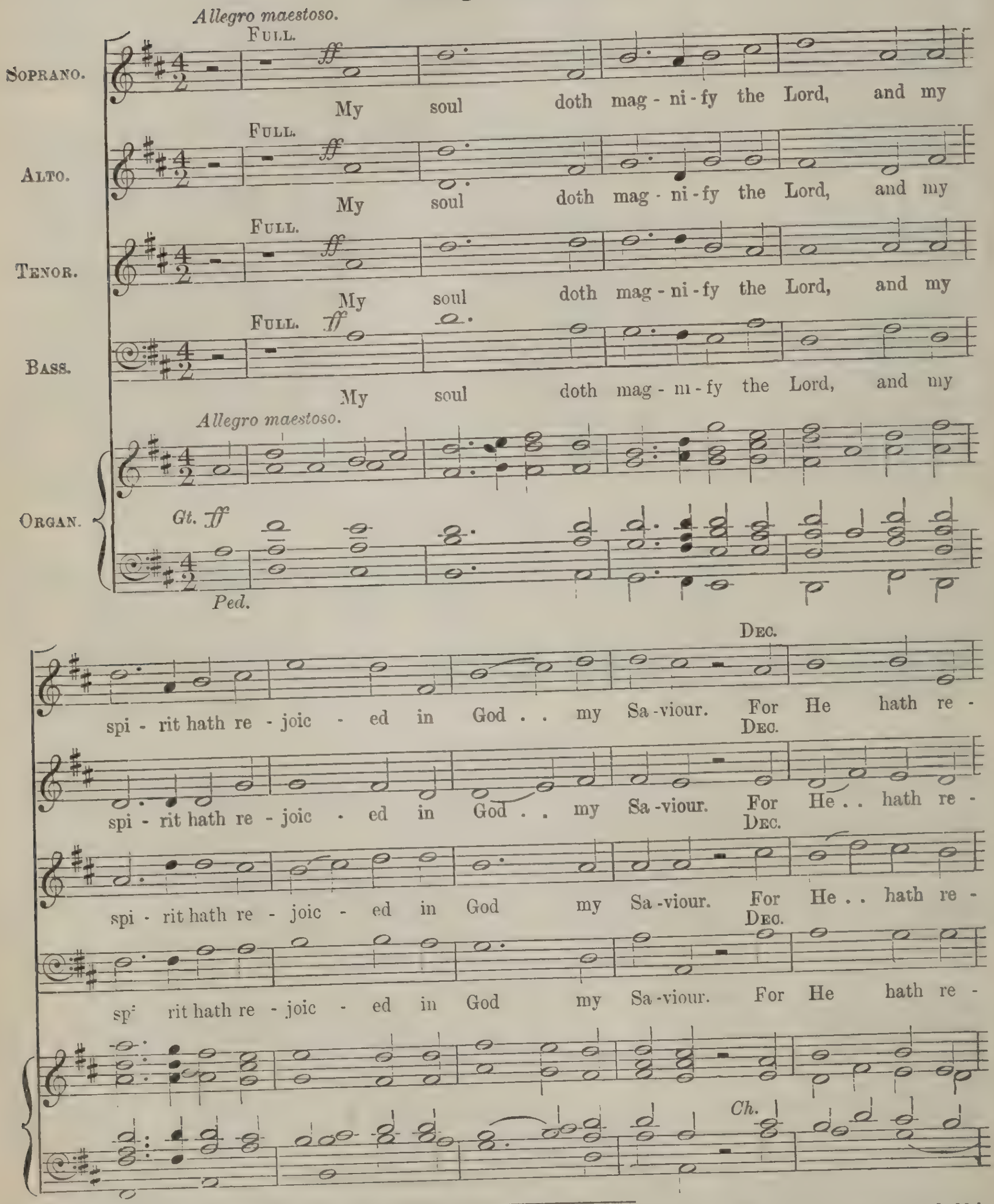
Magnificat and Nunc dimittis

SET TO MUSIC IN THE KEY OF D

BY

E. J. HOPKINS, Mus. Doc.

Magnificat.



Note.—Composed expressly for the Twenty-fifth Annual Festival of the London Church Choir Association, held in St. Paul's Cathedral, November 17th, 1898.

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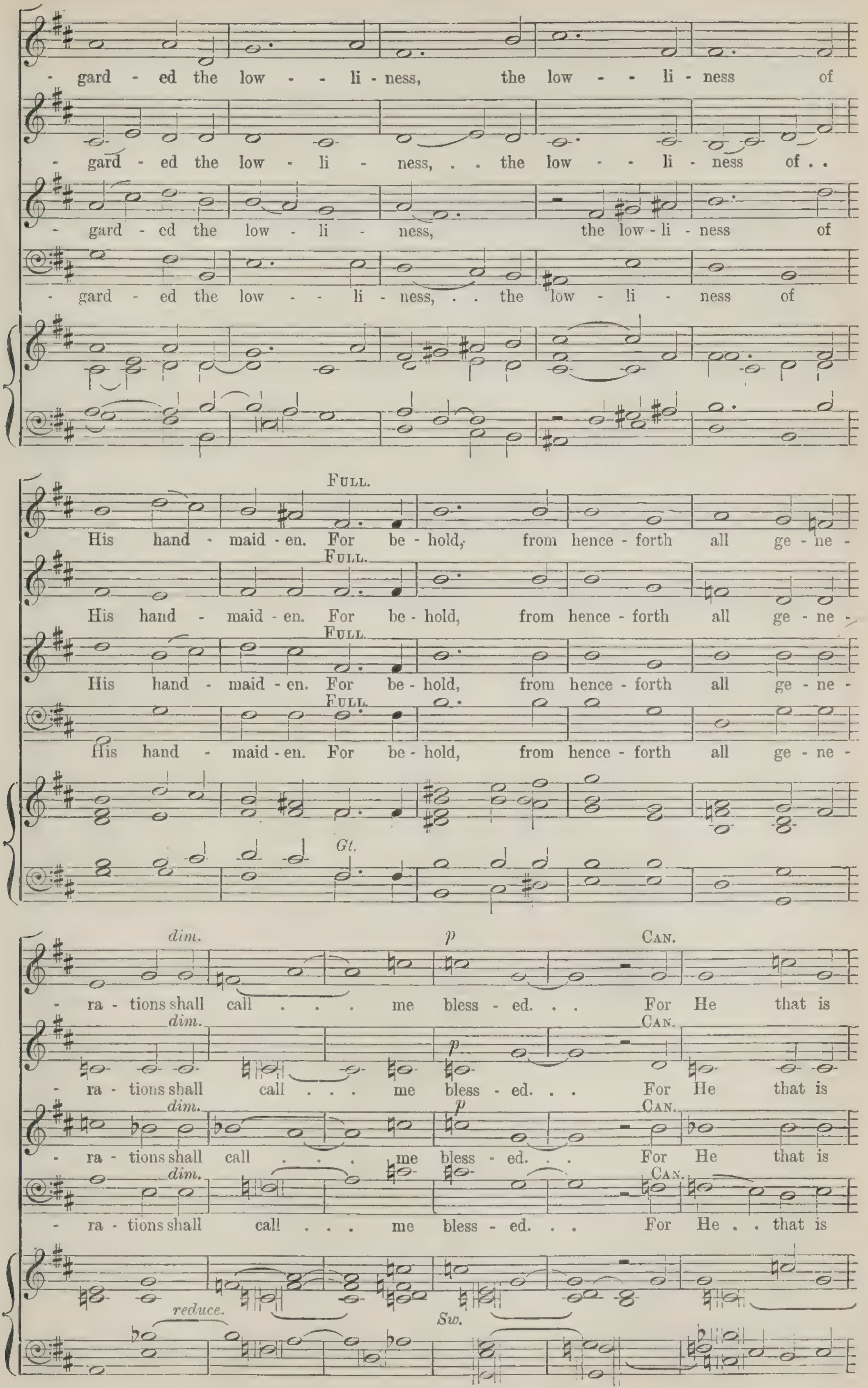
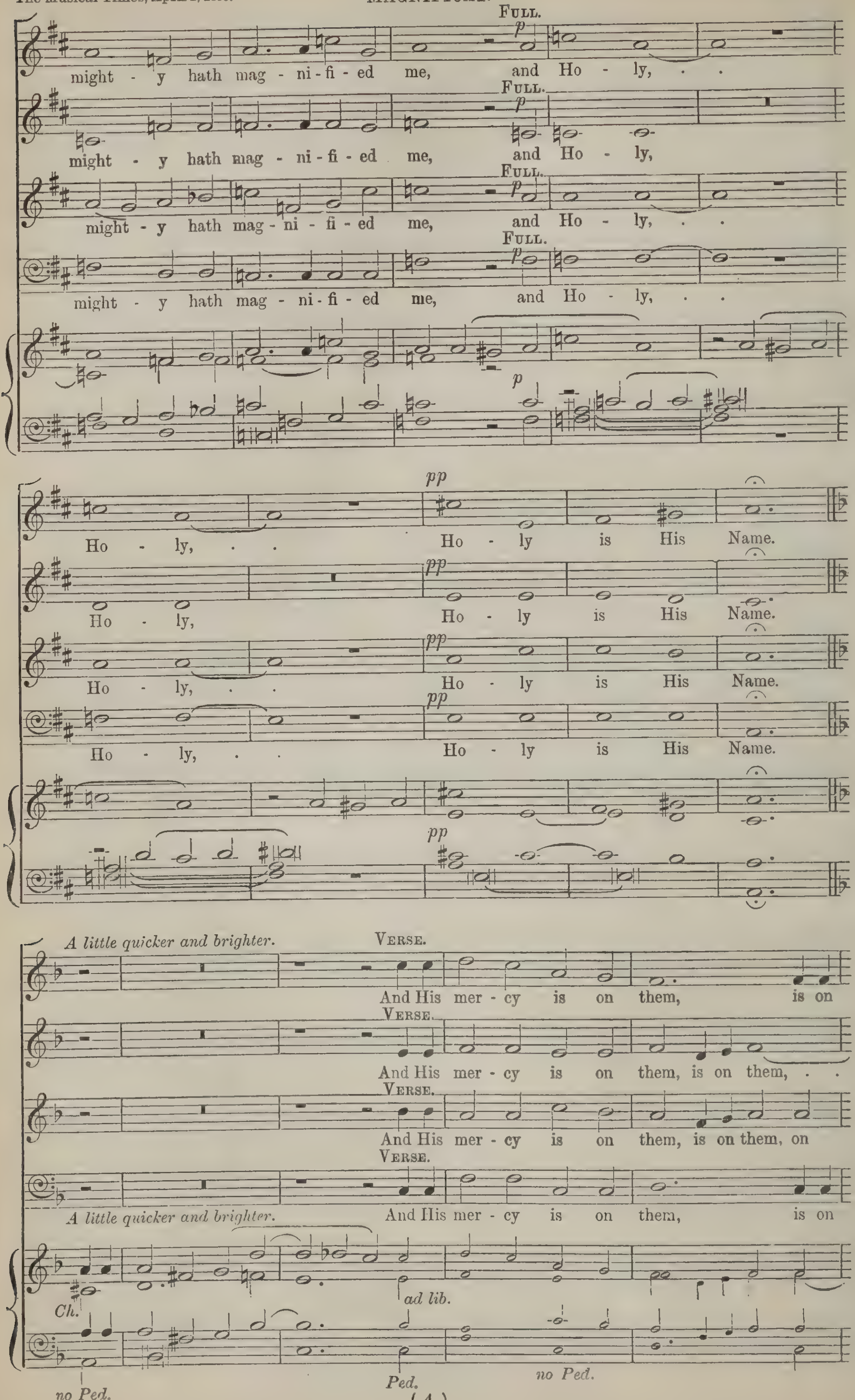
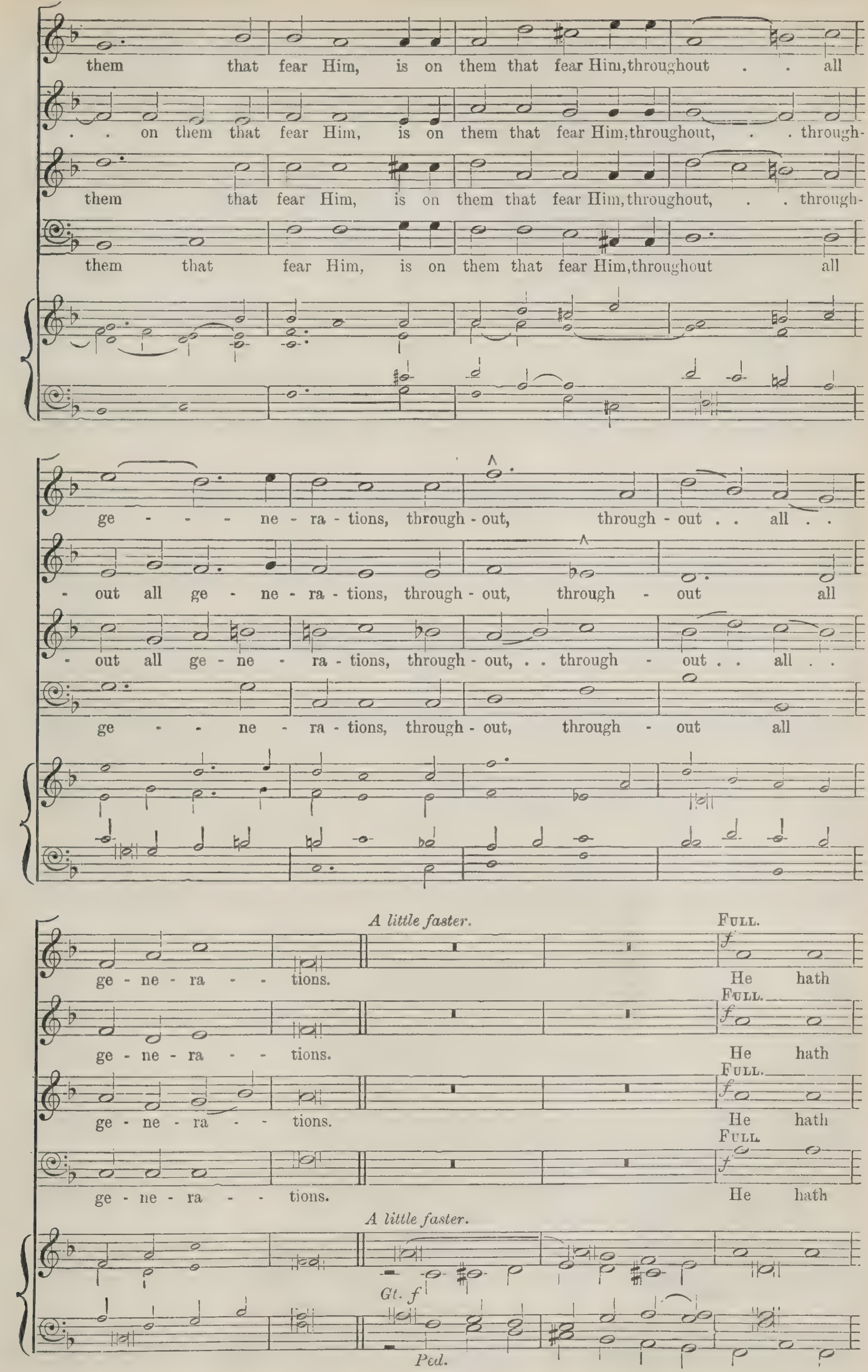
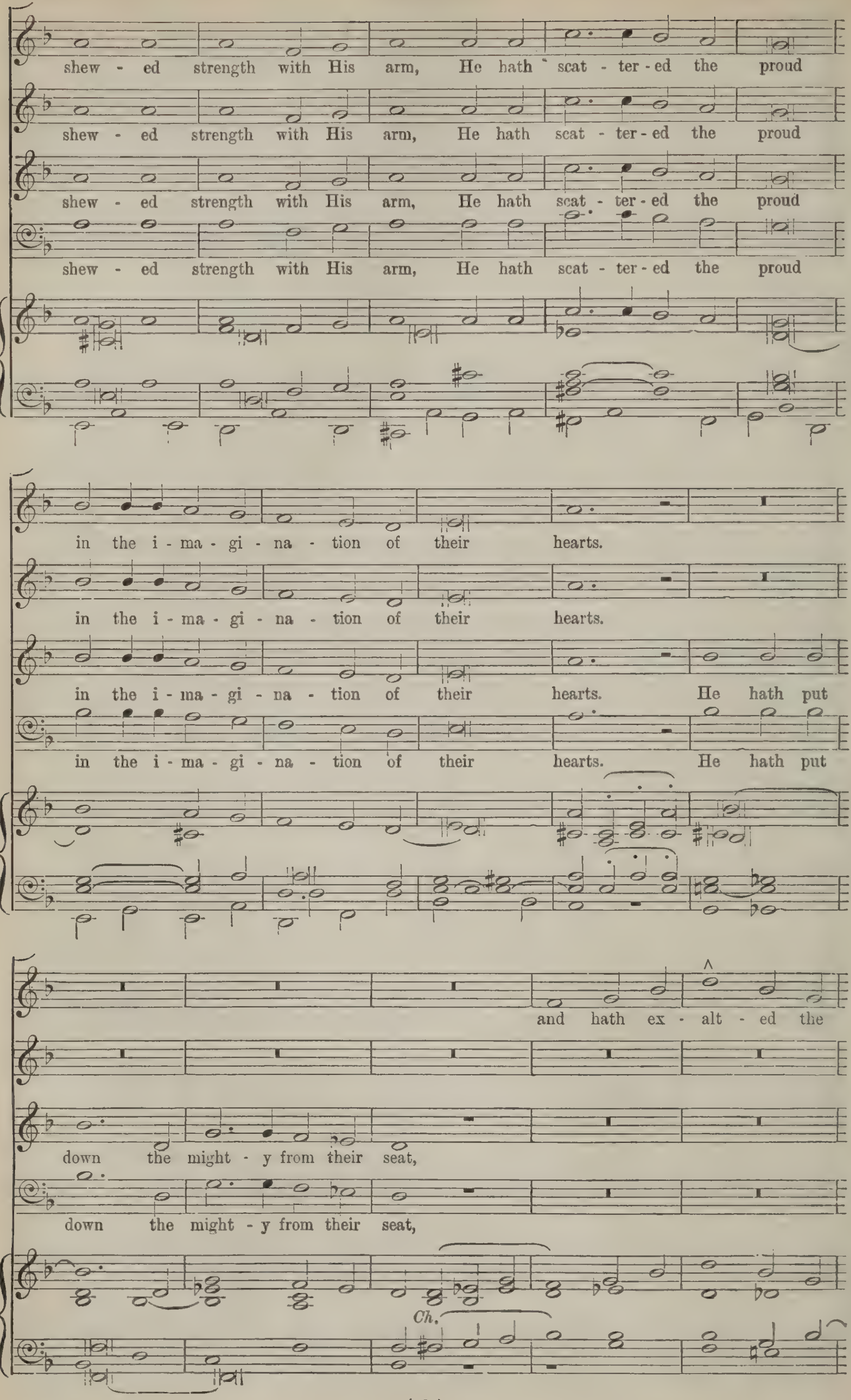
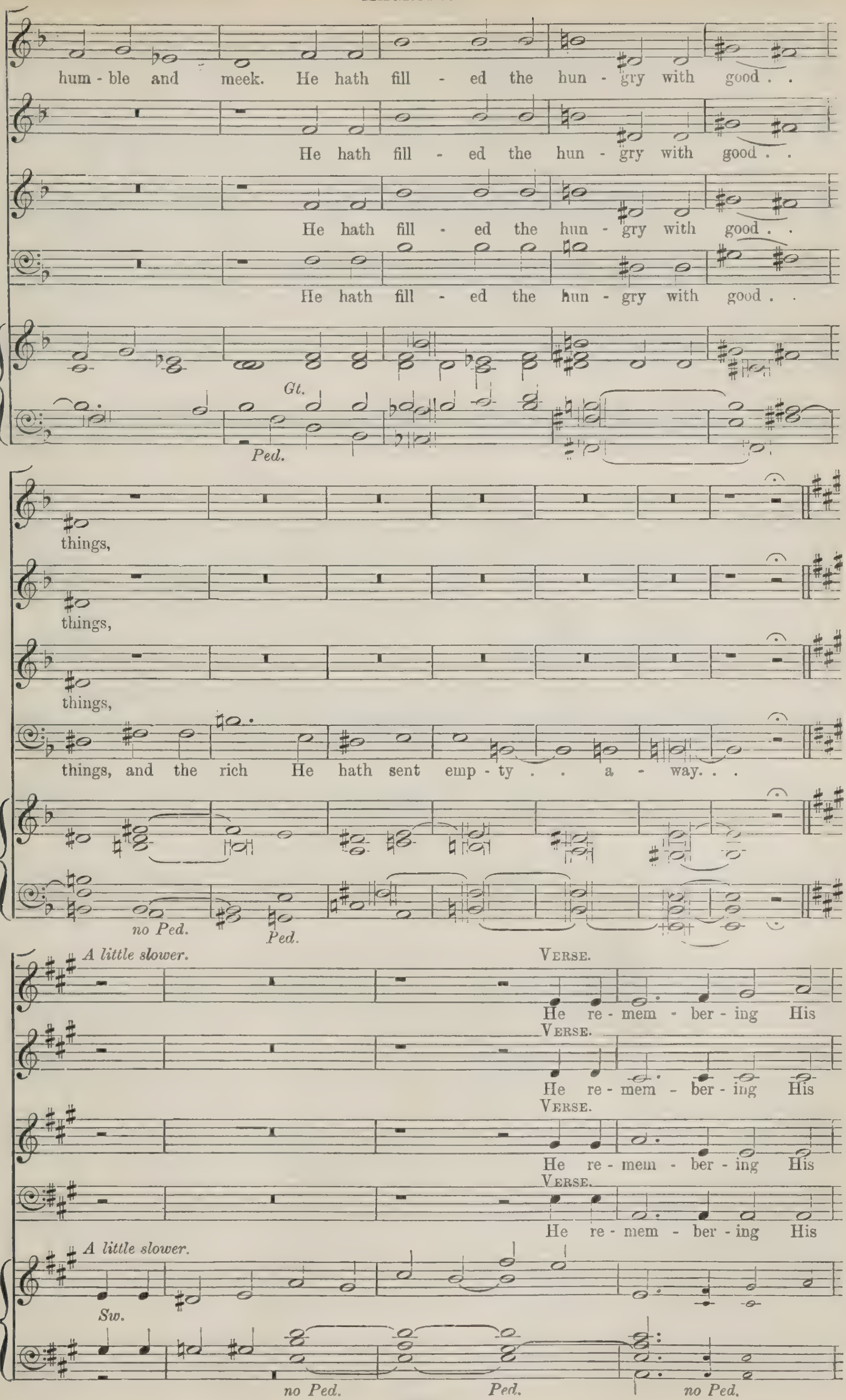
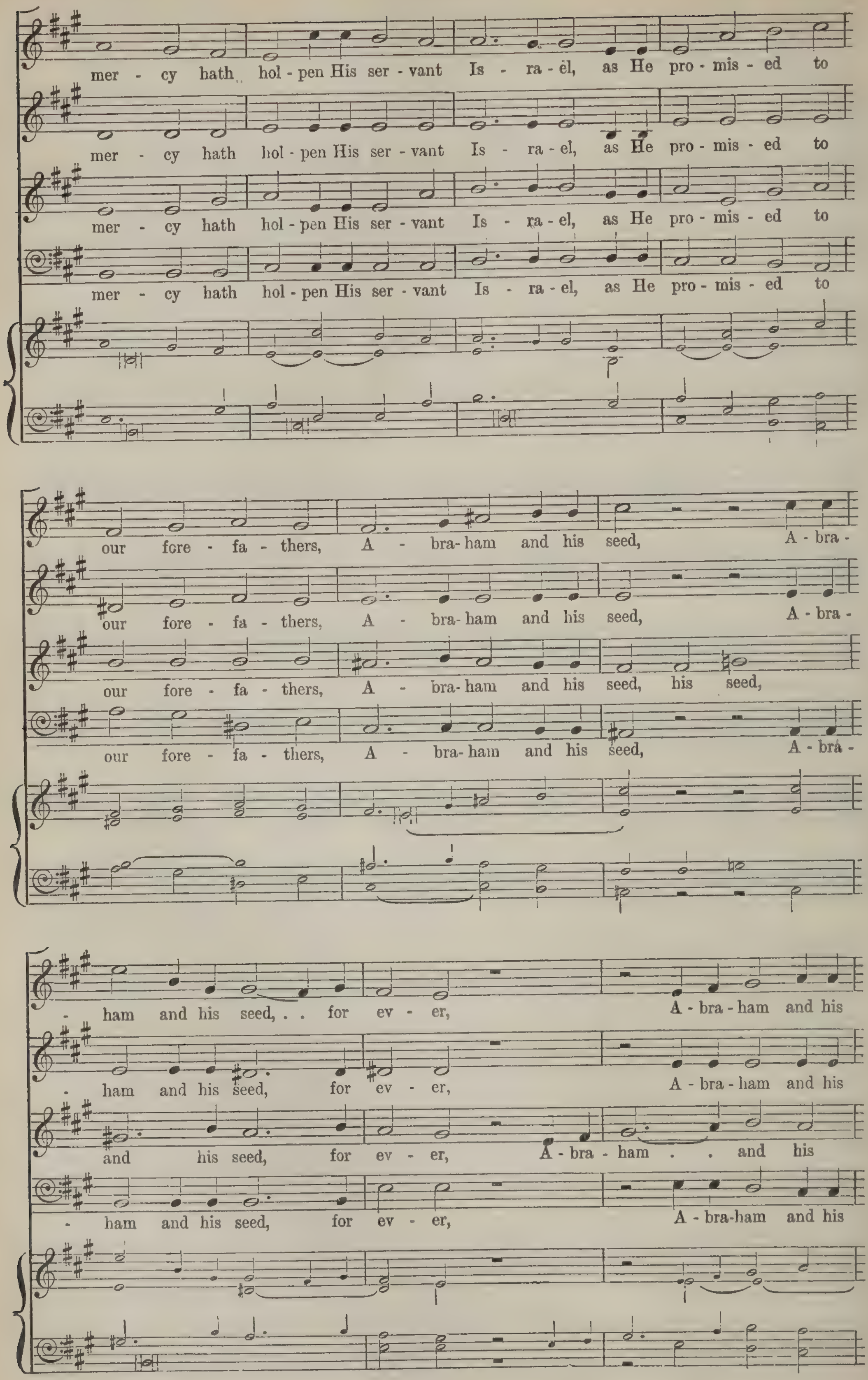

- gard - ed the low - - li - ness, the low - - li - ness of
- gard - ed the low - li - ness, . . the low - - li - ness of . .
- gard - ed the low - li - ness, the low - li - ness of
- gard - ed the low - - li - ness, . . the low - li - ness of
Full.
His hand - maid - en. For be - hold, from hence - forth all ge - ne -
Full.
His hand - maid - en. For be - hold, from hence - forth all ge - ne -
Full.
His hand - maid - en. For be - hold, from hence - forth all ge - ne -
Full.
His hand - maid - en. For be - hold, from hence - forth all ge - ne -
Gt.
dim.
p
Can.
- ra - tions shall call . . . me bless - ed. . . For He that is
dim.
p
Can.
- ra - tions shall call . . . me bless - ed. . . For He that is
dim.
p
Can.
- ra - tions shall call . . . me bless - ed. . . For He that is
dim.
Can.
- ra - tions shall call . . . me bless - ed. . . For He . . that is
reduce.
Sw.

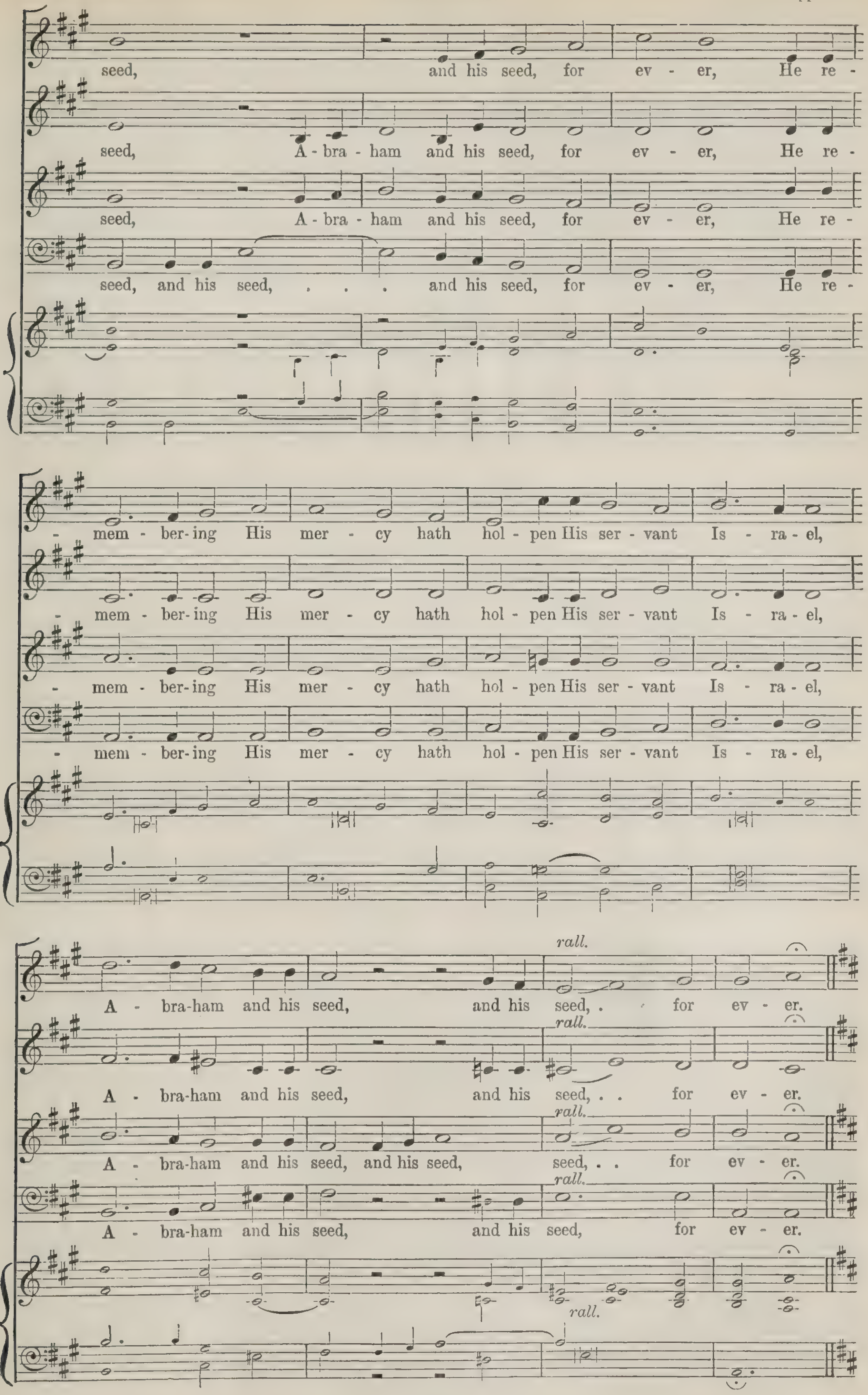

Full.
p
might - y hath mag - ni - fi - ed me, and Ho - ly, . .
might - y hath mag - ni - fi - ed me, and Ho - ly,
might - y hath mag - ni - fi - ed me, and Ho - ly, . .
might - y hath mag - ni - fi - ed me, and Ho - ly, . .
pp
Ho - ly, . . Ho - ly is His Name.
Ho - ly, Ho - ly is His Name.
Ho - ly, . . Ho - ly is His Name.
Ho - ly, . . Ho - ly is His Name.
A little quicker and brighter.
Verse.
And His mer - cy is on them, is on
And His mer - cy is on them, is on them, . .
And His mer - cy is on them, is on them, on
And His mer - cy is on them, is on
Ch.
ad lib.
no Ped.
Ped.
no Ped.

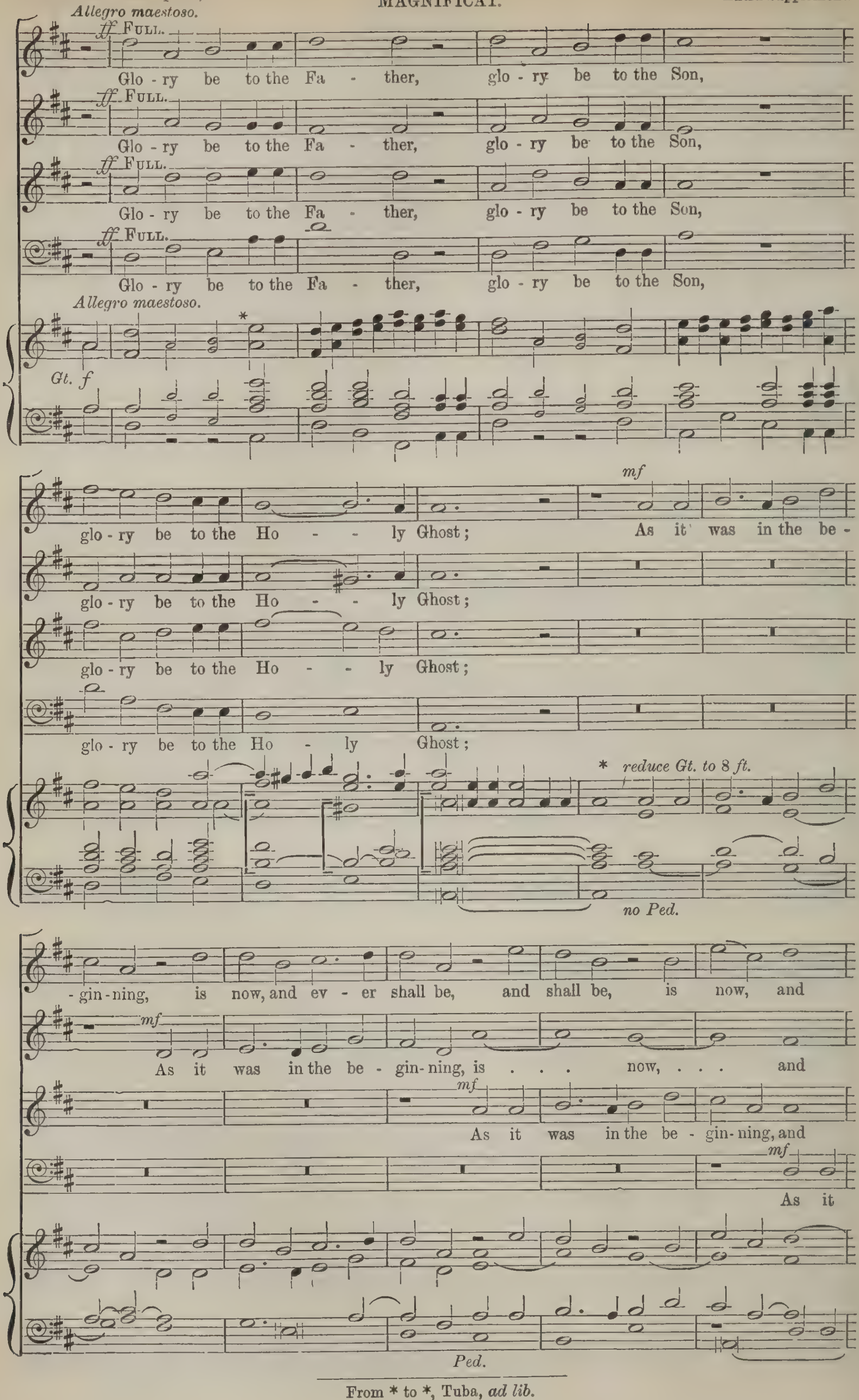

them that fear Him, is on them that fear Him, throughout . . all
. . on them that fear Him, is on them that fear Him, throughout, . . through-
them that fear Him, is on them that fear Him, throughout, . . through-
them that fear Him, is on them that fear Him, throughout all
ge - - - ne - ra - tions, through - out, through - out . . all . .
- out all ge - ne - ra - tions, through - out, through - out all
- out all ge - ne - ra - tions, through - out, . . through - out . . all . .
ge - - ne - ra - tions, through - out, through - out all
A little faster.
FULL.
f
ge - ne - ra - - tions. He hath
FULL.
f
ge - ne - ra - - tions. He hath
FULL.
f
ge - ne - ra - - tions. He hath
FULL.
f
ge - ne - ra - - tions. He hath
A little faster.
Gt. f
Ped.


shew - ed strength with His arm, He hath scat - ter - ed the proud
shew - ed strength with His arm, He hath scat - ter - ed the proud
shew - ed strength with His arm, He hath scat - ter - ed the proud
shew - ed strength with His arm, He hath scat - ter - ed the proud
in the i - ma - gi - na - tion of their hearts.
in the i - ma - gi - na - tion of their hearts.
in the i - ma - gi - na - tion of their hearts. He hath put
in the i - ma - gi - na - tion of their hearts. He hath put
and hath ex - alt - ed the
down the might - y from their seat,
down the might - y from their seat,
Ch.

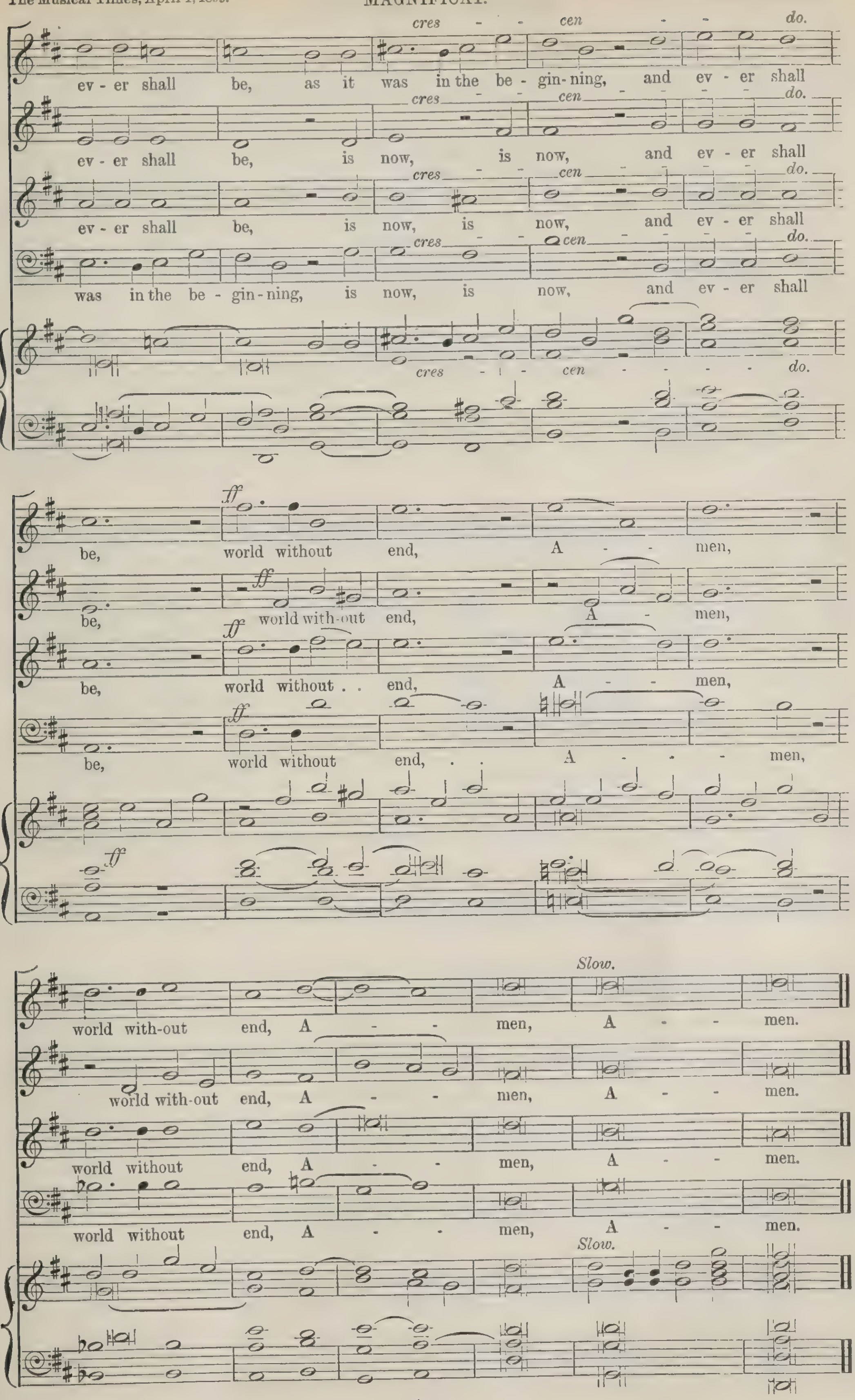

hum - ble and meek. He hath fill - ed the hun - gry with good . .
He hath fill - ed the hun - gry with good . .
He hath fill - ed the hun - gry with good . .
He hath fill - ed the hun - gry with good . .
Gt.
Ped.
things,
things,
things,
things, and the rich He hath sent emp - ty . . a - way. . .
no Ped.
Ped.
A little slower.
VERSE.
He re - mem - ber - ing His
VERSE.
He re - mem - ber - ing His
VERSE.
He re - mem - ber - ing His
VERSE.
He re - mem - ber - ing His
A little slower.
Sw.
no Ped.
Ped.
no Ped.


mer - cy hath hol - pen His ser - vant Is - ra - ël, as He pro - mis - ed to
mer - cy hath hol - pen His ser - vant Is - ra - el, as He pro - mis - ed to
mer - cy hath hol - pen His ser - vant Is - ra - el, as He pro - mis - ed to
mer - cy hath hol - pen His ser - vant Is - ra - el, as He pro - mis - ed to
our fore - fa - thers, A - bra - ham and his seed, A - bra -
our fore - fa - thers, A - bra - ham and his seed, A - bra -
our fore - fa - thers, A - bra - ham and his seed, his seed,
our fore - fa - thers, A - bra - ham and his seed, A - bra -
- ham and his seed, . . for ev - er, A - bra - ham and his
- ham and his seed, for ev - er, A - bra - ham and his
and his seed, for ev - er, A - bra - ham . . and his
- ham and his seed, for ev - er, A - bra - ham and his


seed, and his seed, for ev - er, He re -
seed, A - bra - ham and his seed, for ev - er, He re -
seed, A - bra - ham and his seed, for ev - er, He re -
seed, and his seed, . . . and his seed, for ev - er, He re -
- mem - ber - ing His mer - cy hath hol - pen His ser - vant Is - ra - el,
- mem - ber - ing His mer - cy hath hol - pen His ser - vant Is - ra - el,
- mem - ber - ing His mer - cy hath hol - pen His ser - vant Is - ra - el,
- mem - ber - ing His mer - cy hath hol - pen His ser - vant Is - ra - el,
rall.
A - bra-ham and his seed, and his seed, . for ev - er.
A - bra-ham and his seed, and his seed, . . for ev - er.
A - bra-ham and his seed, and his seed, seed, . . for ev - er.
A - bra-ham and his seed, and his seed, for ev - er.

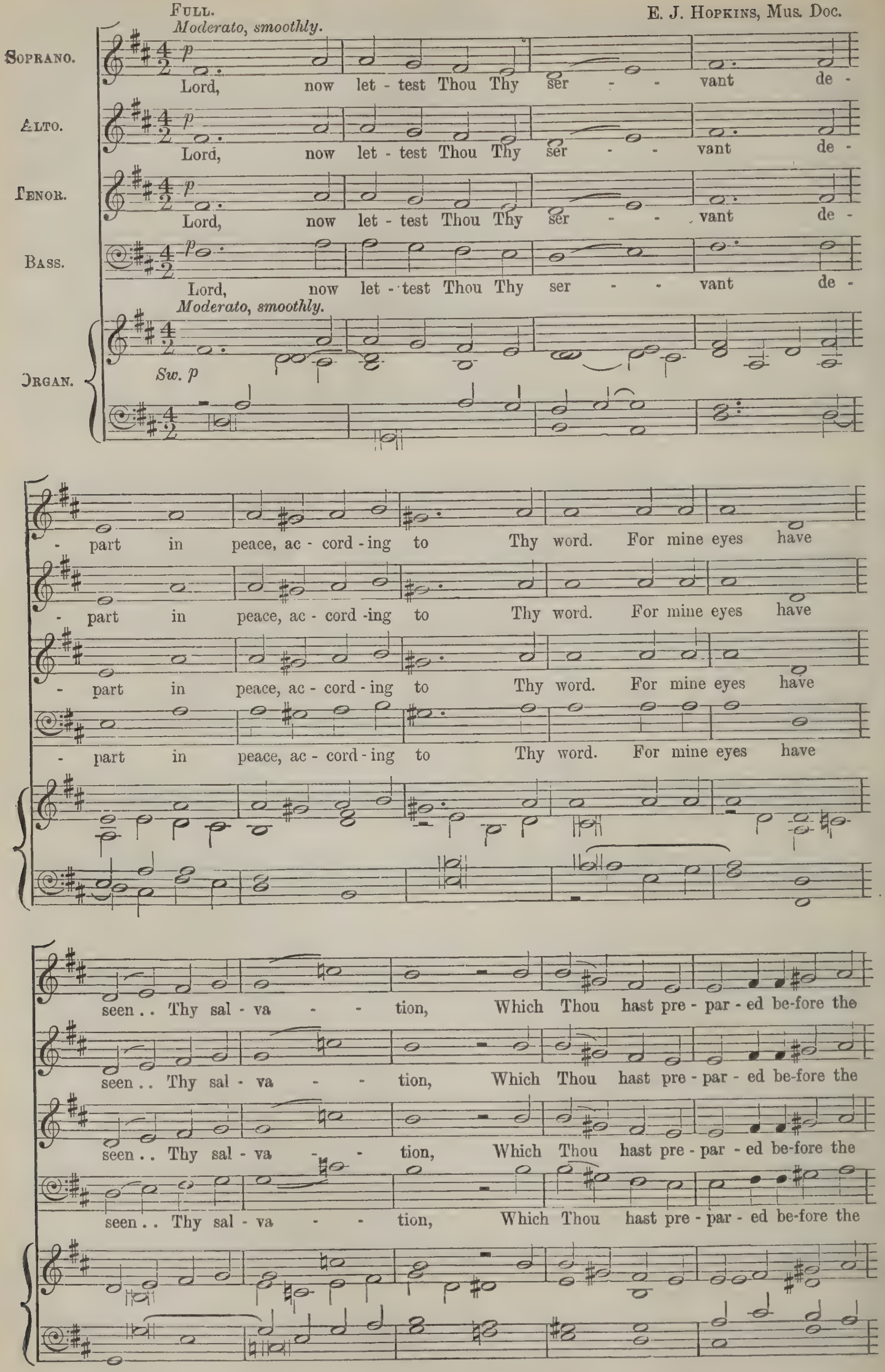

Allegro maestoso.
ff Full.
Glo - ry be to the Fa - ther, glo - ry be to the Son,
ff Full.
Glo - ry be to the Fa - ther, glo - ry be to the Son,
ff Full.
Glo - ry be to the Fa - ther, glo - ry be to the Son,
ff Full.
Glo - ry be to the Fa - ther, glo - ry be to the Son,
Allegro maestoso.
*
Gt. f
mf
glo - ry be to the Ho - ly Ghost; As it was in the be -
glo - ry be to the Ho - ly Ghost;
glo - ry be to the Ho - ly Ghost;
glo - ry be to the Ho - ly Ghost;
* reduce Gt. to 8 ft.
no Ped.
- gin - ning, is now, and ev - er shall be, and shall be, is now, and
mf
As it was in the be - gin - ning, is . . . now, . . . and
mf
As it was in the be - gin - ning, and
mf
As it
Ped.

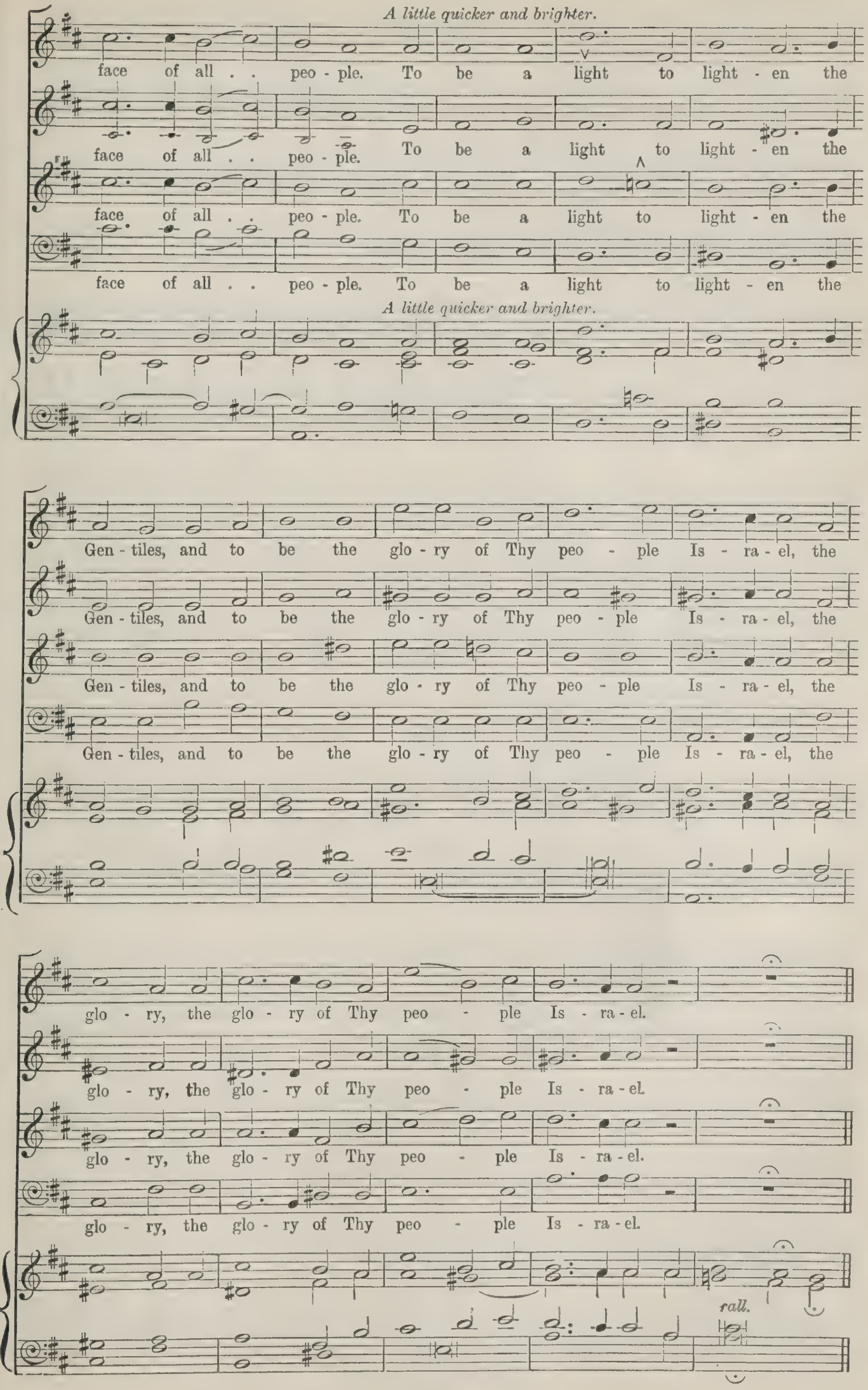
From * to *, Tuba, *ad lib.*

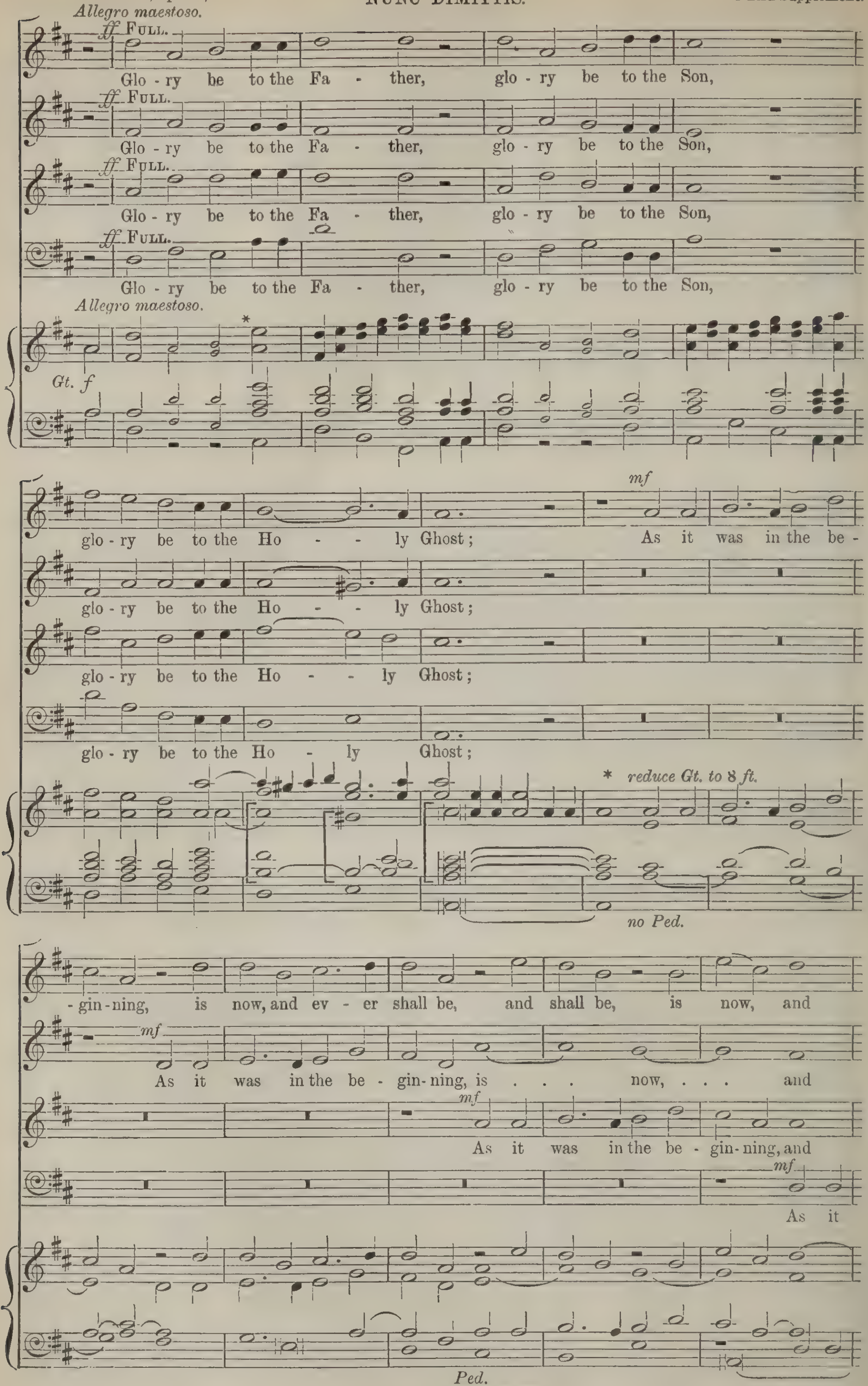

cres - - cen - - do.
ev - er shall be, as it was in the be - gin - ning, and ev - er shall
ev - er shall be, is now, is now, and ev - er shall
ev - er shall be, is now, is now, and ev - er shall
was in the be - gin - ning, is now, is now, and ev - er shall
cres - - cen - - - - do.
ff
be, world without end, A - - men,
be, world with-out end, A - men,
be, world without . . end, A - - men,
be, world without end, . . A - - - men,
Slow.
world with-out end, A - - men, A - - men.
world with-out end, A - - men, A - - men.
world without end, A - - men, A - - men.
world without end, A - - men, A - - men.
Slow.

Nunc dimittis.

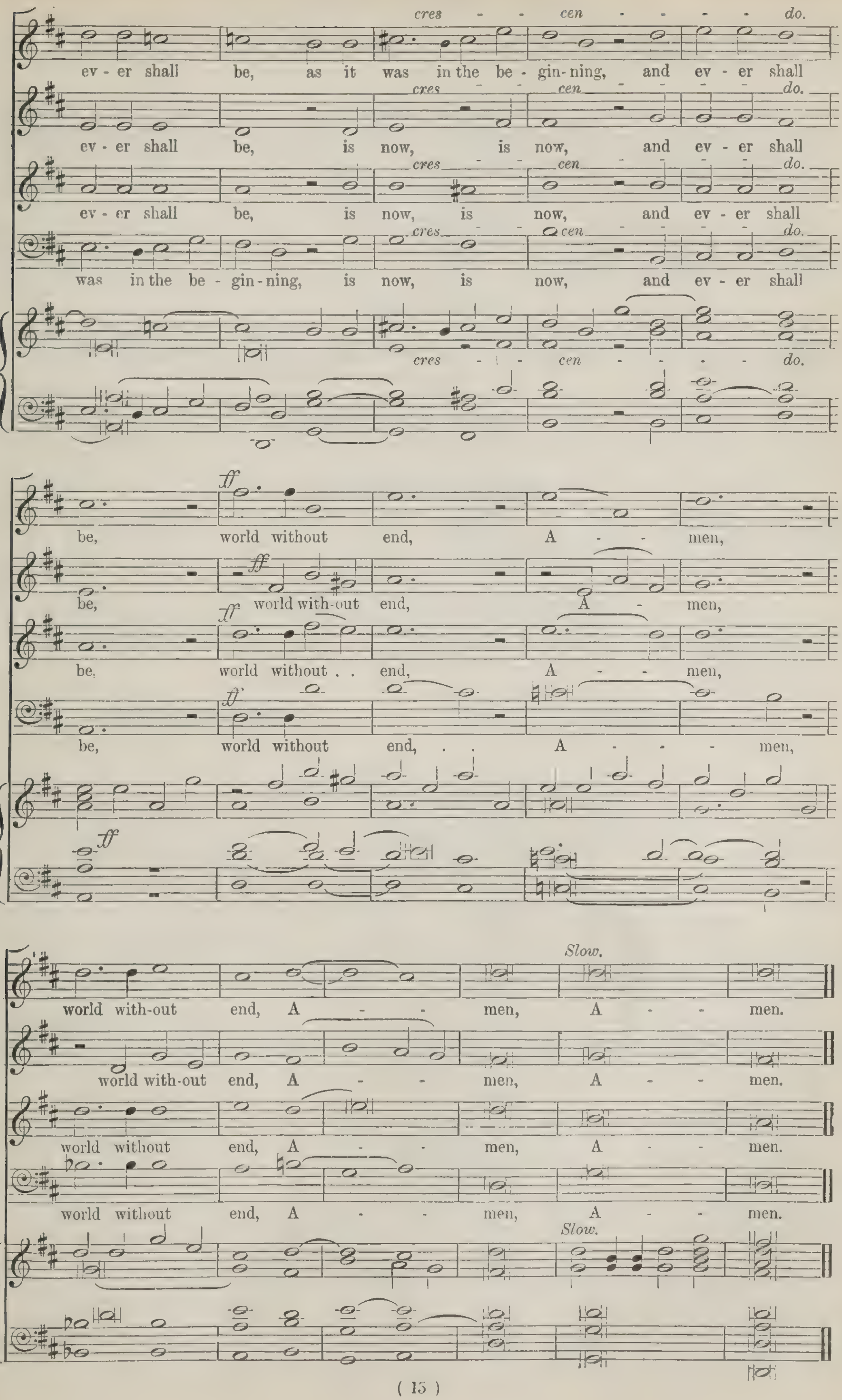
E. J. Hopkins, Mus. Doc.


Full.
Moderato, smoothly.
Soprano.
Alto.
Tenor.
Bass.
Organ.
Sw. p
p
Lord, now let - test Thou Thy ser - - vant de -
- part in peace, ac - cord - ing to Thy word. For mine eyes have
seen . . Thy sal - va - - tion, Which Thou hast pre - par - ed be-fore the


A little quicker and brighter.
face of all . . peo - ple. To be a light to light - en the
face of all . . peo - ple. To be a light to light - en the
face of all . . peo - ple. To be a light to light - en the
face of all . . peo - ple. To be a light to light - en the
A little quicker and brighter.
Gen - tiles, and to be the glo - ry of Thy peo - ple Is - ra - el, the
Gen - tiles, and to be the glo - ry of Thy peo - ple Is - ra - el, the
Gen - tiles, and to be the glo - ry of Thy peo - ple Is - ra - el, the
Gen - tiles, and to be the glo - ry of Thy peo - ple Is - ra - el, the
glo - ry, the glo - ry of Thy peo - ple Is - ra - el.
glo - ry, the glo - ry of Thy peo - ple Is - ra - el.
glo - ry, the glo - ry of Thy peo - ple Is - ra - el.
glo - ry, the glo - ry of Thy peo - ple Is - ra - el.
rall.


Allegro maestoso.
ff Full.
Glo - ry be to the Fa - ther, glo - ry be to the Son,
Allegro maestoso.
Gt. f
glo - ry be to the Ho - ly Ghost;
mf
As it was in the be - gin - ning, is now, and ev - er shall be, and shall be, is now, and
As it was in the be - gin - ning, is . . . now, . . . and
As it was in the be - gin - ning, and
As it
reduce Gt. to 8 ft.
no Ped.
Ped.

From * to *, Tuba, *ad lib.*


cres - - cen - - - - do.
ev - er shall be, as it was in the be - gin - ning, and ev - er shall
ev - er shall be, is now, is now, and ev - er shall
ev - er shall be, is now, is now, and ev - er shall
was in the be - gin - ning, is now, is now, and ev - er shall
cres - - cen - - - - do.
ff
be, world without end, A - - men,
be, world with-out end, A - men,
be, world without . . end, A - - men,
be, world without end, . . A - - - men,
Slow.
world with-out end, A - - men, A - - men.
world with-out end, A - - men, A - - men.
world without end, A - - men, A - - men.
world without end, A - - men, A - - men.
Slow.

NOVELLO'S PARISH CHOIR BOOK.—*(continued.)*

Kyrie eleison.

130.	Calkin, G. Six Kyries	1½d.
341.	Clippingdale, J. Six Kyries	1½d.
214.	King, O. Five Kyries	3d.
401.	Macpherson, C., in E flat	1d.
154.	Macpherson, S., in E flat (*with Benedictus*)	4d.
188.	Smith, Boyton, in E flat (*with Te Deum, Benedictus, and Sanctus*)	3d.
69.	Sullivan, A., in D (*with Jubilate*)	3d.
137.	Trimnell, T. T., in F (*with Creed*)	3d.
400.	West, John E., in E flat	1d.

Apostles' Creed.

197.	Bridge, J. F. (*with Lord's Prayer*)	1½d.
320.	Cornell, J. H.	1½d.
348.	Cruse, E.	1½d.
111.	Elliott, J. W.	1½d.
321.	Monk, E. G., in G	2d.
167.	Roberts, J. V. (*with Lord's Prayer*)	1½d.
76.	Staton, W., in F	1½d.

Nicene Creed.

95.	Barnby, J. (*Merbecke*)	1½d.
198.	Bridge, J. F.	1½d.
349.	Crowe, R. W.	3d.
204.	Elliott, J. W., in D	3d.
402.	Foster, Myles B., in C	4d.
350.	Gladstone, F. E.	3d.
291.	Goss, Sir J.	3d.
268.	Merbecke, in F (*Arr. by J. Stainer*)	1d.
168.	Roberts, J. V.	1½d.
251.	Stainer, J., in G (*Easy form*)	2d.
268.	Stainer, J. (*Merbecke*)	1d.
203.	Tours, B. (*from Service in F*)	3d.
137.	Trimnell, T. T., in F	3d.
156.	Wesley, S. S., in E	4d.

Athanasian Creed.

174.	Best, W. T., in F	3d.
155.	Birch, E. H., in G	3d.
351.	Stainer, J. (*Plainsong. Unison*)	3d.

Offertory Sentences.

333.	Field, J. T. (*Nos. 1 to 5*)	3d.
334.	Field, J. T. (*Nos. 6 to 9*)	3d.
335.	Field, J. T. (*Nos. 10 to 15*)	3d.
336.	Field, J. T. (*Nos. 16 to 20*)	3d.
270.	Jordan, C. Warwick (*with Processional Hymn*)	3d.
149.	Knight, H.	6d.
287.	Martin, George C.	6d.
330.	Stainer, J.	3d.
223.	Tozer, Ferris	4d.

Benedictus qui venit and Agnus Dei.

114.	Calkin, J. B., in C	3d.
316.	Calkin, J. B., in D	3d.
117.	Elvey, Sir G., in E	3d.
404.	Foster, Myles B., in C	3d.
115.	Garrett, G., in A	3d.
331.	Garrett, G. (*from Service in E*)	3d.
332.	Garrett, G. (*from Service in E flat*)	3d.
112.	Martin, G. C. (*from Service in C*)	3d.
314.	Meacham, C. J. B., in F	1½d.
142.	Page, Arthur (*from Service in F*)	3d.
116.	Stainer, J., in F	3d.
118.	Tours, B. (*from Service in C*)	3d.

Sanctus.

433.	Foster, Myles B., in C	1d.

Gloria in Excelsis.

405.	Foster, Myles B., in C	3d.

Magnificat and Nunc dimittis.

185.	Adams, T., in C	3d.
384.	Adams, T. (*arr. to Greg. Tones, 3rd*)	1½d.
385.	Adams, T., ditto	1½d.
381.	Adams, T., ditto	1½d.
289.	Adlam, Frank, in G	3d.
140.	Aitken, G. B. J., in E flat	4d.
64.	Alsop, J. R., in E	4d.
166.	Armstrong, W. D. (*Nunc dim. only*)	1½d.
272.	Attwood, Thomas, in C	4d.
52.	Barnby, J., in C (*Unison*)	3d.
139.	Barnby, J., in E (*Chant form*)	3d.
176.	Barnby, J., in E flat	8d.
293.	Barnby, J., in D (*Four voices*)	4d.
89.	Batson, A. Wellesley, in D	4d.
194.	Bell, W. H., in G	4d.
60.	Bennett, George J. (*Greg. Tones*)	3d.
78.	Bennett, George J., in D	3d.
217.	Bennett, G. J., in G major	6d.
129.	Brewer, A. Herbert, in A	3d.
283.	Brewer, A. Herbert, in F	3d.
169.	Brewer, A. Herbert, in B flat	4d.
141.	Brown, A. H., in A	3d.
277.	Calkin, J. Baptiste, in	6d.
150.	Clarke, Hamilton, in F	4d.
212.	Clarke, Hamilton, in C	4d.
138.	Cruickshank, W. A. C., in B flat (*Irreg. Chants*)	3d.
161.	Cruickshank, W. A. C., in G	4d.
377.	Driffield, E. T., in B flat	4d.
132.	Edwards, Chas., in G	3d.
59.	Elliott, J. W., in D	4d.
258.	Elvey, Sir G., in E	6d.
209.	Faning, Eaton, in C	6d.
160.	Field, J. T., in C and A (*Chants by J. Turle and Sir G. Elvey*)	3d.
253.	Field, J. T., in D (*Chant*)	3d.
206.	Foster, M. B., in A	6d.
395.	Foster, Myles B., in C	4d.
338.	Fricker, A., in G	4d.
177.	Gadsby, H., in D major	4d.
189.	Gale, C. R., in D	6d.
353.	Gale, C. R., in F	3d.
326.	Godfrey, A. E., in G	4d.
92.	Goodhart, A. M., in B flat	4d.
290.	Goss, Sir J., in E	4d.
327.	Goss, Sir J., in A. (*Four voices*)	4d.
342.	Goss, Sir J., in A (*Unison*)	3d.
71.	Hall, King, in E flat	3d.
178.	Hall, E. V., in D	6d.
183.	Hall, King, in E flat	6d.
265.	Hall, Rev. E. V., in B flat	4d.
79.	Hamilton-Gell, Rev. A. W., in E flat	4d.
162.	Hanforth, T. W., in G	4d.
180.	Haynes, Battison, in E flat	4d.
406.	Haynes, Battison, in G	4d.
398.	Higgs, H. M., in A	4d.
173.	Hopkins, E. J. (*partly in Chant form*), in F	3d.
383.	Hopkins, E. J., in D	6d.
179.	Hughes, Percy E., in D	4d.
91.	Iliffe, F., in G	4d.
215.	Jordan, Warwick (*6th Greg. Tone*)	3d.
72.	Kimmins, George J., in E flat	3d.
127.	King, Oliver, in C	4d.
259.	Littleton, A. H., in D	3d.
68.	Lloyd, C. H., in F	3d.
143.	Lloyd, C. H., in D	4d.
236.	Macfarren, W., in C (*Unison*)	3d.
318.	Macpherson, Charles, in D	4d.
81.	Macpherson, Charles, in F	4d.
82.	Macpherson, Stewart, in E flat	4d.
186.	Macpherson, Stewart, in D	3d.
54.	*Marchant, Arthur W., in E flat	3d.
128.	Marks, J. C., Jun., in D	4d.
99.	Martin, George C., in D	3d.
165.	Martin, George C. (*Chant form*)	3d.
184.	Martin, George C., in A	6d.
241.	Martin, George C., in G (*Festal*)	6d.
250.	Martin, G. C., in B flat (*Festal*)	6d.
190.	Martin, G. F. Wesley, in E	4d.
87.	Moir, F. L., in G	4d.
47.	Newton, E., in F	3d.
46.	Nunn, E. C., in F	3d.
133.	Parker, Horatio W., in E flat	4d.
224.	Pettman, Edgar, in E flat	3d.
278.	Prout, Ebenezer, in D	6d.
181.	Roberts, J. V., in C	4d.
222.	Robinson, J., in D	4d.
397.	Russell, W., in A	4d.
190.	Smart, Henry, in B flat	6d.
396.	Smart, H., in G	6d.
110	Smith, Chas. W., in F	1½d.
363.	Smith, B., in D	4d.
367.	Smith, B., in E flat (*Chant form*)	3d.
394.	Somervell, Arthur (*with Amen*), in F	4d.
134.	Spark, William (*in Unison*)	3d.
152.	*Stainer, J., *Chant form* (No. 2, Sion College)	3d.
171.	Stainer, J., in E	6d.
201.	Stainer, J. (*4th Series, Greg. Tones*)	2d.
239.	Stainer, J., in F (*Irregular Chants*)	4d.
260.	Stainer, J. (*Parisian Tones*)	3d.
271.	Stainer, J. (*2nd Series, Greg. Tones*)	2d.
279.	Stainer, J. (*3rd Series, Greg. Tones*)	2d.
372.	Statham, F. R., in E flat (*Unison*)	3d.
182.	Steane, Bruce, in F (*with Vesper Hymn*)	3d.
213.	Stephenson, T. W., in F	4d.
175.	Stevens, A. H., in G	4d.
53.	Sydenham, E. A., in F	4d.
344.	Tinney, C. E., in D	6d.
135.	Tours, Berthold G., in D	4d.
276.	Tours, Berthold, in B flat (4 *vv.*)	6d.
285.	Tours, Berthold, in D (4 *vv.*)	6d.
399.	Tozer, Ferris, in D	3d.
87.	Trimnell, T. Tallis, in F	3d.
97.	Trimnell, T. Tallis, in D	3d.
170.	Trimnell, T. Tallis, in E flat	3d.
319.	Trimnell, T. Tallis, in C	3d.
296.	Turle, James (*Chant form*)	2d.
126.	Turpin, E. H., in F	4d.
108.	Walmisley, T. F., in C	3d.
113.	West, J. E., in A	4d.
57.	White, John, in E	4d.
77.	Williams, C. Lee (*Chant form*)	3d.
407.	Williams, C. Lee, in C	6d.
80.	Wood, Charles, in E flat	4d.
391.	Wood, Charles, in D	4d.
345.	Wrigley, G. F., in F	3d.

(For continuation see other list.)

season, when presumably they have acquired a greater knowledge of life. No. 806 is a "Rhapsody," and a pleasing one, which is more than can be said of many rhapsodical effusions. The precise meaning of the text is not always clear, which, however, is a proof of the justice of the title, and where the words fail to satisfy the music steps in with gentle and persuasive harmonies. No. 807 is entitled "Rhineland." The poet begins by declaring "My heart's on the Rhine," and the composer's would seem to be there also, judging by the manner in which he has wedded the words to his music. There are excellent opportunities for effective choral singing in this part-song. "The peace of God," No. 808, is a smoothly written *Adagio* of expressive nature. No. 809, "The last prayer," is similar in design and character. An unpretentious but suggestive part-song will be found in No. 810, entitled "The flower that smiles to-day," the words by Shelley, the music by H. Elliot Button. Special interest is attached to No. 811, "Let Erin remember the days of old," by T. Moore and Leopold Dix, as it gained the prize offered by the Feis Ceoil of last year for the best original part-song. The strains to which the patriotic words have been allied are vigorous and also characteristic of the music of the "distressful country," and there is a decidedly dramatic, if somewhat melodramatic, ring in the concluding bars. "To Sylvia," No. 812, provided by Francis Thompson and Gustav von Holst, is a cleverly written glee, such as practised singers will enjoy exercising their skill upon. "The merry bells of Yule," No. 813, is a setting of somewhat ambitious nature, by E. W. Naylor, of cantos 29 and 30 of Tennyson's "In Memoriam." The opening is impressive, and at the words "Peace and good-will" each of the four voice parts are divided, and some rich and fine effects are subsequently secured in eight-part harmony. The line "Rise, happy morn, rise, holy morn," is set in a triumphant and grandiose manner that forms a most effective conclusion.

Music and Manners, from Pergolese to Beethoven. Essays by Henry Edward Krehbiel.
[Archibald Constable and Co.]

Mr. Krehbiel is one of those writers on music who is always readable and therefore he is interesting. This, his latest book (dedicated to Sir George Grove), has five main divisions—viz., (1) A poet's music; (2) Haydn in London; (3) A Mozart centenary; (4) Beethoven and his biographer; (5) Reflections at Weimar. By the way, the title on the *cover* of the book is "Music and Manners in the Classical Period," and thus it differs from that on the title-page. The opening chapters pleasantly treat of the manuscript music collected by Thomas Gray, the poet and author of the "Elegy written in a country churchyard." This collection is contained in nine volumes that are now the property of Mr. Krehbiel. It is interesting to find that thirteen of the Italian composers whose music Gray caused to be copied are not to be found in Grove's "Dictionary." The extracts from Haydn's diaries during his visits to London (1791 and 1794) are tolerably well known, though they are none the less interesting on that account. The letters from the old Papa's lady-love, Mrs. Schroeter, printed in full in this volume, speak more for her heart than her head. Mr. Krehbiel makes a slight mistake in saying that Mozart was *seven* years old when he visited London. The master-child had really reached the age of eight when he arrived in the Metropolis in 1764 and bought that package of "The Genuine Court Plaister, London." A very interesting chapter, by reason of its fresh information gathered by the author from documentary evidence in New York, is that relating to Lorenzo Da Ponte, the Italian poet, who was Mozart's friend and collaborator with him in three operas—"Le Nozze di Figaro," "Don Giovanni," and "Così fan Tutte." Da Ponte, who had experienced a varied and chequered career, died in New York, August 17, 1838.

The chapters on the late Alexander Wheelock Thayer are full of interest and rich in Beethoveniana. Mr. Krehbiel has had access to Thayer's note-books, from whence he has extracted many plums of a very tasteful flavour. Thayer was a ceaseless and enthusiastic collector of facts, sayings, and reminiscences of Beethoven from original sources, and the many extracts here given from his (Thayer's) diaries are of genuine and often of highly amusing interest. For instance, in 1860, Frau Salis informed Thayer that her father had often told her that Beethoven was "visibly in love with the beautiful songstress (Wilmann), and offered her his hand; but she refused him, he (unlike his C minor Symphony) being 'ugly and half crazy'"! Herr Mähler, who knew Beethoven, told Thayer (also in 1860) that "at the grand rehearsal of 'Fidelio' the third fagott (bassoon) was absent, that Beethoven fussed and fidgeted about it, but that Lobkowitz treated the matter lightly—two fagotts were there, and a third could make little difference, &c. Whereat Beethoven was enraged, and after the rehearsal, on his way to his lodgings in the city, as he passed over Lobkowitz-Platz, he could not resist going to the great door and calling out, '*Lobkowitzcher Esel!*' (Lobkowitzian *ass*)."

We give a cordial welcome to this companionable and pleasantly written book by the distinguished musical critic of the *New York Tribune*, which we feel sure will be read on this side of the Atlantic with keen enjoyment and not a little profit.

The Orpheus. (New Series.) Nos. 313, 318-323.
[Novello and Company, Limited.]

"Lightlier move the minutes fledged with music," sang the late poet Laureate, and certainly the moments devoted to "The Orpheus" series of part-songs will not linger. Recent additions comprise No. 313, a graceful setting by C. Lee Williams of Sir Philip Sidney's familiar lines "My true love hath my heart"; but to choose this poem for male voices seems to demand a change of the gender of the personal pronoun of "My true love," In No. 318 Mr. Herbert W. Wareing has provided vivacious music in four parts for the Clown's Song from Shakespeare's "Twelfth Night." It requires nimble singing, but effect will repay the effort. Longfellow's arch little poem "Beware" has tempted one more composer to wed it to music, in this instance Mr. John E. West, who, in No. 319, has set it in a piquant and humorous manner. Well sung, only an audience of mummies would be content with hearing it once. The words of Nos. 320, 321, and 322 are respectively Browning's three cavalier songs, "Marching along," "Give a Rouse" and "Boot and Saddle," and they have been allied to most stirring and excellent music by Mr. Granville Bantock. No male-voice choir can be accounted up to date unless these fine and virile part-songs are in its repertory. In strong contrast to the foregoing is No. 323, an arrangement for male voices, by Sir H. S. Oakeley, of Mendelssohn's Volkslied "Partings," a fine example of how much may be accomplished by simple means.

Lili-Tsé. A Japanese tale in one act. By Wolfgang Kirchbach. Music by Franz Curti.
[Breitkopf and Härtel.]

This is a little operetta apparently designed for the use of amateurs, but which makes considerable demands upon the vocal abilities of its exponents and also, for its effective presentation, on scenic arrangements. The author has based his libretto on the supposition that the inhabitants of a certain Japanese village have never seen a mirror, although the period of the play permits the presence of an English tourist and the ubiquitous Baedeker. This being accepted, however, the consequences can be met with resignation, and there is some humour in the heroine abusing the reflection of her own face, thinking it to be the portrait of a hated rival. The work requires six principal characters, comprising a soprano, two mezzo-sopranos, a tenor, a baritone, and a bass, and a chorus which is written for in four, five, and, in the *Finale*, six parts. It should be added that the orchestral portion has been effectively arranged for the pianoforte by Herr Hugo Röhr, and that, owing to its independent nature, it possesses considerable musical interest.

Novello's Parish Choir Book. Nos. 375 to 380.
[Novello and Company, Limited.]

There is no diminution of interest observable in the numbers of this popular series now before us. In No. 375 choirmasters will find a somewhat festive, but by no means difficult setting of the Te Deum, by Boyton Smith. For the most part the music is laid out for soprano, alto, tenor, and bass in chorus, but many passages are written for these voices in unison, affording effective contrast, and the verses beginning "When Thou tookest upon Thee" and "When Thou hadst overcome" may be sung respectively as a bass and soprano solo. The sequence of keys used sustains the musical interest, and a particularly good point is made by a bold transition from the tonality of A to that of F at the words "Thou art the King of Glory," this verse being set to a march-like melody which enforces its meaning. The adoption of a very slow *tempo* for the last verse, and the *diminuendo* and termination *pianissimo* form an impressive ending thoroughly in accord with Christian confidence and reverence. No. 376 gives in convenient form on a card the grace "For these and all Thy mercies," from the "Laudi Spirituali," A.D. 1545. An effective but by no means difficult setting of the Magnificat and Nunc dimittis in B flat, by E. Townshend Driffield, provides No. 377. In a considerable portion of this the voices are in unison, which results in the usual impressive contrasts being obtained when four vocal parts are written, a notable instance occurring in the passage beginning "He rememb'ring His mercy," where the beat is changed from common to triple time, and the voices, in four parts, are unaccompanied. With the exception of the Gloria, the Nunc dimittis is written in four-part harmony for the voices, and an effective point of contrapuntal character is made at the words "For mine eyes have seen." The accompaniment is simple and chiefly doubles the voice parts, although here and there it has some independence. In No. 378 will be found a setting of the Te Deum in E flat, by G. F. Huntley, that is worthy of being widely known by well trained church choirs. It contains no passages for solo voices, but the vocal part-writing is interesting and very singable, and the most impressive verses are set with keen appreciation of their solemnity. The jubilant character of the great Eastern hymn, however, forms the key-note of the music, which for the most part is bright and vigorous in conception and treatment. A well known and stately hymn tune by Gounod forms No. 379. It is printed on a card capable of triumphantly resisting for a considerable period the assaults of choir boys, and the melody is applicable to any hymn written in 8.7.8.7.7.7. measure. It is admirably suited for a processional. A re-issue of Dr. C. Warwick Jordan's arrangement of the fifth Gregorian tone for the Te Deum will be found in No. 380. In this setting the plain-song is always in one of the vocal parts, so that, if necessary, any set of voices may sing the plain-song only, leaving the harmonies for the organ.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

On February 20 the Amateur Orchestral Society gave a concert to the members of the Midland Institute, playing in good style Beethoven's C minor Symphony, Smetana's "Lustspiel" Overture, and excerpts from Tschaïkowsky and Wagner. Mr. G. H. Manton gave an able rendering of the solo part in Mozart's Pianoforte Concerto in D minor. Mr. G. Halford conducted.

The last choral concert of the Festival Choral Society took place in the Town Hall on February 23. Beethoven's "Mount of Olives" and Mendelssohn's "Hymn of Praise" formed the programme. In the first the soloists used Dr. Troutbeck's text, while the chorus sang the older version, which was also adopted in the book of words, causing the audience some perplexity. The principals were Miss Alice Esty, Mr. Ben Davies, and Mr. Charles Knowles, who all did well. Mr. Davies was afterwards seized with sudden hoarseness, and his place in Mendelssohn's work was taken by Mr. S. Roper, a member of the Society, who sang so well as to receive a perfect ovation. Miss Alice Lakin joined Miss Esty in the duet, "I waited for the Lord." The chorus sang with fine effect throughout. Dr. Heap conducted.

Of the cheap Saturday evening concerts in the Town Hall, mention should be made of that given on February 25, by the Choral and Orchestral Association, conducted by Mr. Joseph H. Adams. Barnett's cantata "The Ancient Mariner," was very creditably performed, with Miss Edith Knott, Miss Minnie Richardson, Mr. Trefelyn David, and Mr. William Evans as principals. The choir sang well, and the orchestra, mainly amateur, was good, but too heavy in tone.

The annual visit of the Hallé orchestra took place on February 27, at the last Harrison concert. A fine performance was given of Cowen's "Scandinavian" Symphony and Beethoven's "Namensfeier" Overture. Miss Ada Crossley and Mr. Andrew Black sang Goring Thomas's charming duet "Sous les Etoiles," being heartily applauded and recalled. Mr. Cowen conducted most ably, and Mr. F. T. Watkis was an excellent accompanist.

Mr. Halford's eighth and ninth concerts were given on February 28 and the 14th ult. Beethoven's Symphonies, No. 7 and No. 8, came to a hearing in due rotation. The first of these was magnificently rendered, and the Eighth was only just below it in point of execution. At the first of these concerts Dr. Joachim gave a grand performance of Beethoven's Violin Concerto, and in his unequalled manner played Bach's Chaconne in D minor. At the other concert Miss Marie Olson was the soloist, and was delightful in the G minor Concerto of Saint-Saëns, showing further brilliant execution in the G minor Rhapsody of Brahms and the Variations by Liszt on a theme of Paganini. Mr. Halford always introduces something new, and at these concerts presented the Suite Symphonique "Scheherazade," by Rimsky-Korsakoff, Moussorgsky's Fantasia, "Une Nuit sur le mont chauve," and Massenet's Overture "Phèdre." The last-named made a great effect, and all the pieces were exceedingly well played.

On the 2nd ult. a new cantata was produced at the Town Hall. The subject of the work is "The Pilgrim Fathers." The book is written by the Rev. J. M. Gwynne Owen and the music by Thomas Facer. It is altogether on popular lines, and with a choir of 800 voices, to the able organ accompaniment of Mr. C. W. Perkins, the performance was very effective. The soloists were Miss Annie Smart, Miss Nellie Pritchard, Mr. Hamlyn Crimp, and Mr. Ingram Evans. The composer conducted and came in for an ovation at the close of the performance.

Dr. Winn gave his last orchestral concert in the Town Hall on the 9th ult. Mr. S. Coleridge-Taylor conducted capital performances of his Ballade in A minor and the "Danse Nègre," from his "African" Suite. The young composer had a most enthusiastic reception and was recalled after each performance. The programme contained three Overtures: Beethoven's "Egmont," Wagner's "Tannhäuser," and Dvorák's "Carnaval," all of which went well, the last-named especially. Miss Clara Butt was the vocalist, and created a great effect in the air "Divinités du Styx," from Gluck's "Alceste." Dr. Winn conducted with ability.

On the 16th ult. the Festival Choral Society's last concert was given. Mendelssohn's "Italian" Symphony headed the scheme and was beautifully played. Mr. Coleridge-Taylor's Ballade for orchestra was heard here for the second time, Dr. Heap directing a fine performance. Mdlle. Gabrielle Wietrowitz was heard to great advantage in Beethoven's Violin Concerto, her playing evoking enthusiastic applause. The choir sang in grand style Pinsuti's "The sea hath its pearls," Gaul's "The Silent Land," and Webbe's "When winds breathe soft."

MUSIC IN BRISTOL.

(From our own Correspondent.)

On February 24 the Æolian Male Choir had a concert in the hall of the Young Men's Christian Association. This, the most recently formed of the societies for the practice of unaccompanied part-singing in Bristol, shows vigour, and, under Mr. G. A. Sleigh, who is an enthusiastic conductor, the members have attained considerable proficiency. They now gave a budget of old and new glees with considerable spirit, and at intervals there were songs nicely rendered by Mrs. W. G. Harrison and Miss Maude Bryant of the Mayor's Chapel Choir.

The third recital of modern music by Messrs. Herbert Parsons (pianoforte), Otto Milani (violin), and Herbert Walenn violoncello) was given on the 2nd ult., at All

Saints' Hall. Arensky's Trio in D minor (Op. 32) and Eduard Schütt's "Walzer" were agreeably rendered. The most exciting feature in the concert was a vigorous performance by Mr. Parsons of Liszt's Sonata in B minor. Miss Minnie Chamberlain was the vocalist and sang with effect songs by Edward German, Sterndale Bennett, and Henschel. Miss Ethel Long accompanied.

For some years Mr. J. H. Fulford has acted as deputy-organist at Bristol Cathedral, and he has been concerned in many musical ventures organised by others, but not until the 6th ult. did he give a concert on his own behalf. He was supported by vocalists and instrumentalists favourably known in the city, Mr. Fulford himself being at the pianoforte. The greatest interest appeared to be taken by the hearers in glees sung by a male-voice choir, many of whom are members of the Bristol Royal Orpheus Society, under the direction of Mr. Fulford, who is librarian of the Society.

A gratifying performance of "Elijah" was given on the 11th ult., at the Victoria Rooms, there being a band and chorus numbering 300 and Mr. G. Herbert Riseley, nephew of the well-known conductor, directing the concert. Mr. Watkin Mills impressed favourably in the music of the *Prophet*. The other principal vocalists were Miss Mabel Berrey, Miss Jessie King, and Mr. Braxton Smith. Mr. H. Lewis held the post of leader of the band, and Mr. New, of Bath Abbey, was at the organ.

Some members of the local postal and telegraph services demonstrated that they possess excellent vocal qualifications in a concert held on the 14th ult., at Redland Park Hall, in aid of the Rowland Hill Benevolent Fund.

On the 14th ult., at the Church of All Saints, Clifton, Haydn's "Passion" was impressively rendered, the choir being slightly augmented, Mr. G. W. Brierley, tenor of Bristol Cathedral, lending his assistance. Mr. Cedric Bucknall accompanied effectively on the organ, augmented by cornets played by Messrs. Webb and Carey.

The Spring Exhibition of Pictures at the Fine Arts Academy has been rendered additionally attractive by musical afternoons. On Mondays, pianoforte recitals with vocalists have been arranged by Mr. J. L. Roeckel, and on Wednesdays, performances of chamber music, under the management of Mr. W. E. Fowler, draw large audiences.

Undue haste cannot be charged against the Dean and Chapter of the Cathedral in respect to filling the post of organist. The following have as candidates played at afternoon services:—Dr. Wilson, of St. Asaph; Dr. Buck, of Wells Cathedral; Mr. Hunt, organist at St. Jude's, South Kensington; and Mr. F. J. Crowe, organist at St. Mary Magdalene, Upton, Torquay.

MUSIC AT CAMBRIDGE.

(From our own Correspondent.)

This has been a "Parry" term. Three important works by Sir Hubert have been performed, and at two functions he has appeared to conduct in person. On February 1 his English Symphony, No. 3, in C, was played at a concert given by the Ladies' Orchestral Society. The programme also included Sterndale Bennett's "Naiads" Overture, and, with the exception of the Symphony, was conducted by Mr. Liddle.

Sir Hubert's next appearance was at a Glee and Madrigal concert given by Dr. Mann's choir, on the 9th ult. The title of the concert was somewhat of a misnomer, for it is hardly possible to describe the massive "De Profundis" or such a trifle as Tallis's Forty-part Motet as either a glee or a madrigal. Dr. Mann has made a special study of the last-named work, and its production is an event of such rarity as to call for special notice. In addition, there were no less than five other smaller compositions by musicians directly connected with the University, and Doctors of Music to a man, most of whom conducted their own works. The composers so honoured were Messrs. C. H. Lloyd, Alan Gray, Charles Wood, E. T. Sweeting, and E. W. Naylor. Compositions in four parts were rather at a discount, as the programme included in addition Samuel Wesley's "In Exitu" and Pearsall's "Sir Patrick Spens." Certainly a notable concert.

Lastly, the University Musical Society gave that broad and bright work, "St. Cecilia's Day" (Parry), on the 15th ult. That rising vocalist, Mr. William Higley, sang a part admirably suited to him in splendid style. The programme also included Beethoven's C minor Concerto, with Dr. Sweeting at the pianoforte.

Three of the Wednesday popular concerts have been given. At two of these the Gompertz Quartet appeared, and Mrs. Montagu Fordham and Mr. Francis Harford were the vocalists. At the third, Lady Hallé and Mr. Borwick gave an altogether delightful violin and pianoforte recital. Dr. Joachim paid his annual visit on February 21. The great violinist led quartets by Beethoven and Schubert and played Bach's Concerto in A minor in his inimitable manner. Mr. James McInnes, the vocalist, created an excellent impression in Brahms's "Ernste Gesänge."

Although not strictly coming under the head of Cambridge music, a notable achievement of Dr. H. P. Allen at Ely should be noticed here. Dr. Allen, during his short residence, has so worked up the local society of this sleepy little "city" that, with the aid of contingents from Cambridge and Bury St. Edmunds, they undertook, on the 14th ult., a performance of the St. Matthew "Passion" in the Cathedral. The principal vocalists were Miss Fillunger, Mr. J. Reed, Mr. F. Harford, and Mr. William Higley, and it is difficult to think that their parts could have been better rendered. Mr. Reed in particular distinguished himself by undertaking the whole of the tenor music and singing it with unabated taste and beauty of voice to the end. Considering the magnitude of the task and the difficult conditions, the efforts of the chorus and orchestra (mainly amateurs) were highly creditable, and if, as is to be hoped, the event becomes an annual one, it may be anticipated that great success will attend it in the future. The Cathedral was crowded.

MUSIC IN CORK.

The Cork Harmonic Society was organised five years ago in a small and semi-private form by Miss F. A. Meade. It has now attained a most prominent position in the ranks of Southern societies, and, moreover, proved its vitality and vigour by a splendid performance of Gounod's "Redemption," which took place on the 21st ult. before an immense and most appreciative audience. Local orchestras are seldom satisfactory, and much trepidation was felt as to the possibility of a Cork orchestra mastering difficulties such as are presented in Gounod's oratorio; but in the hands of so experienced a musician and conductor as Dr. Marks, failure was improbable.

Dr. Marks confined his unprofessional players chiefly to strings, and drew upon the resources of the band of the King's Royal Rifles for the wood-wind and brass. The result, on the whole, was eminently satisfactory. The brass was, perhaps, a little too predominating; but we quite realize the difficulties of subduing a section in the orchestra, the players of which are accustomed only to outdoor and military music. High praise must be given to the chorus, who sang throughout with enthusiasm and due attention to expression.

The part of the tenor Narrator was rendered by Mr. Dan Jones, Christ Church Cathedral, Dublin, whose sympathetic voice and refined style were eminently suited to the religious character of the music. The other soloists were all from the ranks of the Society's own members, which in itself speaks well for the talent and resources of the Society. The performance altogether was a remarkably fine one, and reflects great credit upon its talented conductor, Dr. Marks. Under his able baton we may look for still greater things in the future of the Cork Harmonic Society.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The event of the month here has undoubtedly been the first performance of the Dublin Orchestral Society, on the 1st ult. A detailed account of the conditions and circumstances of the foundation of the Society has already appeared in the pages of The Musical Times. The committee, who worked indefatigably in securing the funds of the Society, are to be congratulated upon the artistic triumph which was achieved at the first concert. The programme included Wagner's "Faust" Overture, some numbers of the first "Arlésienne" Suite by Bizet, Gluck's Overture to "Iphigenia," Mozart's Symphony in G minor, and Beethoven's "Egmont" Overture. Mr. Harry Charles, a pupil of the conductor, played the pianoforte part of Mendelssohn's Serenade and Allegro Giojoso. A great future lies before the Dublin Orchestral Society. In one night the reproach of years has been removed from musical Dublin, and the credit of having done so is due to Signor Esposito, who conducted throughout with marked ability.

The performance of "King Saul," on the 15th ult., by the Dublin Musical Society was full of interest, as the composer, Sir Hubert Parry, conducted the work himself, and we hope he was pleased with the reception he and his work received. The performance was only a fairly good one. A matter for very serious criticism was the absence of the harp in the orchestra, the part for that instrument being played on a very metallic cottage pianoforte, placed in front of the platform on the ground floor. This very inartistic arrangement may have been unavoidable, but it was evidence of the worst form of provincialism. The solo singers were Miss Agnes Nicholls, Miss Muriel Foster, Mrs. Ward Moriarty, Mr. Lloyd Chandos, Mr. Gordon Cleather, and Mr. Watkin Mills, who specially distinguished himself. For the work itself, if we make exception of its extreme length, we have nothing but the profoundest admiration. It is dignified, dramatic, thoughtful, and in places extremely beautiful. The choruses are colossal, almost as big as some of Bach's in the cantatas and the St. Matthew "Passion."

Dr. Culwick's Orpheus Society gave a concert on the 8th ult., when we heard glees and part-songs well sung. But we must complain of the rubbishy music on which a good choir and conductor were wasted. With such admirable voices Dr. Culwick could do a great deal in purely vocal music, but the selection of such as was performed on the 8th will never do more than satisfy the most frivolous audience.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Lowestoft Musical Union gave a vocal and instrumental concert on the 2nd ult., under the conductorship of Mr. H. D. Flowers. The choir sang several part-songs and the band, led by Mr. A. S. Coote Suggit, played with notable precision a Haydn Symphony, Nicolai's Overture to "The Merry Wives of Windsor," and Elgar's Imperial March. Among other violin solos Mr. Suggit played Wieniawski's "Souvenir de Moscow" with success. Miss May Seiber contributed several songs in good style.

On the 2nd ult., under the management of Messrs. Howlett and Son, the Meister Glee Singers visited Norwich, accompanied by Mrs. Helen Trust, Mr. Antonietti, and Mr. Edgar Hulland.

A meeting called by the Mayor was held at Southwold recently, when it was decided to form a Musical Society which should embrace both vocal and instrumental performers and be called the "Southwold Musical Society." A provisional committee was appointed and instructed to select a conductor and make all needful arrangements. The residents of this rising seaside resort are to be congratulated upon the step taken, and we hope their efforts will be crowned with success.

A large and brilliant audience gave Paderewski a warm welcome in St. Andrew's Hall, Norwich, on the 16th ult.

A highly instructive lecture on "Oratorio" was delivered at the Norfolk and Norwich School of Music, on the evening of the 21st ult., by Dr. Edward Bunnett.

Since the popular organ recitals given by Dr. Bunnett in St. Andrew's Hall, Norwich, on Saturday evenings during the winter season were last noticed in these columns, increased interest in them appears to have arisen, for the attendances have shown better results—in fact, on several occasions lately the large hall has been quite full. That they are a help towards fostering a love for good music is evident. Dr. Bunnett generally includes an organ concerto by one of the great masters in the programme, and it is noticeable that such compositions, and also classical works, whether instrumental or vocal, are received with marked appreciation. Naturally variety is principally aimed at, and the willing assistance of all able to help in the immediate locality is supplemented by the engagement of professional assistance from London. During the month Miss Maggie Purvis, Mr. Raymond Langley, and Mr. Montague Borwell, as vocalists, have been down; also Mr. Charles Fry, whose clever elocutionary efforts always draw a large audience once in the season. At the recital on the 18th ult. Mr. Fry gave "The Dream of Eugene Aram," with Sir Alexander Mackenzie's incidental music, which, admirably played on the organ by Dr. Bunnett, considerably added to the dramatic effect of the recitation.

The Ipswich Philharmonic Society gave its seventh annual concert on the 21st ult., conducted by Mr. Charles Cooke. The programme included Haydn's "Surprise" Symphony, the Overtures to "La Sonnambula" and "Athalie," as well as an instrumental selection from Gounod's "Faust." Miss Nellie Palmer played one of Goltermann's violoncello concertos in good style and Miss Mildred Harwood and Mr. G. King Smith contributed songs.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The University Musical Society has taken a new lease of life under its recently appointed conductor, Mr. J. A. Moonie. Its membership this session jumped from sixty to over 170, and there seems to be a corresponding increase in interest and enterprise. The twenty-ninth annual concert, on the 3rd ult., was combined with the third of a series of four organ recitals which have been arranged by the University authorities. The inordinately long programme included Gade's "Erl-King's Daughter" and Mendelssohn's "Come, let us sing." Miss Gordon Pillans took the solos at very short notice in place of Miss Marguerite Simpson; Miss Tweedie sang "Che Farò" as well as the part of *Oluf's* mother in "The Erl-King's Daughter"; and Mr. Burnett, besides taking the bass solos in the choral work, sang the "Pagliacci" Prologue very well. Mr. Moonie always bestows great care on his orchestral accompaniments, and a capable body of instrumentalists on this occasion, under Mr. Dambmann's leadership, gave effective support to the chorus. Mr. Collinson, the University organist, contributed an Overture in F minor by Morandi.

At the fifth meeting of the Edinburgh Bach Society, held in the Freemasons' Hall, on the 9th ult., the choir of St. George's Church, under Mr. Hartley, sang the cantata "Sleepers, wake," as recently edited by Professor Stanford. In accordance with the educational aims of the Society, the work was sung twice—at the beginning and at the close of the concert. The duets in the cantata were sung by Miss Fillunger and Mr. J. H. Kennedy. As an *entr'acte* Mr. Maurice Sons played the Introduction and Fugue from the Violin Sonata in C in a masterly way, and Miss Fillunger also delighted the large audience with an aria from the St. John "Passion." A small orchestra, led by Mr. Winram, supplied the accompaniments.

Miss Fillunger also provided the main part of the programme at the last of the Historical Concerts arranged by the Professor of Music in the University Music Class-room. These concerts, five in number, were of the same high educational value as in former years. The programmes this session included Mr. Dolmetsch's recital of Louis XIV. French music (November), Mr. Willy Benda's recital of virtuosic violoncello music (January), Mr. Clinton's recital of clarinet music (February), and two delightful recitals of German songs by Miss Fillunger (December and March).

The Choral Union brought its active season to a close, on the 20th ult., with a performance of the "Hymn of Praise," Parry's "Blest Pair of Sirens," and Beethoven's "Mount of Olives." Owing to the absence of Mr. Collinson from illness, Mr. Dambmann, the leader of the orchestra, at very short notice, conducted the performance with conspicuous care. The chorus is in fine condition and the volume of tone was most satisfactory. The soloists were Madame Estey, Miss Marguerite Simpson, Mr. Iver McKay, and Mr. Burnett.

Mr. Pentland's choir has won an honourable place among the junior choral societies, and its performance of Elgar's "King Olaf" (for the first time in Scotland), on the 15th ult., in the Queen Street Hall, further established its claims to rank among the most important and enterprising organisations. The soloists were Miss Martini, Messrs. Stronach and Burnett. Mr. Pentland received a mounted baton before the concert from the members of his choir and a warm recognition after the performance from his audience.

The most notable visitor to our city last month was Mr. Borwick, who, assisted by Mr. Maurice Sons, gave a recital in the Music Hall, on the 4th ult., before a good and most friendly audience.

Mr. Brodsky was the violinist at Mr. Denhof's fourth chamber concert, and lent quite characteristic distinction to Tschaïkowsky's interesting "Elegiac" Trio in A minor. Mr. Denhof sustained his part in the concerted music admirably, and Miss Pillans was the vocalist.

At the third and last of his chamber concerts this season, on the 16th ult., Mr. Peter was assisted by M. Rieu and Dr. Pudor. Madame Janson was the vocalist.

The choir of St. Paul's Episcopal Church sang the first part of Gounod's "Redemption," on the 11th ult., under the direction of the choirmaster, Mr. Prendergast, who supplied the accompaniments on the organ.

The handsome travelling Bursary—the Bucher Scholarship of £100 a year for three years—open to male students at the music classes in Edinburgh University, was awarded, on the 4th ult., to Mr. J. Dunn. The examiners were Professor Niecks and Mr. Franklin Peterson.

MUSIC IN GLASGOW.

(From our own Correspondent.)

March was, as usual, identified with numerous miscellaneous concerts, the result of the close of the choral and orchestral season. It is only needful to record a successful performance, by the Coatbridge Choral Union, of Haydn's "The Seasons." The genial "Papa" was also well represented by the Pollokshields Philharmonic Society, whose reputation was fully sustained by its performance of the first and second parts of the "Creation." The last Harrison concert for the season secured the usual popular favour. Messrs. Leonard Borwick, Maurice Sons, and Hayden Bailey strove bravely to create an interest in chamber music, and, later on, Mr. Elkan Kosman and party also essayed Mozart, Schumann, &c. Recent performances at the Fine Arts Institute, under Mr. W. H. Cole, have included a familiar Mozart Symphony and several attractive examples of Gounod, Cherubini, and Schubert.

The ninth annual concert by the students' orchestra and pupils of the Glasgow School of Music was announced to take place on the 24th ult., when the programme was to include Sir A. C. Mackenzie's Overture to "The Little Minister," Mr. S. Coleridge-Taylor's four Characteristic Waltzes (Op. 22), Weber's Concertstück for pianoforte and orchestra (Op. 79), and Maurer's Concertante for four violins and orchestra (Op. 55). On the same evening the Paisley Choral Union gave its last concert for the season, when Handel's "Samson" was chosen for performance. The soloists were Misses Medora Henson, Hannah Jones, and Messrs. Iver McKay and David Hughes. The Paisley Philharmonic Society, assisted by a contingent of professional players, led by Mr. Cole, supplied the accompaniments.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Foremost among the works introduced to this locality during the past month must be noted S. Coleridge-Taylor's delightful and graphic setting of the wedding scene from Longfellow's "Hiawatha"; and for this thanks are due to Mr. Lea's Mount Pleasant Choral Society and that which, under the style of the "St. Cecilia," in Birkenhead, has for a long period past done yeoman service under Mr. Appleyard, the dates being respectively the 17th and 18th ult. Two days later Mr. Pemberton's old-established Society at Rock Ferry gave Elgar's "Banner of St. George," and carried forward that exploration into the newer fields of art which has for an honourable period been a feature of each recurring season's programme. It is only a pity that Liverpool and its district should be so hard to move in the same direction, for, with the exceptions named, those many cantatas which have appeared during the past year or two have been to us as it were sealed books. Welcome revivals have, however, taken place of Gounod's "St. Cecilia" Mass, which fittingly brought the season of the Sunday Society to a close, and has been excellently given by Dr. Reynolds at Runcorn, on the 23rd ult., and the same conductor, on the 25th, presented Sullivan's "Prodigal Son" and Mendelssohn's "Christus" to the patrons of the Oxton Choral Society.

The Philharmonic ended its sixtieth season on the 21st ult. with Rossini's "Stabat Mater," under Mr. Cowen, and the doings of other societies have comprised performances of Stainer's "Crucifixion" by the St. Columba's, under Mr. J. W. Miller; of Haydn's "Creation," at Garston, under Mr. Coller; of Mendelssohn's "Hymn of Praise" by the St. Hilary Society, under Mr. Frank Dibb; and of Gounod's "Redemption" by St. Mary's Society, under Mr. J. W. Harries, the two last-named having taken place at Liscard, which locality is to be congratulated upon once more looking up in choral work, though in this connection, be it regretted, that the New Brighton Society, under that clever musician, Mr. Granville Bantock, has made no further sign.

At Southport, Mr. J. C. Clarke has given Sullivan's "Light of the World" and Handel's "Messiah," but Mr. H. Hudson's Society is being held in hand till November next and is in the meantime diligently rehearsing Berlioz's "Faust." Mr. F. H. Crossley gave Mendelssohn's "St. Paul," at Warrington, on the 22nd ult., and announced Gounod's "Redemption," at Liverpool, for the last day of the month.

Turning to another side of art, congratulations must be tendered to the promoters of the Schiever and the Lawson Chamber Concerts, for at last there would appear to be an awakening to the due reception of such things in Liverpool, and the performances under this head on the 14th—with Dr. Joachim—and on the 18th ult., by the two *entrepreneurs* named, have gained it a distinct impetus. At the last-named recital was performed the clever Trio for violin, violoncello, and pianoforte with which the prize recently offered by the Incorporated Society of Musicians was brought home to the parent section of the Society by Mr. F. W. Austin. Both series of these concerts are, it is expected, to receive a far larger measure of support than hitherto next season.

Performances have been given on the 17th and 25th ult. by the Società Armonica and the Orchestral Society, with Mozart's "Jupiter" and Cowen's "Scandinavian" Symphonies respectively. At the first in order Mr. Akeroyd conducted and Mr. Rodewald played principal double-bass. At the other Mr. Rodewald conducted and Mr. Akeroyd was leader, a truly delightful interchange of positions between two accomplished musicians.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The conclusion of Mr. Cowen's connection with the Hallé concerts, into which he has, during his three years' direction, thrown a new life, demands a more elaborate and calm record than may, in the hurry and excitement left by the brilliant closing performances, be fairly given. Never has there, in the Free Trade Hall, at the close of any musical performance, been such a demonstration of respect and admiration as stirred the vast audience on the 16th ult. The retiring conductor was, amid ringing cheers and waving of 'kerchiefs, three times recalled, and Mr. Cowen is certainly never in haste to appropriate to himself the applause of an audience. Throughout the evening it was clear that the feelings of the packed auditors were strongly stimulated, for it was some time before the performance of the opening Overture—the "Faust" of Wagner—was allowed to commence: and, at the close of the first part of the programme the demonstration of gratitude for an exceptionally fine rendering of the "Grail" music was moderated evidently only through a fear lest it might be supposed to be in any way excited by love of a work which, although it appealed by all kinds of unusual accessories short of actual theatric realisation, yet failed to stir any deep emotion. Only one man ever yet lived who, had he been spared to this world for twice his allotted span of years, might possibly have risen to such a task as Wagner assumed; and he would certainly modestly have shrunk from such an attempt, as utterly beyond human power. I have heard many interpretations of Beethoven's Ninth Symphony, under the direction of Richter and other notable conductors, amid the excitement of a festival week and with various pleasant surroundings, but I have never listened to a rendering so nearly flawless. Especially did the choir rise to the responsibilities of the situation, and never has the fine body of singers drilled by Mr. R. H. Wilson so positively vindicated its claim to consideration. That either Beethoven or Wagner treated choralists with favour nobody would be so absurd as to declare; but the choir grappled with the difficulties imposed with a success only dimmed by the listener's consciousness that they never ought to have been imposed upon human throats.

At the previous concert we had a fine interpretation of the Eighth Symphony, which might be classed with the "Pastoral," only on a slightly lower level; and of Dvorák's Symphonic Variations. Dr. Joachim made his customary second visit; and Mrs. Helen Trust sang in place of Madame Alice Lamb, who, on the 2nd ult., similarly varied and lightened the programme.

Other choral performances—which we always note with pleasure—have, during March, included a creditable rendering of Haydn's "Creation" (to mark the centenary of its first public performance), by Mr. Blacow's Pendleton Choral Union; a presentation of Handel's "Judas" at Heywood, on the 15th; on the 20th, at Altrincham, of "The Gate of Life," and a successful competition on the afternoon and evening of the 4th ult., at Stalybridge, when Dr. Allison awarded the first prize to the Golcar Prize Choir, after a close struggle with the Mill Hill Prize Choir, which missed the premier place by only one mark.

At the concluding concert of Mr. Lane's Ninth Subscription series we had an excellent performance of Mendelssohn's most melodious and pathetic Thirteenth Psalm, together with the Manchester prize glee of Dr. Hiles, "Hushed in death," Eaton Faning's delicate part-song, "The night is still and holy," and Henry Leslie's madrigal, "My love is so fair," and there were so many soloists provided that even to mention their names would absorb more space than could be spared. Especial interest was excited by the first appearance on the Free Trade Hall platform of one of the young students of the Royal Manchester College of Music. Master Edward Isaacs plays the pianoforte with that clearness and distinctness of touch which characterise many of the pupils of Miss Néruda. At the Harrison Subscription concerts, also, there is always a liberal provision of soloists; but on Wednesday evening, the 8th ult., there was the additional attraction of the Harrison orchestra, under the direction of Mr. G. Jaeger, a very capable body of instrumentalists.

The pianoforte recital, on the 6th ult., of Mr. Isidor Cohn should have attracted the general public more than it did; but it proved highly satisfactory to a select and critical audience. Mr. Fuchs has again engaged the Böhmische Streich-Quartet, which was so delightful last spring, for his concluding chamber concert.

Mr. Pennington's meeting at Stretford on Saturday, the 11th ult., was rendered specially interesting by the first performance of the new string quartet of Mr. Charles Fogg—a decidedly interesting work; its shortcomings, if it has any, being such as greater experience and mastery of form must rectify, there being plenty of evidence of fertile imagination.

The annual public examinations are not yet completed and a proper record of the progress made during the year must, therefore, be deferred.

Mr. E. Sachs deserves commendation for his continued exertion on behalf of male-voice choral music, previously strangely neglected in this district, and the performance of Cherubini's Mass by his choir, on the 21st ult., was extremely interesting and instructive. On the 22nd ult., Dr. Watson very agreeably closed the season of his vocal society by an admirable rendering of a number of part-songs and madrigals, relieved by Mr. John Wrigley's Sanctus Motet, and vastly enlivened by S. Coleridge-Taylor's "Hiawatha's Wedding-Feast," a work brimful of melody and sparkling with life and fun.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Newcastle Amateur Vocal Society gave its first concert of the season in the Town Hall, Newcastle, on February 21, the principal work performed being Henry Smart's "Bride of Dunkerron." The soloists were Madame Goodall, Mr. Tom Child, and Mr. Charles Knowles. A capable orchestra, with Mr. J. H. Beers as leader, was engaged, and the work was performed in a very creditable manner. This concert was the first given by the Society under its present conductor, Mr. J. E. Jeffries, recently appointed to succeed Dr. William Rea, who held the position of conductor for many years.

The Newcastle and Gateshead Choral Union gave its second concert of the season in the Town Hall, Newcastle, on the 10th ult. The programme consisted of Dvorák's "Stabat Mater" and Mendelssohn's "Walpurgis Night." Both works afford excellent opportunities for the display of good singing on the part of the choir, admirably made use of. The soloists, Miss Alice Simons, Miss Lucie Johnstone, Mr. Lloyd Chandos, and Mr. Douglas Powell, were eminently satisfactory in their respective parts. Mr. T. Wilkinson presided at the organ, Mr. J. H. Beers was leader of the orchestra, and Mr. James M. Preston conducted.

Another excellent Society is the Sunderland Philharmonic, which gave its final concert of this season in the Victoria Hall, Sunderland, on the 15th ult. The works performed were Sullivan's "Martyr of Antioch" and Verdi's "Stabat Mater," the latter being given on this occasion for the first time in the North of England. Both works had been carefully prepared and were very successful in performance. The soloists were Miss Lilian Coomber, Madame Belle Cole, Mr. William Green, and Mr. David Hughes. A very efficient orchestra was engaged, with Mr. W. W. Lax as leader, and Mr. N. Kilburn conducted as usual. It is a matter of regret that these very excellent concerts are not supported by the people of Sunderland as they should be, but some allowance must be made for the fact that the only hall available for such concerts is a most uncomfortable one. A movement is on foot to remedy this, and in the interests of good music it is sincerely to be hoped it will be successful.

The Gateshead Vocal Society gave its second Subscription concert in the Town Hall, Gateshead, on the 2nd ult. The principal work performed was J. F. Barnett's cantata "The Building of the Ship." The soloists were Madame Goodall, Miss Ida Williamson, Mr. Charles Blagbro, and Mr. William Riley. Considering the difficulty of satisfactorily performing a work of this character without the aid of an orchestra, the performance was very creditable to all concerned. Mr. J. E. Hutchinson presided at the pianoforte and Mr. Newton Laycock conducted.

At the fourth concert of the Newcastle Chamber Music Society, given on the 21st ult., in the Assembly Rooms, Newcastle, excellent performances of Brahms's Quintet in F minor (Op. 34) and Cherubini's Quartet in D minor were given by Dr. Joachim, Messrs. Kruse, Wirth, and Hausman, and Miss Fanny Davies.

The Tynemouth Amateur Vocal Society gave very praiseworthy performances of Cowen's cantata "St. John's Eve" and Schubert's "Song of Miriam," in the Albion Assembly Rooms, North Shields, on the 21st ult. The soloists were Madame Marie Duma, Miss Mimi Beers, Mr. Herbert Stansfield, and Mr. Charles Knowles. A small orchestra, led by Mr. J. H. Beers, was engaged, and Mr. W. Bird conducted.

The South Shields Choral Society closed its fifteenth season, on the 22nd ult., with a very satisfactory performance of Dvorák's "Spectre's Bride," with Madame Marie Duma, Mr. William Green, and Mr. David Hughes in the solo parts. Mr. J. H. Beers was principal first violin and Mr. W. Fairs conducted. The choruses were sung with every attention to detail, and the whole performance reflected considerable credit upon the Society and its painstaking conductor.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The second concert of the City Orchestra, which took place on the 2nd ult., before a large and appreciative audience, proved a considerable step in advance of its first attempt, and gave evidence of a promising career for this Society. The programme, which was most exhaustive, included works by Weber, Wagner, Beethoven, Brahms, Tschaïkowsky, and Gounod. Mr. Henry J. Wood is to be congratulated upon the careful and musicianly manner in which he guided his forces through the "Pastoral" Symphony, but in no case did his exertions show to better effect than in the intricate *tempi* of Brahms's Hungarian Dances or the orchestral trickeries of the "Casse-Noisette" Suite. The vocalist was Miss Beatrice Tattersall, who seemed rather overpowered by the orchestra in *Elizabeth's* Greeting, but was heard to greater advantage in Schubert's "Wiegenlied." Gounod's "Hymn à Sainte Cecile" gave Mr. Arthur Payne, the leader, an opportunity to exhibit his powers as a soloist, and his efforts created a most favourable impression. With Mr. Wood as conductor the City Orchestra has a brilliant career before it, though we confess to having felt the programme to have been overloaded.

Mr. W. Wright gave an organ recital at Christ Church, New Radford, on the 12th ult., including works by Bach, Selby, and Lemmens.

MUSIC IN OXFORD.

(From a Correspondent.)

The Lent term is not supposed to be a time of great musical activity in Oxford, but the art has by no means been neglected. The University Musical Club gave two public concerts. At the first, on Shrove Tuesday, Schubert's Octet, under the leadership of Mr. Alfred Gibson, was the chief piece, and songs were contributed by Mrs. Hutchinson, who was in excellent voice. At the second concert, on the 15th ult., we had the pleasure of hearing the famous Joachim Quartet. The programme included Beethoven's Quartet in A minor (Op. 132), which was played in a style as near perfection as possible. The Ladies' Musical Club continues to flourish. It gives no public concerts, but at the private meetings some excellent programmes were performed. At the first, Miss Donkersley and Mrs. Hobday were the instrumentalists, and Madame Hope Glenn the vocalist. At the second, Dr. Taylor, of New College, and the Misses Leila and May Taylor were the chief performers. At the third, a quartet of ladies, led by Miss Arkwright, contributed chamber music, and vocal duets by Schumann and Brahms were sung. At the last concert Mozart's Clarinet Quintet in A major, led by Miss Thomas, was the chief feature. The Musical Union Invitation concert was given in the Hall of Christ Church, on February 25, when a large audience enjoyed the delightful playing of the Schiever Quartet. At the production of "A Midsummer Night's Dream" by the University Dramatic Society, Mendelssohn's Overture and incidental music were performed by a small but efficient orchestra of London players, conducted by Mr. Charles Hargitt.

The Sunday evening concerts at Balliol College have been continued and are as popular as ever. At the concluding concert an excellent rendering of Brahms's "Song of Destiny" was given by the Balliol Choral Society, conducted by Mr. John Farmer and accompanied on the pianoforte by Dr. Ernest Walker. On the last Monday of term the Bach Choir, conducted by Dr. Harwood, gave a satisfactory performance of sacred music at All Saints' Church, the chief feature being Bach's Motet "My spirit was in heaviness."

SIR JOHN STAINER'S LECTURE.

Sir John Stainer gave one of his admirable lectures on the 8th ult., which was attended by an audience of about 700 persons. The subject was "Madrigals of the Gallo-Belgian School," which proved to be a discourse brimful of interest from beginning to end. The illustrations included madrigals in four parts by Jannequin (first published in 1529), by Sermisy (1500), by Verdelot (1490), and, amongst others, a very beautiful specimen by Jacotin (1450), entitled "Moan, music, moan!" In listening to the last-named it was a little difficult to imagine the music as being the production of so early a date—in fact, some of its curves, modulations, and suspensions almost suggested the work of yesterday. We believe we are correct in stating that no copies of the beautiful specimens forming the illustrations at this lecture are to be found in the British Museum, but Sir John discovered them at Oxford in the Bodleian Library. It should be mentioned that most of the words to the madrigals sung on this occasion were either adapted from the originals or expressly written by Mr. J. F. R. Stainer (one of the Professor's sons), who must be congratulated on his signal success, as in every instance they were charmingly appropriate. The illustration choir, ably trained and conducted by Dr. Mee, sang *con amore.* It is much to be wished that some means could be devised whereby these important lectures might reach a larger audience than is possible in Oxford. The amount of time spent upon them in the way of research, transcription, and getting them up to the high standard of excellence to which they have attained must be enormous.

The excellent concert given by the orchestra of the Royal College of Music, on the 3rd ult., is noticed in another column.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Sheffield Musical Union gave a successful concert in the Albert Hall, Sheffield, on the 14th ult., the programme consisting of works by Handel. "Acis and Galatea," which has not been performed in Sheffield for some years, occupied the greater portion of the programme, which was completed with a selection of solos and choruses from "Samson," "Israel in Egypt," and other works. Under the direction of Dr. Coward, the popular serenata was excellently performed, the fine singing of the chorus being an enjoyable factor in the success attained. The principals were Miss Gertrude Drinkwater, Mr. T. H. Brearley, Mr. W. H. Burrows, and Mr. Charles Knowles. Mr. J. H. Parkes led an efficient orchestra, and Mr. G. F. Cawthorne was organist.

The Chesterfield Harmonic Society gave a concert in the Stephenson Memorial Hall on the 14th ult. Mr. G. A. Seed conducted an admirable performance of Parry's "Blest Pair of Sirens," and in this work, as in several miscellaneous pieces, the well-trained choristers sang excellently. The performance throughout bore testimony to great care in preparation. Mr. John Dunn played violin solos, and Miss Edith Lee, Miss Hannah Jones, and Mr. Joseph Lycett also took part in the programme. Mr. J. H. Gaunt accompanied.

The Doncaster Musical Society performed Smart's "Bride of Dunkerron" in the Guildhall, on the 8th ult. Mr. H. McKenzie's choral forces acquitted themselves with great credit, and a capable orchestra, led by Mr. C. Reasbeck, played the score and miscellaneous pieces correctly and well. The soloists were Miss L. Brooks, Mr. Charles Blagbro, Mr. J. Lycett, and Mr. H. H. Sharp.

The Sheffield Amateur Instrumental Society gave a subscription concert on the 9th ult. Bennett's "Naiads" and Wagner's "Tannhäuser" Overtures, a selection from "Masaniello," and Chopin's Grand Polonaise in E flat, the pianoforte solo capitally played by Mr. E. R. Reynolds, were the leading features of an interesting concert. Dr. Coward was the conductor.

In connection with the choir festival at St. Mary's Church, the sixth of a series of oratorio performances was given on the 13th ult., when "The Messiah" was performed to a crowded congregation, under the direction of Mr. J. A. Rodgers. The soloists were Madame Norledge, Miss A. Whitehead, Mr. R. Thompson, and Mr. T. C. Fagg.

The Barnsley St. Cecilia Society performed Cowen's "Rose Maiden," on the 16th ult., under the direction of Dr. Coward. The chorus, which now numbers nearly 200 voices, sang the work *con amore*. The principals were Miss Winifred Marwood, Miss Emily Grimshaw, Mr. Henry Norbury, and Mr. Charles Knowles. Mr. G. W. Buckley was leader and Mr. W. H. Jones accompanied.

On the 18th ult. the Eyam Choral Society visited Bradwell and gave an admirable performance of Stainer's "Daughter of Jairus," under the direction of Mr. J. W. Froggatt.

Molique's "Abraham" was performed by the Chapeltown and District Sacred Harmonic Society on the 21st ult. That so fine a work should be so rarely performed is regrettable, for the oratorio is a masterpiece and its acceptability was proved at the concert referred to. Under the conductorship of Mr. Thomas Bool, the work was rendered in a highly satisfactory manner. Many of the choruses are elaborate and difficult, and in view of this fact the choristers are to be complimented on their admirable singing. The principals were Miss Kate Shields, Miss Amy Skerritt, Mr. Edwin Kellett, and Mr. Dan Billington. A capable orchestra was led by Mr. H. Parker and Mr. Frank Senior was the organist.

On the 27th ult. the Hanover Choral Society, a new organisation formed in Sheffield, gave a concert under the direction of Mr. Thomas Morton. The principal feature of the programme was Stainer's "Daughter of Jairus."

Stainer's "Crucifixion" retains its position as a favourite work for Good Friday services, a number of local churches announcing its performance on that date.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

The Hanley Glee and Madrigal Society was responsible for an excellent rendering of Haydn's "Creation," in the Victoria Hall, Hanley, on the 9th ult., under the conductorship of Mr. James Garner. Vocal principals of undoubted rank, a full and efficient band, a choir about which it would be difficult to be too enthusiastic, and a conductor able to make the most of these forces, combined to provide a representation of Haydn's first oratorio calculated to bring distinction to any district. The trio of principals, Miss Palliser, Mr. Humphreys, and Mr. Watkin Mills, sang admirably. The second part of the concert was of a miscellaneous character. The choir again distinguished itself in "The parting kiss" (Pinsuti), "There rolls the deep" (Hubert Parry), a happily conceived programme being concluded by a brilliant rendering of the grand choral number from "Tannhäuser," "Hail, bright abode." Mr. Shaw was leader of the band and Mr. T. Johnson presided at the organ.

The Meakin concert given in the Victoria Hall, Hanley, on the 16th ult., was a brilliant finish to a successful series. The artists were Dr. Joachim (violin), Miss Fanny Davies (pianoforte), Miss Osborne Williams (vocalist), with Mr. W. Sherratt as accompanist. The programme included Sonata for violin and pianoforte in A major (Op. 100), Brahms; song, "O had I Jubal's lyre," Handel; and pianoforte solo, Rhapsodie in G minor, Brahms.

The North Staffordshire Philharmonic Society gave an excellent performance of Sullivan's "Light of the World," on the 23rd ult., in Victoria Hall, Hanley, under the conductorship of Dr. Swinnerton Heap. The principals were Madame Ruth Lamb, Miss Alice Lakin, Mr. Edward Branscombe, and Mr. Ivor Foster. The band and chorus numbered 300.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The joint concerts of the Philharmonic and Subscription series at Leeds have this season been unusually interesting, and that of the 1st ult. was no exception to the rule. The programme, which consisted chiefly of orchestral music, was peculiarly representative of current ideas on art. Brahms's Third Symphony had as its pendant the strongly contrasted "Romeo" Overture of Tschaïkowsky, finely played by the Hallé band under Mr. Cowen. Modern Italy was represented by Verdi's beautiful "Stabat Mater," and another choral piece served as a becoming tribute to local art, being an eight-part chorus, "From Harmony, from Heavenly Harmony," by Mr. F. K. Hattersley, the Philharmonic Society's able chorus-master. It is certainly a specimen of well-wrought vocal counterpoint, learned, but without smelling too much of the lamp, and was well, if not brilliantly sung under the composer's conductorship. Orchestral pieces by Beethoven, Wagner, and Grieg completed this very representative programme, which was apparently enjoyed by a large audience. On February 25 the Board School Choral Society gave a most creditable performance of "Elijah." The principal soloists were Miss Agnes Nicholls, Miss Enid Grimshaw, Mr. T. Child, and Mr. C. Knowles, all capable artists. The orchestra, though small, was well manned. The interest of the performance, however, centred in the chorus, which consists of former students at the Board Schools of Leeds. Composed to a large extent of young voices, it showed a certain want of stamina, evidenced by an occasional failure to keep the pitch; but it had pluck and intelligence, and Mr. Godson, the conductor, managed to secure performances characterised by much spirit. On the 7th ult. the Messrs. Haddock attempted on their own account a solution of the local orchestra difficulty, introducing to Leeds a band of nearly ninety players. As the programme was not exacting, and the work of preparation had been going on for some months, the orchestra having been actually formed last November, it is impossible to say how the new organisation would stand the test of a series of concerts with less opportunity of rehearsal. It may, however, be said that they played with considerable expression and unanimity under Mr. Edgar Haddock's expressive and exceedingly painstaking conductorship. Mendelssohn's G minor Pianoforte Concerto was very artistically played by Mr. F. Ellis, and three movements of a suite by Mr. J. F. Barnett, "The Lay of the Last Minstrel," afforded a novelty to Leeds. The vocalist was Miss Clara Brooke. Other Leeds concerts that must be passed over with bare mention are one of chamber music given by Mr. Christensen, on the 15th ult., and a song and violin recital by Miss Marie Lummert and Miss Edith Robinson, on the 16th ult. A series of lecture-concerts on National Music that are now being given at the Art Gallery, by Mr. C. Wilkinson, also deserves notice, as does one of Messrs. Ross and Moore's clever "Ensemble Recitals," which took place on the 14th ult.

At Bradford the last of the Subscription Concerts was on the 3rd ult., when, with the aid of the Bradford Festival Choral Society and the Hallé band, Mr. Cowen's "Water Lily" and Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast" were given. The "Water Lily" is not by any means the most spontaneous of Mr. Cowen's works, but it must be said that the Bradford chorus placed its beauties in a clearer light than was cast upon it at Norwich in 1893. As for "Hiawatha," its freshness and naïve charm were as apparent as ever, in spite of a performance that was not remarkable for great point or finish. The soloists were Miss Palliser, Madame Marian McKenzie, Mr. Edward Lloyd, and Mr. Watkin Mills. On the 14th ult. the Bradford Old Choral Society gave a programme venturing as far into the region of the unknown as public opinion will permit. They introduced to Yorkshire Dr. Stanford's admirable symphony "L'Allegro ed il Pensieroso," to which a fair measure of justice was done, and gave a spirited rendering of Sir Arthur Sullivan's popular Te Deum, to which the Black Dike Brass Band added a very stirring effect in the last movement. The soloist was Miss Esty and Mr. Robertshaw conducted with discretion. On the 11th ult. the Permanent Orchestra closed its season with a programme of rather ordinary character, to which Mr. Santley, who was in unusually good form, gave an element of popularity.

The Huddersfield Subscription Concerts cater chiefly for "popular" tastes, but on February 28 an interesting programme of orchestral music was submitted by the ubiquitous Manchester orchestra. Mr. Cowen gave a very finished performance of his "Scandinavian" Symphony, and Mr. Carl Fuchs played a violoncello concerto by Haydn, while Mr. Ranalow made a distinct success as baritone vocalist. The concert on the 14th ult. was of the ordinary miscellaneous character, Miss Clara Butt being the popular "star" of the evening. On the 7th ult. the Glee and Madrigal Society gave one of its concerts of vocal music under Mr. Ibeson's conductorship. The Huddersfield Choral Society chose for its final concert, on the 17th ult., Costa's "Eli," a choice somewhat difficult of explanation when so much that is worthier awaits a hearing at its hands. The performance was an excellent one, but hardly succeeded in galvanizing into life music that is essentially *passé*. Miss Helen Jaxon, Miss Edna Thornton, Messrs. W. Green, David Hughes, and Riley were the principals, and Mr. John Bowling conducted.

Beethoven's Mass in C, or, to be accurate, a selection therefrom, and Spohr's "Last Judgment" were given by the Wakefield Choral Society, on the 17th ult., under Mr. Hardy's conductorship. Miss Jaques, Miss Annie Hall, Mr. Brearley, and Mr. Browning formed the solo quartet. On the 20th ult. Mr. Hardy conducted Dvorák's "Stabat Mater" at a special Lenten service in the Cathedral.

By way of celebrating the centenary of Haydn's "Creation," the first and second parts were performed by the Hull Harmonic Society, on the 3rd ult. Mr. W. Porter conducted and the principals were Madame Goodall, Mr. Brearley, and Mr. Riley. The band, which was exceptionally good, played some of Mr. German's "Henry VIII." music in the miscellaneous second part. On the 15th ult. the Whitby Choral Society, of which Mr. Hallgate is the conductor, gave a miscellaneous concert, the first part being devoted to Mendelssohn—the 42nd Psalm and the "Cherith" scene from "Elijah." Miss Ada Beecroft, Mr. Waters, and Mr. C. Knowles were the principal vocalists, and Mr. G. W. Buckley, the leader of the orchestra, played the *Andante* and *Finale* from Mendelssohn's Violin Concerto.

At Halifax the Choral Society chose for its concert, on the 9th ult., two recent works of native origin and of more than common power, Dr. Stanford's "Requiem" and Goring Thomas's posthumous cantata "The Swan and the Skylark." In neither was the Society's chorus heard to advantage, the "Requiem" in particular suffering from want of variety and from constantly hurried *tempi*. The soloists were Miss Agnes Nicholls, Miss Muriel Foster—who has of late made a distinct advance—Mr. W. Green, and Mr. A. F. Ferguson. Mr. Thomas Smith conducted. On the 1st ult. Messrs. Webster and Gutfeld gave the last of their concerts at Halifax, Fibich's Quintet in D (Op. 42) forming the chief feature of the programme, which was virtually identical with that of Messrs. Naylor and Gutfeld's Harrogate concert the succeeding night.

The Dewsbury Choral Society, at its concert on the 14th ult., made up a capital programme with Mr. Elgar's "King Olaf" and Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast"—works that have, in their wealth of melody and colour and freshness of feeling, much in common. They were very ably interpreted, the band being exceptionally good, while the chorus sang with power and energy. The principals, Madame Duma, Mr. W. Green, and Mr. Gordon Heller, were well up in their work, and Mr. T. L. Chadwick conducted with remarkable zest and vigour.

Of the smaller West Riding societies, that of Pudsey is distinguished by a more than common spirit of enterprise. On the 13th ult. it presented Molique's "Abraham," which deserves an occasional hearing. It was on the whole adequately sung under Mr. Jowett's direction, Mr. Browning's dignified conception of the title-*rôle* being particularly praiseworthy. The other principals were Miss Pallister, Miss Pickard, and Mr. T. Child. On February 22 the Morley Choral Society, under Mr. Alfred Benton, gave a good performance of "Acis and Galatea," with Madame Sadler-Fogg, Mr. William Green, Mr. Austin Mahoney, and Mr. Broadhead as principals. The second part included three movements from Mr. Elgar's "Bavarian" Suite for chorus and orchestra. Mr. Cowen's "St. John's Eve" was the chief feature of the Batley Choral Society's concert on the 7th ult., and proved quite within its resources. Miss Emily Davies, Miss Hannah Jones, Mr. E. Kemp, and Mr. H. Bailey were the principals, and Mr. John Tomlinson conducted. A creditable, but rather slow performance of Berlioz's "Faust" was given by the Cleckheaton Philharmonic Society on the 8th ult., Miss Helen Jaxon, Mr. Saunders, Mr. Sharp, and Mr. Watkin Mills being the soloists; while Mr. W. H. Wright conducted.

MUSIC IN AMERICA.

(From our own Correspondent.)

The American Guild of Organists held its eighth Public Service in St. James's Church, New York, on February 9. Mr. Walter Henry Hall, the organist and choirmaster of St. James, arranged the service, which included his own setting of the Nicene Creed, Martin's "Hail, gladdening light," Surette's "Let God arise," and a Motet of Palestrina's. The assisting organists were Mr. Robert J. Winterbottom and Mr. Sidney Cross.

The Troy (N.Y.) Vocal Society (Mr. Clement R. Gale, conductor) inaugurated its twenty-fifth season, on the 2nd ult., with a concert in which the assisting artist was Rosenthal, the pianist. The programme included Mr. Gale's new setting of Longfellow's "I know a maiden fair to see," which was received with great enthusiasm. This Society, composed of men's voices alone, has recently, under Mr. Gale's able leadership, taken a place among the best of our male chorus societies.

The Musical Art Society, of New York (Mr. Frank Damrosch, conductor), affords us opportunities now and then of hearing some very interesting old music. The programme of the last concert, on the 16th ult., included among its numbers three Responses by Palestrina, Lotti's "Crucifixus," "Passion Song," by Michael Haydn, and Bach's Third Concerto for three violins, three violas, three violoncellos, and bass. Professor Parker's new prize composition, "Adstant Angelorum Choris," was also performed with great success.

Holyoke (Mass.) is to have another festival this year, the dates being April 14 and 15, and the conductor, Mr. C. S. Cornell. The programme includes the "Creation," Rossini's "Stabat Mater," and S. Coleridge-Taylor's "Hiawatha's Wedding-Feast." The Boston Festival Orchestra has been engaged, and among the instrumental numbers is the Ballade in A minor by the composer of "Hiawatha."

Mancinelli's "Ero e Leandro" had its first American performance on the 10th ult., at the Metropolitan Opera House, New York, and was well received. According to the *New York Herald*, "the general opinion was that it was a very interesting work, of much greater vocal and instrumental beauty than had been anticipated. . . . The score, as a whole, is a good specimen of terse and dramatic composition, and the opera is one of the most interesting novelties which has been heard here for many years." The performance, in which Madame Eames, Madame Mantelli, M. Saleza, and M. Plançon sustained the chief parts, was excellent, and these artists, together with the composer, were repeatedly called at the end of each act.

Mr. Herbert Putnam has been appointed to the important office of Librarian of Congress.

The fourth orchestral concert by the members of the Imperial Institute Amateur Orchestra took place at the Imperial Institute, on the 1st ult., under the conductorship of Mr. Alberto Randegger. The programme included a new Overture, "In May," by Garnet Wolseley Cox, a promising student at the Royal Academy of Music; Prelude to the opera "Loreley," Max Bruch; Suite, "Ballet Egyptien," A. Luigini; "Serenade Italienne," Del Valle de Paz; and the Overture to "Masaniello," Auber. Grieg's Pianoforte Concerto in A minor (Op. 16) was very efficiently performed by Mr. G. Aldo Randegger, it being his first appearance in England. The programme of the Ladies' concert, on the 23rd ult., included the first and second movements from the Pathetic Symphony (Tschaïkowsky), Berceuse (Evelina Randegger), Incidental Music to Scott Gatty's Musical Play "The Goose Girl" (Louis d'Egville), conducted by the composer; Danse de

Sylphes and Marche Hongroise from "Faust" (Berlioz); and the Overtures "Di Ballo" (Sullivan) and "Rosamunde" (Schubert).

Four new songs (still in manuscript) by Mr. S. Coleridge-Taylor were produced for the first time in public by Miss Jessie Walmisley, at a concert given by Miss Lucie Hillier, at the Croydon Conservatoire, on February 24. They were, "You'll love me yet" (Browning), "Canoe Song" (Isabella Crawford), "A blood-red ring hung round the moon" (Barry Dane), and "Sweet evenings come and go, love" (George Eliot). Of these the most striking is the third, a haunting composition, as weird as it is new and beautiful. Yet it is quite simple and unaffected, as are also the remaining three songs, in which Mr. Taylor's spontaneity is strikingly displayed. Nothing could well be simpler than these absolutely original but extremely vocal songs, or more calculated to prove, if proof were still necessary, that Mr. Taylor is a born melodist, whose possession of the rarest amongst a musician's gifts lends peculiar value to all he writes. Miss Walmisley's well-trained contralto voice and sympathetic style did full justice to the delightful strains. The composer accompanied.

The Stratford Musical Festival, which has now been in existence for sixteen years, took place on the 16th, 18th, and 20th ult., and the continually increasing number of entries—over 500 this year—for the various competitions give abundant evidence of the popularity of the movement in Essex and the Eastern and North-Eastern parts of the Metropolis. The adjudicators were Miss Anna Williams and Mr. Edwin Holland (solo singing), Mr. Myles B. Foster (choral pieces and organ playing), Mr. Arthur W. Payne (violin, viola, and violoncello), Mr. W. W. Starmer (pianoforte), Mr. G. Oakey (theory and harmony), and Sir Walter Parratt (composition). A fitting conclusion to the Festival was a concert given by some of the chief competitors, at the Stratford Town Hall, on the 24th ult.

A concert, in aid of the funds of the Metropolitan Hospitals, was given on the 16th ult., at the Highbury Athenæum, by the Stoke Newington Choral Association, with the co-operation of the North London Orchestral Society, when Gade's "The Crusaders" and Beethoven's "Ruins of Athens" formed the principal numbers in the programme. In the performance of these familiar, but always welcome works, both the choir—which in the comparatively short period of its existence has developed into a very efficient body of vocalists—and the orchestra rendered an excellent account of themselves, under the able conductorship of Mr. Percy Taylor. Miss Theresa Blamy, Miss Jenny Atkinson, Messrs. James Leyland and Bantock Pierpoint were the solo interpreters.

The Musical Festival of the Lower Rhine will be held this year at Düsseldorf, and takes place, as usual, during Whitsuntide. The performances include, on the first day, Beethoven's "Missa Solemnis," Bach's cantata "Halt im Gedächtniss Jesum Christum," and the "Parsifal" prelude; on the second day, Liszt's symphonic poem "Orpheus," Beethoven's triple Concerto, R. Strauss's new symphonic poem "Heldenleben," and Mendelssohn's "Walpurgis Night"; on the third day, Schumann's Symphony in B flat, Brahms's Rhapsody for contralto solo and male choir, R. Strauss's "Don Quixote," and the second act from Cornelius's "Der Barbier von Bagdad." Professor Buths and Herr Richard Strauss will be the conductors.

An interesting and very successful performance of Messrs. Shapcott Wensley and Arthur Somervell's clever and effective operetta "The Enchanted Palace" was given, on the 10th ult., by the scholars of the Fleet Road Board School, in the spacious hall of the Institution, which was completely filled. Again, as in their previous performance of the little piece some months since, at the Cripplegate Institute, the singing of the young folks was remarkable for readiness of attack, clearness of enunciation, and general musical efficiency, the result of the very able and painstaking tuition of their instructor, Mr. Jesse Harris. Mrs. McNaught's excellent accompaniment on the pianoforte contributed materially to the success of the performance.

The competition for the Goldberg Prize, at the Royal Academy of Music, took place on the 6th ult., the prize being awarded to Ethel M. Wood, a native of Holmfirth, Yorks. The examiners were Miss Evangeline Florence, Mr. Maldwyn Humphreys, and Miss Isabel Fassett. The competition for the Llewelyn Thomas and Evill Prizes took place on the 13th ult., when the Llewelyn Thomas Prize was awarded to Cassie Rees, a native of Ogmore Vale, and the Evill Prize to William E. Beazley, a native of London. The examiners were Mr. Richard Green, Mr. Robert Hilton, and Madame Annie Mudie Bolingbroke. The Sauret Prize has been awarded to Marian Jay, a native of London. Mr. Josef Bláha was the examiner.

The Mazepond Choral Society gave a performance of Mendelssohn's "St. Paul" to a crowded audience, in Mazepond Chapel, Old Kent Road, on the 2nd ult. The choir sang with spirit and expression, and good instrumental work was done throughout by a band of strings and brass, led by Mr. T. Harry Smith. Miss M. Tyrer and Mr. E. Partridge presided at the pianoforte and organ respectively. The soloists were Miss Bessie Spells, Miss E. Coombs, Mr. D. St. Aubyn, and Mr. W. Seemer Betts. This is the third successful performance of oratorio by the Society this season, under the energetic conductorship of Mr. W. Dexter Miller, the organist of the chapel.

The Handel Society gave an excellent concert at the Royal Academy of Music on February 23, under the direction of Mr. J. S. Liddle. The programme included Haydn's Symphony in E flat and Handel's Concerto in G for strings. The *Adagio* from Mozart's Clarinet Concerto was excellently played by Miss Frances Thomas. The choir not only sang part-songs by Brahms and Parry with admirable effect, but gave Bach's difficult eight-part Motet, "Singet dem Herrn," with such success as to reflect the greatest possible credit both on themselves and on their very able conductor. Songs were contributed by Mr. Leonard Bevan and the Rev. W. P. Besley.

The Bow and Bromley Choir, conducted by Dr. W. G. McNaught, gave Sullivan's "Golden Legend" and Beethoven's "Ruins of Athens" (the new version with Mr. Paul England's words), at the People's Palace, on the 18th ult. The chief points of both works were ably brought out. The choir sang with vigour as well as with regard for expression, the rendering of the Evening Hymn and of "O pure in heart" being particularly notable for care and refinement. The solos were effectively sung by Miss Edith Hensler, Madame Edith Hands, Mr. Gwilym Richards, the Rev. R. Spurrell, and Mr. Charles Knowles.

Mr. Bernard Fowles gave a concert on the 16th ult., at Emanuel Hall, West Dulwich, when he was assisted by Miss Amey Denning, Mr. J. Stafford Bush, and Mr. H. B. Salmon (vocalists), and two pupils, Miss Mildred Whitlie (violin) and Miss Ruth Shipstone (pianoforte). The concert-giver introduced three pieces for pianoforte and a song (Mr. H. B. Salmon) from his own pen, and also played Chopin's Ballade in A flat, besides taking part with the pupils named above in Grieg's Pianoforte and Violin Sonata (Op. 13), and Gurlitt's Fantasia in E flat and Hommage à Handel, Moscheles (Op. 92), both for two pianofortes.

A most successful performance of Somervell's "The Enchanted Palace" was given on the 18th ult., at the Recreation Room of Price's Patent Candle Company, Limited, Battersea, by the Belmont Singing Class, which is composed of girls employed at the Works. The choruses and solos were all admirably rendered, while the dances and *tableaux* displayed great taste and showed to good effect. The work was accompanied by a full orchestra, conducted by Mr. John Ulrich, with Miss Alice Ulrich at the pianoforte. The scenery was painted and arranged by Mr. Morgan, the artist of the Company.

Miss Evelyn Hope, on the 20th ult., provided a numerous audience, at the Queen's (Small) Hall, with an agreeable evening. Her choice of songs was well varied and her singing manifestly gave pleasure to her listeners. Other artists who appeared were Miss Lillian Corner, Miss Ethel Bevans, Miss Jeanne Levine, Messrs. E. F. Humphry, George Coles, Franklin Clive, Alexander Watson, and the Harmonic Quartet, the last-named rendering part-songs, the selection comprising Bennett's "Evening," German's "Who is Sylvia?" and Bishop's "Sleep, gentle lady."

Mr. Edmond Rickett, musical director at the Comedy Theatre, has composed the music for "A Lady of Quality," dramatised from Mrs. Frances Hodgson Burnett's novel by the authoress and Mr. Stephen Townesend. Besides a bright and busy little overture, there are three *entr'actes*—viz., a somewhat elaborate, but tuneful and in parts impassioned Romance, a pretty Menuet and Gavotte, and a stately Saraband and (*mirabile dictu!*) Fugue. Without displaying any marked individuality, these pieces show good musicianship and a faculty for inventing taking themes of a light character.

The West Ham Philharmonic Society gave the second concert of the season on the 9th ult., in the Town Hall, Stratford, and, under the able conductorship of Mr. H. A. Donald, gave exceedingly creditable renderings of Schubert's Fourth Symphony in C minor (the "Tragic") and Tschaïkowsky's "Casse Noisette" Suite. A good performance of the solo part of Grieg's Pianoforte Concerto was given by Miss Maud Agnes Winter, and the vocalists, Miss Mabel Johnson and Mr. Arthur Barlow, were much appreciated.

Mr. Walter Ford gave concerts at the Queen's (Small) Hall, on the 3rd and 17th ult., and on each occasion sang with taste and feeling. His rendering of Schumann's "Du bist wie eine Blume," of the old French ditty "Les petits oiseaux," and of Massenet's "Crépuscule" was specially commendable for appropriateness of sentiment. To the first concert Miss Fillunger, Miss Fanny Davies, and Mr. Simonetti contributed, and in the second Misses Katie Goodson, Marie Motto, and Isabel MacDougall took part.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of the "Last Judgment," "Gallia," and "Hymn of Praise" at St. John's, Kilburn, on the 1st ult. The soloists were Miss Edith Dove, Miss Renwick, Mr. Henry Holyoake, and Mr. Wherlow Bull. On the 15th ult. the choir gave "Elijah" in the Wesleyan Methodist Church, Poplar. The soloists were Miss Cecilia Gray, Miss Marion Arber, Mr. Ager Grover, and Mr. Robert Green. Dr. Turpin accompanied on the organ.

Miss Minnie Theobald gave an interesting concert at St. James's Hall, on the 9th ult. The programme opened with Mendelssohn's Sonata in B flat, played by the concert-giver and Miss Fanny Davies. Solos were also successfully rendered by Mr. Alfred Gibson and Miss Fanny Davies, and songs were contributed by Madame Ruth Lamb. Miss Minnie Theobald played a well-known canzona by Max Bruch and a minuet of Hugo Becker's, and met with much appreciation from a well-filled hall.

Handel's "Judas Maccabæus" was performed by the Brockley Choral and Orchestral Society, in the Hall adjoining the Presbyterian Church, Brockley Road, on the 10th ult., under the conductorship of Mr. W. Cowper Pellatt, by whom both choir and orchestra had been efficiently trained. The soloists were Miss Annie Swinfen, Miss Emily Foxcroft, Mr. Herbert Linwood, and Mr. Wingrove Ives. Miss Edith Pellatt and Mr. John Blade presided at the pianoforte and organ respectively.

The Alexandra Palace will re-open for the season on Good Friday with a performance of "The Messiah" in the afternoon and a miscellaneous concert in the evening. The soloists already engaged are Madame Marie Duma, Madame Belle Cole, Madame Alice Gomez, Mr. Herbert Grover, and Mr. Charles Copland. The Palace Choral Society, which has been greatly strengthened, will, with the orchestra, number nearly 1,200 performers. Mr. George Riseley will conduct.

The Lewisham Choral Society gave a performance of Gounod's "Redemption," at St. George the Martyr, Southwark, on the 20th ult., to a large and appreciative congregation. The solo parts were ably rendered by Mrs. H. R. Oxley, Miss Muriel Heath, Miss Annie Brazil, Mr. Charles Ellison, Mr. John Sandbrook, and Mr. John Gritton. Mr. Kipps presided at the organ, which was supplemented by a small orchestra, and Mr. Frank Idle conducted.

An Eisteddfod was held at Queen's Hall on February 22 and 23. In a contest of four choirs of male voices the body known throughout the Principality as the Eryri easily gained the victory. The Falmouth Road Choir, hard pressed by the Linden Choral Society, secured the prize for mixed voices, for which four choirs competed. The adjudicators were Miss Llewela Davies, Messrs. Joseph Bennett, Emlyn Evans, H. R. Eyers, and Frye Parker.

Haydn's "Passion" Music was sung at St. Andrew's Church, Pau, Basses Pyrenées, on the 15th ult., with excellent effect, under the direction of Mr. J. Godfrey Luard. The solo parts were taken by Master Harris (of Abingdon Parish Church) and Master Harold Mitchell (one of Mr. Stedman's choir boys), and the orchestral accompaniments were played by members of the municipal orchestra. Mr. Macduff presided at the organ.

The annual service of praise of the Presbyterian Church of England Association of North London choirs took place in Finchley Presbyterian Church, on the 7th ult. The service included Magnificat and Nunc dimittis in G, Cruickshank; Garrett's "The Lord is loving," and Macfarren's "The Lord is my Shepherd." Mr. H. L. L. Middleton, organist of the church, conducted, and Mr. Sydney Baines presided at the organ.

The Wietrowetz Quartet, consisting of the Misses Gabriella Wietrowetz, Lucy Stone, Cecilia Gates, and Florence Hemmings, made its first appearance in London on the 21st ult., at the Steinway Hall, and was heard in Mozart's Quartet in E flat (No. 10), and, assisted by Mr. Leonard Borwick, in Brahms's Pianoforte Quintet in F minor (Op. 34), which were effectively rendered. Mr. Denham Price was the vocalist.

The Park (Presbyterian) Church Choral Society gave a creditable performance of Mendelssohn's "St. Paul" in Park Church, Highbury, on February 28, under the careful direction of Mr. John Cook. The principals were Miss Winifred Marwood, Miss Lilian Hall, Mr. James Gawthorp, and Mr. Montague Borwell. Mr. Fountain Meen played the accompaniments on the organ with his customary skill.

The fourth Grand Chamber Music Festival of the Beethoven Haus Society, under the presidency of Professor Joachim, will be held at Bonn from May 7 to 11, when a number of works by Bach, Cherubini, Beethoven, and Schubert will be produced, as well as the two chamber compositions, by Herren Berger and Scholz, which were awarded a prize at the competition instituted by the Society last year.

A very successful performance of Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" was given by the choir of West Hampstead Congregational Church, Finchley Road, on the 21st ult., under the able direction of Mr. G. Dorrington Cunningham, organist and choirmaster of the church. The soloists were Miss Amy Sargent, Mrs. A. Williams, Mr. Whitworth Mitton, and Mr. Arthur Barlow.

The annual spring concert, given by the professional students of the London Academy of Music, took place at St. George's Hall, on the 22nd ult. A string orchestra played several pieces with effect, under the able direction of Mr. A. Pollitzer, and the various vocal and instrumental students taking part testified to the efficiency of the training received at the Institution.

At the Grocers' Company's School Sullivan's "Golden Legend" was performed, on the 25th ult., under the able direction of Mr. Ernest Newton. The solo parts were sung by E. J. Driscoll, E. M. Penn, and E. T. MacDermott, with the professional assistance of Mr. Samuel Masters, Mr. Gwillym Evans, and Mr. Daniel Price.

Mr. A. R. Gaul's "Ruth" was performed on the 15th ult., by the St. Gabriel's Choral Society, at Cricklewood, the soloists being Miss St. Clair, Miss Amy Banks, and Mr. Duncan Bernard. Miss Abel and Mr. Blockley presided respectively at the pianoforte and organ, and Mr. Fred. W. Belchamber conducted.

On Good Friday, Stainer's "Crucifixion" was announced to be sung by the combined choirs of St. James's, Sussex Gardens, and Holy Trinity, Marylebone, at the former church, under the direction of Mr. Henry J. B. Dart, with Mr. Hugh Blair at the organ.

The Bohemian Quartet party re-appeared, on the 21st ult., at St. James's Hall, and played the following quartets: Schubert in D minor, Dvorák in F (Op. 96), and Beethoven in C (Op. 59, No. 3). The second was magnificently interpreted.

M. Emile Sauret's tour through Austria, Italy, and Holland has been highly successful, and at a recent concert given at La Haye he was honoured with the presence of both the Queen and Queen Mother of Holland.

Elgar's "Banner of St. George" and Gade's "Spring's Message" were to be given at the Borough Polytechnic Institute, on the 25th ult., by the Choral and Orchestral Societies, under the direction of Mr. Henry J. B. Dart.

Mr. David Ffrangcon Davies, the well-known baritone, is about to establish a vocal academy in the Charlottenburg district of Berlin, where instruction is to be imparted in the English and German languages.

Messrs. Obach and Co., of Cockspur Street, have issued a new portrait of Robert Schumann, taken in 1840, shortly after his marriage with Clara Wieck.

Mr. W. Lyle Biggs has been appointed conductor of the choral and orchestral classes at Ruskin Hall, Oxford.

FOREIGN NOTES.

Berlin. — The Philharmonic orchestra, with Herr Nikisch at its head, will shortly start upon a concert tour in Russia.——Perosi's oratorio "The Resurrection of Lazarus" was produced on the 6th ult., by the choral and orchestral members of the Royal Opera, under Dr. Muck's direction, without producing a very marked impression.——An interesting concert was given, on February 27, by the united Wagner societies of Berlin and Potsdam, under Herr Sucher's direction, when the works produced included Liszt's symphonic poem "Hunnenschlacht." Frau Rosa Sucher, the famous interpreter of Wagnerian heroines, was greeted with a perfect storm of applause. ——Mr. Eugene d'Albert's new one-act opera, "Die Abreise," was produced for the first time at the Royal Opera, on February 24, and very favourably received.——At the West-end Theatre, Ignaz Brüll's comic opera "Der Husar" was brought out last month, with considerable success.—— The Stern'sche Conservatorium, one of the chief music teaching institutions in the capital, has just removed to a spacious new building, forming part of the "Philharmonie," and has signalised the event by a series of dedicatory performances held in its new quarters.

Bremen.—At the ninth Philharmonic concert of the season, last month, the programme included an excellent performance of Liszt's "Tasso" and Beethoven's Second Symphony, the conductor being Herr A. Weber, of Augsburg. Miss Leonora Jackson was enthusiastically applauded in the Violin Concerto in D by Brahms and the Hungarian airs by Ernst.

Brussels.—The choice collection of ancient musical instruments and valuable autographs of the late César Snoeck is to be purchased by the Belgian Government and will be transferred to the Museum of the Royal Conservatoire. The latter Institution, already so rich in ancient and historically interesting instruments, will then be the possessor of an altogether unique collection.

Christiania.—The Norwegian Government has made a grant of 1,000 crowns to the composer Catharinus Elbing, in order to enable him to continue his already very successful efforts in collecting old Norwegian folk-songs.

Darmstadt.—Wagner's "Nibelungen" tetralogy was given here last month, without any curtailment whatever, under the able conductorship of Herr W. de Haan and in the presence of a very numerous audience.

Dresden.—The first performance in Germany of Don Lorenzo Perosi's oratorio "The Raising of Lazarus" took place on Ash Wednesday, with the co-operation of the Royal orchestra, the choristers of the Opera and of the Hofkirche, and eminent solo vocalists, Herr von Schuch being the conductor. The work, which had been most carefully prepared, met with a somewhat cold reception.——According to the recently issued annual report the number of pupils at the Royal Conservatorium during the past academical year was 1,200, the largest of any similar institution in Germany.

Düsseldorf.—The municipal authorities have voted the necessary funds for the erection of monuments to Mendelssohn and to his friend, the poet Immermann, whose statues are to be placed in front of the principal entrance of the Stadt-Theater.

Frankfort-on-Main.—The first complete performance in Germany of Humperdinck's "Maurische Rhapsodie" was given by the Museum Society, under Herr Kogel's direction, last month, and received with great favour. At the succeeding Museum concert a highly interesting feature was the initial performance of Richard Strauss's new symphonic poem "Heldenleben." The Museum orchestra gave an excellent rendering of the difficult work, under the composer's direction, and the reception accorded to it by the numerous audience was a most favourable one.

Geneva.—A new three-act comic opera, entitled "La Cour des Bossus," was brought out with great success at the Municipal Theatre, on the 2nd ult. The composer is M. Colo-Bonnet, and the very clever and amusing libretto is from the pen of M. Ernest Chambéry.

Leipzig.—Herr Heinrich Zöllner, the newly appointed director of the University Choral Society, at the first concert conducted by him, on February 26, achieved a brilliant success with his secular oratorio "Columbus." The membership of this old-established Society has considerably increased since the accession of the new conductor.——At the Gewandhaus concert of the 9th ult., under the conductorship of Herr Nikisch, Verdi's new "Stabat Mater" and "Te Deum" were given for the first time and created a marked impression.

Madrid.—Four complete performances of "Der Ring des Nibelungen" are to be given, between the 10th inst. and May 10, at the Royal Theatre, under the direction respectively of Dr. Hans Richter, Herr Felix Mottl, and Dr. Muck, of Berlin. The performances will be in the Spanish language (Señor Cadanus's version).

Mannheim.—An excellent and highly appreciated performance of Berlioz's "Les Troyens" was given on February 29, at the Court Theatre, by the members of the Carlsruhe Theatre, under Herr Mottl's conductorship, and with Mesdames Mottl and Meilhac and Herr Gerhäuser in leading parts.

Marseilles.—A symphonic poem by Philipp Scharwenka, entitled "Traum und Wirklichkeit," was produced with great success at one of the Concerts Classiques, under the direction of M. Borelli, last month. The Pianoforte Trio in C sharp minor, by the same composer, was likewise most favourably received.

Milan.—Méhul's evergreen opera "Joseph," which had been completely unknown here, was brought out at the Lirico last month, with great success.

Munich.—The tenth concert of the season of the Kaim orchestra, under Herr Weingartner's direction, last month, included the "Academical" Overture by Brahms, Berlioz's "Benvenuto Cellini" Overture, and Beethoven's Eighth Symphony. Herr Siegmund von Hausegger, the composer of the successful opera "Zinnober," gave a concert on the 3rd ult., with the co-operation of the Kaim orchestra, in which he introduced a new orchestral work from his own pen, entitled "Dionysische Phantasie," which gained the entire favour of the audience.——A young English baritone, Mr. Edward Rea, gave his first recital recently with considerable success.——Some interesting concerts are being given just now by Herr Carl Straube, organist of the Cathedral at Wesel, illustrative of the development of organ music from the sixteenth century to the present day. The concerts are attracting numerous audiences.

Prague.—A new fairy opera, entitled "Das Glück," by the well-known Prague composer Rudolph von Procházka, was brought out on February 29, at the German Theatre, with great success. The music is characteristic and original, while the libretto, by Dr. Kirchner, is likewise very effective.

St. Petersburg.—Professor Xaver Scharwenka is giving a series of recitals in the principal Russian towns. The excellent pianist-composer, who but recently returned from a prolonged sojourn in the United States, is meeting everywhere with a most enthusiastic reception.

The Hague.—M. Jan Blockx's "Heerberg-princes" was given for the first time at the Royal French Opera, on February 24. The composer, who conducted, was almost overwhelmed with demonstrations of public favour.

Venice.—The death-anniversary of Richard Wagner (February 13) was commemorated in a special manner. A performance of selections from his music was given by the municipal orchestra, in St. Mark's Square, in the vicinity of the Palazzo Vendramin, where the master drew his last breath seventeen years ago. A marble bust of Wagner was unveiled in the vestibule of the Teatro Fenice, and a special performance of "Die Walküre" was given in the same theatre, under the direction of Signor Vitale.

Vienna.—Anton Bruckner's Sixth Symphony was produced for the first time in its entirety at the seventh Philharmonic concert last month, under Herr Mahler's direction, and enthusiastically received. The concert also included Schubert's seldom-heard Overture to "Die Zauberharfe." Lorenzo Perosi's oratorio "The Resurrection of Lazarus" was performed for the first time on the 13th ult., by the choral forces of the Gesellschaft der Musikfreunde and the Philharmonic orchestra, the solos being rendered by Italian singers associated with the principal Italian performances of the work. Herr Mahler conducted and there was a very distinguished audience, who received the work, on the whole, favourably. The performance is to be repeated in Easter week, when the composer will be present.

OBITUARY.

We regret to record the death of Dr. **Walter Hay Sangster**, which occurred, after a short illness, on the 2nd ult., at Eastbourne. Born in London, September 17, 1835, he became a chorister of the Temple Church under Dr. E. J. Hopkins. He was organist successively of Christ Church, Ealing; the English Ambassador's Chapel, Berlin; All Saints', Finchley Road; St. James's, Weybridge; St. Michael's, Paddington; and for many years of St. Saviour's, Eastbourne, where he raised the musical services to a very high degree of excellence. Dr. Sangster, who took his degree at Oxford in 1877, was greatly respected in Eastbourne. He composed a dramatic cantata, "The Scottish Chief," and other works, both vocal and instrumental.

The death is announced of the Rev. **John Robert Lunn**, for thirty-five years rector of Marton-cum-Grafton, Yorkshire. He was born March 8, 1831, and educated at King Edward VI.'s Grammar School at Birmingham, among his contemporaries being Archbishop Benson and Bishop Lightfoot. He came out as a fourth Wrangler at St. John's, Cambridge, of which he was a Fellow. He was an active parish priest, but was best known as a very able musician. He became organist of Edgbaston Church when only fifteen. While at Cambridge he was President of the University Musical Society, and he was the first Englishman to play Schumann's Pianoforte Concerto (Cambridge, 1862). Once after attending a performance of "Elijah" at Birmingham, in 1847, conducted by Mendelssohn himself, he returned home and wrote down from memory "Cast thy burden," and received a letter in commendation thereof from Mendelssohn. He was a brilliant performer on the pianoforte, and a great disciple of Bach in this country.

John Liddell, musical director of the well-known band which plays at most of the social gatherings given by the Lord Lieutenant of Ireland, died in Dublin on February 25, in his seventieth year. Mr. Liddell was born at Newcastle-on-Tyne, received his early musical education from Charles d'Albert, and went to Dublin in 1865. He was the first conductor of the orchestra in the Gaiety Theatre, and in 1867 was appointed musical director of the Viceregal band. His band soon became famous for its interpretation of dance music, and its services were in constant request at fashionable entertainments in Dublin and throughout Ireland. Mr. Liddell possessed the irritability as well as the talent of the artist, and many stories are told of his independent behaviour towards his patrons.

John Norman, a much respected musician of Chatham, died there on February 27, aged seventy-three years. Born at Carlisle in 1825, Mr. Norman was the first organ teacher of the late W. T. Best. After holding a lay-clerkship in Carlisle and Rochester Cathedrals, he was organist of several churches in Chatham and the neighbourhood, and finally at the Dockyard Chapel, which post he held for thirty-one years.

The death is announced, on February 24, at Graz, where he held a professorship of musical history and theory, of Dr. **Friedrich von Hausegger**, aged sixty-two. The deceased was a distinguished author on subjects relating to the art, his volume entitled "Die Musik als Ausdruck" (written in opposition to Dr. Hanslick's theories) created quite a sensation in German musical circles at the time of its appearance, while his "Wagner und Schopenhauer" and "Das Jenseits des Künstlers" have likewise been very widely read.

CORRESPONDENCE.

A CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—My attention has been specially drawn by Dr. Swinnerton Heap to the paragraph in your issue of November last (p. 715), wherein it is stated that I was elected Mendelssohn Scholar in 1865. The event connected with the Scholarship Competition happened so long ago and when I was very young; but throughout my life I have always been under the impression that I should have been elected had my parents consented to one condition—viz., that my musical studies should be placed entirely under the control of the Scholarship Committee.

The statement that I was actually *elected* to the Scholarship is incorrect, and therefore to Dr. Heap undoubtedly belongs all the honour of having gained the Mendelssohn Scholarship in 1865. No one regrets more than I that the slightest doubt should have been thrown on this fact.—I am, yours, &c.,

Frederic H. Cowen.

73, Hamilton Terrace, N.W.
March 22, 1899.

[We share in the regret expressed by Mr. Cowen in the above letter.—Ed., *M.T.*]

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bedford.—An excellent rendering of Gounod's "Redemption" was given by the members of Mr. H. T. Tiltman's Choral Class, on the 17th ult., in St. Martin's Church. The principal vocalists were Mrs. H. T. Tiltman, Miss Alice Coleman, Miss Edith Nutter, Mr. Whitworth Mitton, and Mr. Reginald Chalcraft. Dr. Harding presided at the organ, and Mr. H. T. Tiltman conducted.

Bournemouth.—At the Symphony concert given in the Winter Gardens, on the 6th ult., a first performance was given, under the able direction of Mr. Dan Godfrey, Jun., of a Symphony (No. 1, in E major) by Mr. T. Arthur Burton. Also another new work, a Rhapsody by Mr. W. H. Speer, under his own conductorship, was given on the 9th ult. and well received.

Brighton.—The Brighton Sacred Harmonic Society gave a satisfactory rendering of Handel's "Joshua" on February 23, under the conductorship of Mr. Taylor. The solos were taken by Miss Gertrude Drinkwater, Miss Edith Nutter, Mr. Arthur Barlow, and Mr. James Gawthrop, with great acceptance.

Chelmsford.—The Musical Society, now in its seventeenth season, gave a performance of Handel's oratorio "Samson," on the 20th ult. The soloists were Miss Emily

Davies, Madame Annie Layton, Mr. Harry Stubbs, and Mr. Mansell Lewis. The band and chorus numbered over 100 performers. Mr. G. H. Wilby was the principal violinist, Mr. F. E. Swan accompanied, and Mr. F. R. Frye was the conductor.

Chesterfield.—The Chesterfield Harmonic Society gave a very successful performance of Sir Hubert Parry's "Blest Pair of Sirens," at the Stephenson Memorial Hall, on the 14th ult. The performance reflected great credit upon Mr. G. A. Seed, the able conductor, and his well-trained choristers.

Chigwell.—Maunder's "Penitence, Pardon and Peace" was sung in Chigwell Church, by the special choir (numbering seventy voices), at a Lenten service on the 12th ult. Mr. Henry Riding conducted.

Chorlton-cum-Hardy (Manchester).—The choir and choral society in connection with the Macfadyn Congregational Church gave its second concert of the season on Wednesday, the 15th ult., when Cowen's "Rose Maiden" was admirably rendered. The soloists were Miss Clara Broadbent, Madame Louie Turner, Mr. Thurgate Simpson, and Mr. Charles Walton. Miss Edith Street proved an efficient accompanist, and Mr. G. F. Walter, the organist and choirmaster of the church, ably conducted.

Cleckheaton.—On the 8th ult. the Cleckheaton Philharmonic Society gave a concert in the Town Hall, which proved highly satisfactory, under the able baton of Mr. Walter H. Wright. Berlioz's "Faust" was performed with Miss Helen Jaxon, Mr. Gwilym Richards, Mr. Watkin Mills, and Mr. Charles Saunders as soloists. The whole performance reflected great credit on all concerned.

Coventry.—A performance of Facer's new cantata "The Pilgrim Fathers" was given by the Coventry and District Nonconformist Choir Union, in the Corn Exchange, on the 9th ult., under the direction of Mr. Charles Matthews. The chorus numbered 150 and the band thirty. The soloists were Miss Annie Smart, Miss Florrie Cooper, Mr. T. Bennett Griffin, and Mr. John Chapman, all of whom sang the parts allotted to them with great success. The choral numbers were splendidly sung. The programme also included Cherubini's "Anacreon" Overture and Mozart's Pianoforte Concerto in A (No. 23), the solo in which was beautifully played by Mr. W. Aubrey Edwards. The performance was much enjoyed by a crowded audience.

Cupar-Fife.—The choir of St. James's Episcopal Church gave a very fine performance of Stainer's "Crucifixion" on the 19th ult. The parts were well balanced and the choruses effectively sung. The principal solos were sung by Mr. D. Ainslie Duncan and Mr. Charles C. Scott. The minor parts were ably taken by Messrs. John and George Courts, Mr. Robin Robertson, and Mr. Duncan. Mr. Edward R. Broome officiated at the organ. ——The Cupar Choral Union gave the "Erl-King's Daughter" and "Joan of Arc," in the Corn Exchange, on the 17th ult. The chorus, which numbered upwards of seventy voices, was splendidly supported by Cole's celebrated Glasgow band. Miss Annie B. Carswell sang the soprano solos with marked acceptance, and Dr. Sneddon gave a powerful rendering of the bass solos. Miss Bannerman Starhn and Miss Starras presided alternately at the pianoforte with conspicuous ability, while Mr. Edward R. Broome played the harmonium skilfully. The conductor of the Society, Mr. George H. Crookes, is to be congratulated on a very successful performance.

Dawley (Shropshire).—The Philharmonic Society gave a performance of the "Creation" in the Town Hall on February 28, before a large audience. The principals were Miss Lizzie Matthews, Mr. William Anstice, and Mr. W. J. Ineson. The choruses were admirably sung, and the band was ably led by Mr. T. Watkis. The second part included a violin solo, brilliantly played by Miss Mabel Brittain, and a violoncello solo by Mr. Dysche, whilst the band delighted the audience by its excellent playing of German's "Henry VIII." Dances. Mr. James Smart was an efficient conductor, and Mr. Frank T. Watkis was the accompanist.

Dumfries.—The Dumfries Choral Society gave a fine rendering of Gounod's "Redemption" on the 8th ult. The soloists were Miss Jacques, Miss Kay, Mr. T. H. Brearley, and Mr. John Browning. Mr. Law Starkey conducted with marked ability.

Dysart.—The Choral Society gave a performance of Mendelssohn's "St Paul," in the Normand Memorial Hall, on the 22nd ult. An efficient orchestra, led by Mr. J. F. Guyer, played the accompaniments. The soloists were Miss Ella Westwood, Miss Mary Latta, Mr. W. S. Hamilton, and Mr. A. C. Richard. Mr. James Gray conducted.

Fortrose.—The Fortrose and Rosemarkie Choral Union gave a highly creditable performance of Handel's "Messiah" in the Volunteer Hall, on the 10th ult. The soloists were Miss Boyd, Miss Watt, Miss Kate Fraser, Mr. J. Mackenzie, and Mr. Alexander Sinclair. Miss Hodgson and Miss Rose Mackenzie accompanied on the pianoforte and organ respectively. Mr. John Mackenzie was an efficient conductor.

Gravesend.—Mr. Howard Moss, organist of the Parish Church, gave a lecture on "Mozart, his life and works," on the 2nd ult., in connection with the Gravesend and Milton Literary and Debating Society. The lecturer was assisted in the illustrations by Miss Bertha Acworth, Miss C. Cooper, Miss Mabel Boorman, Miss M. L. Goddard, Miss Daisy Nicolls, Miss Alice Hendry, Mr. Harry Dean, Mr. Roland Essenhigh, Mr. N. Fletcher, Mr. A. J. Mann, Mr. D. J. Williams, and Mr. C. Burrows Moss.

Harrow.—A very successful performance of Haydn's "Creation" was given by the Harrow and Greenhill Choral Society, before a crowded audience, on the 14th ult., in the Victoria Hall, Greenhill. The solo parts were well rendered by Madame Zippora Monteith, Mr. Avalon Collard, and Mr. Daniel Price. Mr. Alfred Gurney, organist of Harrow Parish Church, conducted, and Miss Staveley Brown and Mr. C. Russell Kemshead presided at the pianoforte and organ respectively.

Hebden Bridge.—On February 28 the Hebden Bridge Choral and Harmonic Society gave its last concert of the season. Sullivan's Te Deum and Cowen's "St. John's Eve" were successfully performed, with Miss Clara Broadbent, Miss Mattie Fish, Mr. Tom Child, and Mr. Roland Hoyle as soloists. Mr. John Bowling was the able conductor.

High Barnet.—On the 2nd ult. a praiseworthy sacred concert was given in the Congregational Church, under the able leadership of Mr. G. Herbert Parker. Mendelssohn's "Judge me, O God," and "Hear my Prayer" were creditably rendered, Miss Kate Cherry taking the solo in the latter work. Mr. Herbert Hilton presided at the organ.

Leamington.—The Harmonic Society, under the conductorship of Mr. A. E. Gibbs, gave a performance of Mendelssohn's "Elijah," on the 7th ult., when the large Hall was well filled. The concert was a success both musically and financially. The vocalists were Madame Lilla Harrison, Miss Florence Bulleid, Mr. Faithful Pearce, and Mr. Samuel Heath. The Society has now commenced to rehearse Handel's "Israel in Egypt."

Llandovery.—The Choral Society, on the 2nd ult., gave Barnby's "Rebekah" in the Drill Hall. The solos were well rendered by Miss S. M. Lewis and Mr. Burry Morse. Miss Hardwicke presided at the pianoforte and Miss Saunders Thomas at the organ. This capital performance was under the able conductorship of Mr. William Williams.

Loughborough.—A successful concert was given, on the 14th ult., by the Loughborough Musical Society, in the Town Hall. The works performed were Grieg's "Peer Gynt" Suite, "Gloria," by De Lisle, and "The Ancient Mariner," by John Francis Barnett. The solos were ably sustained by Miss Nellie Palmer, Miss Palmer, Mr. H. Stubbs, and Mr. Montague Borwell. Dr. Briggs conducted with his customary ability.

Melbourne (Australia).—The monthly concerts of the Musical Society of Victoria were resumed after the Midsummer holidays, on February 4, at Glen's Concert Room.

The *pièce de resistance* was Grieg's Sonata in C minor (Op. 45) for pianoforte and violin, excellently played by Messrs. M. Alexander and H. Curtis. The same composer's Fantaisie for pianoforte duet was played by Messrs. Hasler and Hunter. Mr. E. Armes Beaumont gave artistic renderings of Beethoven's "Adelaide" and Schubert's "Serenade." Miss Mary Anderson was heard in Saint-Saëns's transcription of ballet airs from Gluck's "Alceste," and violin solos were performed by Mr. Victor Zelman. The president, Mr. E. A. Jäger, announced the intention of the Society to offer a prize of ten guineas for a string quartet, open to composers resident in the Colony.

Monymusk (Aberdeenshire). — A very interesting, instructive, and practical lecture on J. S. Bach was given in the quiet country village of Monymusk (eighteen miles from Aberdeen), on February 23, by the Rev. J. D. Sinclair, United Presbyterian Minister of Midmar, who played several preludes and fugues, also dances by the great master, as illustrations of his subject. Solos were sung from the "Christmas" oratorio and from the St. Matthew "Passion" Music. "My heart ever faithful," with violin obbligato and pianoforte accompaniment, was also sung. With the exception of the violinist, all the executants were local, and there was a large and very attentive audience. The Rev. J. D. Sinclair has been doing good work in teaching the country people to appreciate and understand classical music for some years by similar lectures, and his profound admiration for J. S. Bach cannot fail to be inspiring.

Newbury.—On the 3rd ult., at the Lecture Hall, Northbrook Street, Mr. J. S. Liddle, the conductor of the Newbury Amateur Orchestral Union and Newbury Choral Society, was presented with a testimonial consisting of an illuminated address and a cheque for £200 in a Russia leather wallet subscribed for by many friends as a mark of their esteem.

New Malden.—A performance of Handel's "Messiah" was given on the 14th ult., in the Parish Church, by an augmented choir of seventy voices and orchestra. The soloists were Miss Katie Smith, Miss Lilian Griffin, Mr. Aston Ramm, and Mr. J. P. Trew. Mr. A. H. Griffin presided at the organ, and Mr. James Griffin, organist of the church, conducted.

St. Helens.—The Choral Society gave its final concert of the season on the 22nd ult., in the Town Hall, when Gounod's "Redemption" was heard for the first time in this town. The soloists were Miss Mary Langdon, Mr. T. H. Brearley, and Mr. Arthur Barlow, assisted in the trios and quartets by two members of the Society, Miss Eunice Bailey and Miss Dennett. Mr. W. M. Lyon led the band, and the conductor was Mr. J. T. Elliott. The orchestral accompaniments were worthily interpreted by the band, and the chorus sang the work as if they loved it.

Scholes. — The Scholes Musical Society gave its second concert of the season in the National School on the 1st ult. The programme included Gade's "Erl-King's Daughter," which was well rendered, the principals being Miss Bertha Rigg, Madame Grew, and Mr. Ernest Turner, of Bradford, the latter giving a fine rendering of the trying music allotted to the baritone voice (*Sir Oluf*). Mr. H. Gomersall conducted and Mr. A. Knowles was an efficient accompanist.

Stockton-on-Tees.—On the 23rd ult. the Choral and Orchestral Society gave a highly satisfactory concert in the Borough Hall, when Beethoven's No. 1 Symphony was performed. This is the first time a symphony by the great Bonn master has been performed in this town. To Mr. Felix Cruse, the able conductor, be all due praise.

Stourbridge.—The People's Concert Society gave a concert of exceptional merit in the Town Hall on the 6th ult. Gade's cantata "Spring's Message," the Overture to Mozart's "Don Giovanni," and Schumann's "Gipsy Life" were included in the programme. Mr. George Halford conducted with great ability.

Tamworth.—The Choral Society gave a delightful concert on the 1st ult., when Schumann's "Paradise and the Peri" was admirably rendered. The solos were taken by Miss Winnifred Wynne, Miss Trubshaw Johnson, Mr. Horace Lott, and Mr. H. Hicklin. Mr. H. Rose conducted, and Mrs. H. S. Martin and Mr. J. B. Lott presided at the pianoforte and organ respectively.

Torquay.—The Torquay Musical Association gave a very successful choral and orchestral concert on the 11th ult., when two movements from Beethoven's "Pastoral" Symphony, Brahms's "Song of Destiny," and Mendelssohn's "Hear my Prayer" were performed. The solo in the last-named work was beautifully rendered by Mrs. Noel Monckton. Mr. T. H. Webb conducted in a praiseworthy manner.

Trowbridge.—At the Town Hall, on the 21st ult., the Trowbridge Musical Union gave a very successful concert under the direction of Mr. H. Millington. Handel's "Judas Maccabæus" was performed, with Madame Zipporah Monteith, Miss Beatrice Comfort, Mr. Kelson Trueman, and Mr. Franklin Clive as soloists. Mr. L. Spackman, Mr. H. C. Millington, and Mr. J. C. Giddings presided at the pianoforte, organ, and harmonium respectively.

Walsall.—Gounod's "Redemption" was given by the members of the Philharmonic Union on the 20th ult., when the band and chorus numbered 150 performers. The soloists were Miss Ethel Holmes, Mrs. Millward, Mr. Tom Child, and Mr. Charles Knowles. The work received a thoroughly good rendering, both band and chorus acquitting themselves most efficiently. Dr. Swinnerton Heap conducted with his usual ability.

Organ Appointments.—Mr. C. W. W. Birch, to Bishop's Froome, Herefordshire.—Mr. W. Stewart Dove, Organist and Choirmaster to St. Mark's Church, Winshill, Burton-on-Trent.—Mr. Leonard Henniker, Organist and Choirmaster to Holy Trinity Church, Ramsgate.

Choir Appointments.—Mr. F. W. Lamb (Alto), to St. Andrew's, Ashley Place.—Master Hubert Kingston (Treble), to Christ Church College and Cathedral, Oxford.

ANSWERS TO CORRESPONDENTS.

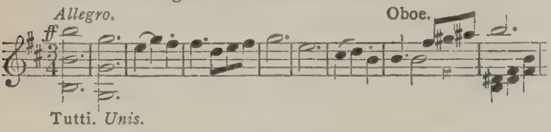
"A Forty-five Years' Subscriber."—*Your question is answered on p.* 239.

A. W. P.—*For works, &c., in English on Russian composers, see "Borodin and Liszt," by Habets, translated by Mrs. Newmarch (Digby and Long); Kashkine's "Recollections of Tschaïkowsky"* (The Musical Times, *July,* 1897)*; a series of articles by Miss Constance Bache in the "Anglo-Russian"* (21, *Paternoster Square*)*, as follows: Introductory article, July,* 1897*; Rubinstein, September and October,* 1897*; Borodin, December,* 1897*, and January,* 1898*; Glinka, April,* 1898*; Tschaïkowsky, June and July,* 1898*; Rimsky-Korsakow, September and October,* 1898*; César Cui, December,* 1898; *Balakirew, January,* 1899*, and Dargomijsky, February,* 1899. *Moussorgsky will appear in April. Razumovsky's "History of Russian Church Music"* (1867-9) *and V. Morkova's "Historical Sketch of the Russian Opera"* (1862)*, if procurable, may be consulted; also* (*in French*) *"Histoire de la musique en Russie," by Albert Soubies. The list of Russian music for which you ask we send by post, as it is too long for insertion in the present issue.*

A. F. W.—*For information concerning the Vina, Sambuca, Chinese Kin, Chinese Chê, Greek, Hebrew, and Egyptian lyres, consult Carl Engel's "Descriptive Catalogue of the Musical Instruments in the South Kensington Museum." A reduced form of this invaluable book is issued as No.* 5 *of the "South Kensington Museum Art Books," and is always procurable. Also Sir John Stainer's "The Music of the Bible," and for the Vina of Southern India, Captain Day's exhaustive treatise on "The Music and Musical Instruments of Southern India." All these books are fully illustrated, and you would probably be able to get special photographs, &c., of the actual specimens of the above-named ancient instruments at the South Kensington Museum, where they* (*the instruments*) *are preserved.*

W. R.—*Poems by Thomas Gray set to music include "Awake, Æolian lyre," glee by Danby; "The curfew bell," part-song by J. C. Bridge; "Lo, where the rosy-bosom'd hours," part-song by Sir John Goss; "Cold is Cadwallo's tongue," glee by W. Horsley; "Now the storm begins to low'r," glee by Bishop; "Weave the crimson web of War," glee by J. W. Callcott; "The Bard" (A Pindaric Ode), has been set by Dr. E. G. Monk and Professor Stanford, and there is a setting of the famous Elegy by Alfred Cellier.*

Wm. D.—*Schubert only wrote nine bars of the Scherzo of his B minor (unfinished) Symphony, and this is probably "the draft" to which Herr Weingartner refers. The original autograph is in the Dumba collection, Vienna. We give the said nine bars—*



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F. A.—*We regret that we cannot trace the "Indian Air" you submit to us.*

R. C. R.—*Guilmant's "Marche Triomphale" may be played about* ♩ = 176.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

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2. Minuet, from 9th Pianoforte Sonata Mozart
3. Jerusalem Cœlestis ("Mors et Vita") Gounod
4. Andante Grazioso .. Kate Boundy
5. Allegro con brio Frederick A. Keene
6. Communion .. .. W. Wolstenholme
7. Allegro, from Finale to 9th Pianoforte Trio .. .. .. Haydn
8. Concluding Voluntary Cuthbert Harris

BOOK 6.

1. O Salutaris Hostia .. Myles B. Foster
2. Slow March, from the 4th Sonata Boyce
3. O great is the depth, from "St. Paul" .. .. Mendelssohn
4. Processional March .. .. J. Warriner
5. Largo, from "Xerxes" .. Handel
6. Forsake me not, Duet from "The Last Judgment" .. .. Spohr
7. Allegro moderato W. Warder Harvey
8. Minuet .. .. .. Samuel Ould

BOOK 7.

1. Impromptu .. .. John E. West
2. Minuet, from Op. 10, No. 3 Beethoven
3. Introductory Voluntary S. J. Rowton
4. March .. .. Oliver O. Brooksbank
5. Sunday Song .. .. .. Max Oesten
6. Minuet and Trio, from Op. 9, No. 1 Haydn
7. Pastorale .. .. Alfred W. Tomlyn
8. Religioso .. .. T. L. Southgate

BOOK 8.

1. Elegy .. .. C. H. Lloyd
2. Rondo .. .. Couperin
3. Andante Grazioso Frederick A. Keene
4. Soft Voluntary.. .. Ferris Tozer
5. Allegretto Pastorale W. John Reynolds
6. Andante in F (Quartet in D minor) Mozart
7. Meditation .. .. W. Wolstenholme
8. Finale, from Pf. Trio (Op. 88) Schumann
9. Canon .. .. .. Battison Haynes

BOOK 9.

1. Larghetto .. F. Cunningham Woods
2. Recessional March .. E. H. Fellowes
3. All men, all things .. Mendelssohn
4. Allegro poco maestoso W. G. Cusins
5. Communion .. .. Alfred R. Gaul
6. Andante con moto John Francis Barnett
7. Andante Religioso .. Alfred W. Tomlyn
8. Evensong .. .. Cuthbert Harris
9. Minuet (Quartet in G minor) Schubert
10. Melody in A .. .. W. H. Callcott

BOOK 10.

1. Allegro moderato .. .. E. Bunnett
2. Opening Voluntary .. Ferris Tozer
3. While my watch I am keeping Gounod
4. Meditation .. .. .. E. D'Evry
5. Slow Air, from Suite de Pièces Lully
6. Allegretto Pastorale .. H. A. J. Campbell
7. Allegretto Grazioso .. .. Mozart
8. Hallelujah Chorus ("Messiah") Handel

BOOK 11.

1. Pastorale .. .. Battison Haynes
2. Gavotte .. .. Boyce
3. Evensong .. .. Kate Boundy
4. Minuet (Organ Concerto in B flat) Handel
5. Allegretto .. Oliver Brooksbank
6. Marche Funèbre (Op. 72, No. 2) Chopin
7. Communion .. .. W. Wolstenholme
8. Prelude in E minor and Chorale Bach
9. Andante con moto .. G. A. Macfarren

BOOK 12.

1. Berceuse (Op. 77, No. 3) A. Guilmant
2. Introductory Voluntary Hamilton Clarke
3. Prayer .. .. .. Bruce Steane
4. Melody .. .. S. Coleridge-Taylor
5. Eventide .. .. Clowes Bayley
6. Postlude.. .. .. Josiah Booth
7. Jubilant March .. W. John Reynolds

BOOK 13.

1. Andante Tranquillo .. E. J. Hopkins
2. Entre-Acte ("Rosamunde") Schubert
3. Adagio ("Occasional" Oratorio) Handel
4. Meditation .. .. .. W. G. Ross
5. Adagio .. .. .. Adolph Hesse
6. Marche Solennelle .. Thomas Adams
7. Offertoire (Op. 77, No. 1) A. Guilmant
8. Andante .. .. Oliver O. Brooksbank

BOOK 14.

1. Cantilène Religieuse .. .. Th. Dubois
2. March ("Occasional" Oratorio) Handel
3. Andante Religioso .. .. G. J. Elvey
4. Interlude .. A. Herbert Brewer
5. Diapason Movement .. C. Lee Williams
6. Andante .. Edward F. Rimbault
7. Vesper Melody.. .. Thomas Adams
8. Lieder ohne Worte, No. 9 Mendelssohn

BOOK 15.

1. Minuetto (Op. 77, No. 4) A. Guilmant
2. Andante (Symphony in C) .. Schubert
3. Elegy .. .. S. Coleridge-Taylor
4. A Village Chorus .. .. W. Griffith
5. Andante Religioso .. .. W. G. Ross
6. A Dream .. W. A. Montgomery
7. Lieder ohne Worte, No. 22 Mendelssohn

BOOK 16.

1. Arietta .. .. S. Coleridge-Taylor
2. Minuetto .. .. .. Handel
3. Lieder ohne Worte, No. 48 Mendelssohn
4. Prelude .. .. Th. Dubois
5. Short Fantasia on the Hymn Tune "Abridge" .. .. Thomas Adams
6. Allegro pomposo .. John E. West
7. Cantabile .. .. E. H. Fellowes

BOOK 17.

WEDDING MUSIC.

1. Wedding March .. A. Guilmant
2. Ditto .. .. .. Mendelssohn
3. Bridal Chorus ("Lohengrin") Wagner
4. Be thou faithful ("St. Paul") Mendelssohn
5. Wedding Procession .. H. Hofmann

BOOK 18.

FUNERAL MARCHES.

1. Funeral March (Sonata, Op. 26) Beethoven
2. Ditto (Sonata, Op. 35) .. Chopin
3. Dead March ("Saul") .. Handel
4. Funeral March ("Story of Sayid") A. C. Mackenzie
5. Ditto ("Lieder ohne Worte," No. 27) Mendelssohn

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WEDNESDAY, May 10.—"Organ Music" (continued).—S. S. Wesley.

FRIDAY, May 12.—"Handel's Opera Overtures."

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Overture, "Coriolan"	Beethoven.
Trauermarsch	Wagner.
Violin Concerto in G minor, No. 1	Max Bruch.
Lady HALLÉ.	
Symphony, No. 6, in B minor ("Pathétique")	Tschaïkowsky.
Orchestral Ballad in A minor	Coleridge-Taylor.
Overture, "Macbeth"	Sullivan.

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Tuesday, May 9, at 3.
LAMOUREUX ORCHESTRA.

Overture, "Der Freischütz"	Weber.
L'apprenti Sorcier	Paul Dukas.
Prelude to Act III. Dance of the Apprentices March of the Guilds } "Die Meistersinger"	Wagner.
Violin Concerto	Mendelssohn.
Mons. YSAYE.	
Symphony, No. 5, in C minor	Beethoven.
Introduction to Act III., "Lohengrin"	Wagner.

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Wednesday, May 10, at 3.
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"Transfiguration of Christ"	Perosi.
"Blest Pair of Sirens"	Parry.
"Ode to the Passions"	Cowen.

Mr. GREGORY HAST.	Mr. GWILYM RICHARDS.
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Thursday, May 11, at 3.
LAMOUREUX ORCHESTRA.

Overture, "Egmont"	Beethoven.
Danse Macabre	Saint-Saëns.
Pianoforte Concerto in D minor (Op. 40)	Mendelssohn.
Mons. DE PACHMANN.	
Symphony, No. 3, in E flat ("Eroica")	Beethoven.
Overture, "Die Meistersinger"	Wagner.

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LONDON MUSICAL FESTIVAL, 1899.

Friday, May 12, at 3.
QUEEN'S HALL ORCHESTRA.

Prelude to Acts II. and III. ("Manfred")	Mackenzie.
"The Resurrection of Christ"	Perosi.

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Monday, May 8, at 8.30.
LAMOUREUX ORCHESTRA.

Overture, "Flying Dutchman"	Wagner.
"La Rouet d'Omphale"	Saint-Saëns.
Forest Murmurs ("Siegfried")	Wagner.
Symphony, No. 9 (Choral)	Beethoven.
Two Hungarian Dances	Brahms.

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Symphony, No. 8, in B minor (Unfinished)	Schubert.
Meditation, "Lux Christi"	Elgar.
Pianoforte Concerto, No. 5, in E flat ("Emperor")	Beethoven.
Mr. PADEREWSKI.	
Suite, "Casse-Noisette"	Tschaïkowsky.
Pianoforte Concerto, No. 2, in F minor	Chopin.
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Fantaisie Symphonique	C. Chevillard.
Good Friday Music, "Parsifal"	Wagner.
Violin Concerto	Beethoven.
Mons. YSAYE.	
Symphony in E flat	Mozart.
Huldigungs March	Wagner.

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"Resurrection of Lazarus"	Perosi.
"Hohenlinden"	Percy Pitt.

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Overture, "Magic Flute"	Mozart.
Siegfried Idyll	Wagner.
Pianoforte Concerto in C minor	Saint-Saëns.
Mdlle. CLOTILDE KLEEBERG.	
Symphony, No. 7, in A	Beethoven.
Overture, "Rienzi"	Wagner.

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Combined Bands.

Overture, "Leonora," No. 3	Beethoven.
Prelude, "Lohengrin"	Wagner.
Overture, "William Tell"	Rossini.
Ride of the Valkyries	Wagner.

Miss LILLIAN BLAUVELT.

Prelude and Liebestod, Tristan	Wagner.
Prelude, "Le Déluge"	Saint-Saëns.
Overture and Venusberg Music, "Tannhäuser"	Wagner.
Hungarian March	Berlioz.

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Any or all of the following printed papers may be had on application to the undersigned:—(*a*) Regulations and list of music to be performed for the Local Examinations in Instrumental and Vocal Music, and regulations for the (Theoretical) Local Examinations in Musical Knowledge; (*b*) List of Local Centres; (*c*) Regulations for the Higher Examinations for Diplomas and Certificates, and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (*d*) Prospectus of the Classes and Lectures Department (including regulations for Scholarships, Exhibitions, &c.); (*e*) General Prospectus, containing List of Honorary Officers; (*f*) Regulations for the Enrolment of Institutions in Union; (*g*) Regulations for Academic Membership; (*h*) Regulations for Clergy Examination.

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Syllabus A.—LOCAL CENTRE EXAMINATIONS.

Syllabus A for 1900, containing important alterations, will be published in August next.

Harmony and Counterpoint Fees are reduced to One Guinea each.

Theory Papers used in 1896, 1897, and 1898 can now be had, price threepence for each year's set, Post-free.

Syllabus B.—SCHOOL EXAMINATIONS.

The Registration Fee hitherto required for Schools and Teachers is abolished.

These Examinations are arranged in circuits and are held during three periods, as follows:—(*a*) March, April; (*b*) June, July; and (*c*) October, November. All entries for period *b* should be received not later than May 12 and for period *c*, not later than October 14, 1899.

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With this number are presented gratis Extra Supplements, consisting of Three Hymns for the celebration of the Queen's 80th Birthday, with music by Sir Frederick Bridge, Sir George Martin, and Mr. John E. West, and a Portrait of The Rev. Dr. Troutbeck, specially taken for this paper by Messrs. Russell and Sons.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1899.

THE REV. DR. TROUTBECK.

Precentor of Westminster.

The office of Precentor is the oldest in Cathedral establishments. It existed in the monasteries long before the time of Deans and Chapters. The literal meaning of the word, in its original Latin form, *Præcentor*, is best defined by old Bishop Cooper in his celebrated "Thesaurus," 1565.

> Præcentor, præcentōris. He that singeth firste. A chaunter in a quiere.

The earliest mention of the office is in the fourth century, when it appears that in many churches one singer, the *præcentor* or *pronuntiator*, recited the first half of a verse and the people took up the rest. In later times, as in the present day, the Precentor is officially charged with the conduct of the musical part of Divine service. In the monastic period, however, the Precentor's duties were multifarious and decidedly diversified. He was chief librarian, registrar, secretary of the seal; he registered obits, regulated processions of the order of the monks, ordered the monthly shavings (!), had charge of the charters, sent out briefs announcing the demise of a brother, gave out the books; he "noted the chants and ministers, presided over the carols and studies, and rode with the young monks going to be ordained." He had also to find all the ink used and all colour required for illumination, the materials for book-binding, and, moreover, he had to keep the organs in repair.

A PRECENTOR IN THE OLDEN TIMES.

The office of Precentor, which was a very important one in olden times, was founded at Exeter, Salisbury, York, and Lincoln Cathedrals in the eleventh century; at Chichester, Wells, Lichfield, and Hereford in the twelfth century; and at St. Paul's in the reign of King John. "In cathedrals of the old foundation in England," says Walcott, "the Precentor gave the note at mass to the bishop and dean, as the succentor did to the canons and clerks. He superintended the admission of members of the choir, and tabled their names for the weekly course on waxen tablets. He corrected and had charge of the choir books. At Exeter he installed canons, at York the Dean and dignitaries, and at Lichfield the Bishop and dignitaries. On great feasts he 'ruled the choir,' when two canons, robed in the red soutane (cassock) were the chanters, whom he followed up and down the choir, regulating the officers, and overseeing the service, clad in rochet and cope, and holding a staff in his hand, which was gloved and ornamented with a ring. He further observed that the choir sang with proper modulation, and that various and proper chants, according to the day and festival, were used."

The Precentor had also to present offenders to the Dean and Chapter for "correction." For instance, the interesting records of Lincoln Cathedral show that an inebriated organist, of the name of Mudd, was thus "presented," presumably for punishment, by the Precentor to the Dean in the following letter dated March 14, $166\frac{2}{3}$: "Mr. Mudd hath been so debauched these Assizes, and hath so abused Mr. Derby [the organ builder] that he will hardly be persuaded to stay to finish his worke unlesse Mudd bee removed. And I have stuck in the same Mudd too; for he hath abused me above hope of Pardon. I wish you would be pleased to send us downe an able and more civill organist."

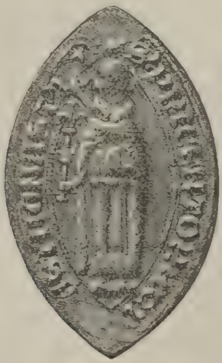
AN ABSENT PRECENTOR.

In English cathedrals of the old foundation the Precentor ranked next to the Dean. His stall in the choir was on the opposite side to that of the Dean, hence the terms *Decani* and *Cantoris*. Although the Precentor showed no disposition to eschew the emoluments of the office—which were not inconsiderable—he did not always perform its duties, they being discharged by the Succentor. St. Paul's Cathedral, being one of those of the old foundation, furnishes a case in point, and one that is not without its humorous side. The late Precentor of St. Paul's—the Rev. Charles Almeric Belli, who died in 1886—held the office for upwards of half-a-century; but he very rarely, if ever, put in an appearance at the Cathedral! In fact, it is said that the features of Precentor Belli were so little known to the vergers, that when he sought to enter St. Paul's on the occasion of the funeral of the Duke of Wellington, in 1852, he was politely refused admittance. It is no wonder, therefore, that Sidney Smith designated this Precentor the *Absentor!*

Amongst Cathedral Precentors who have been known to posterity as composers may be mentioned the following:—Robert Creyghton (1639-1733), of Wells; William Mason (1724-1797), of York, composer of "Lord of all power and might"; George Croke Rowden (1820-1863), of Chichester; John Bacchus Dykes (1823-1876), of Durham; and last, but not least, Frederick Arthur Gore Ouseley (1825-1889), of Hereford.

THE PRECENTOR OF WESTMINSTER'S SEAL.

An interesting relic of the Precentor of Westminster on the Confessor's foundation has recently been discovered by Mr. Edward Scott, Keeper of the Manuscripts in the British Museum, who is now examining and classifying the ancient documents belonging to the Abbey, and preserved in the muniment room. Attached to a deed bearing the date A.D. 1302 is the seal of the Precentor. By the kind permission of the Dean and Chapter of Westminster we are enabled to give an exact reproduction of this seal. The figure in relief is that of the Precentor, who holds in his hand a staff surmounted by a dove.



The Precentor of Westminster whose image adorns this seal is unknown to us. He was doubtless a very estimable man, but not more so than the present holder of the ancient office, as refounded by Queen Elizabeth at the close of the monastic period of the Abbey, and who worthily maintains the best traditions of the Precentorship — the Rev. Dr. Troutbeck, a sketch of whose career here followeth.

THE TROUTBECK FAMILY.

John Troutbeck was born at Blencowe, Cumberland, November 12, 1832. The family name is derived from the village of Troutbeck—literally, "a trout stream"—close to Windermere. It is one of the most ancient families in England, as there is evidence that the Troutbecks existed in Westmorland in the reign of Edward III. They can be subsequently traced at Chester, where, at the church of St. Mary-on-the-Hill, there is a Troutbeck chapel, dedicated to the Holy Trinity, built by William Troutbeck, of Dunham, in the first quarter of the fifteenth century. William Troutbeck, who was Serjeant of the Bridgegate, Chester, is stated to have led the Cheshire archers at the Battle of Agincourt. He was Chancellor of the Duchy of Lancaster early in the reign of Henry VI. This branch of the Troutbeck family ended in the sixteenth century with Margaret, the only daughter and heiress of Sir Adam Troutbeck, who married Sir John Talbot, of Grafton, and through whom the Troutbeck estates passed to the Talbot family.

In 1846, at the age of fourteen, the subject of this sketch went to Rugby, being placed in the "upper fourth." When first he saw his form master, how little the boy could have foretold their subsequent relationships! The whirligig of time causes strange things to come to pass. Troutbeck's master was the Rev. George Granville Bradley, the present Dean of Westminster. From Rugby, Troutbeck proceeded to University College, Oxford, in 1852. He took his Bachelor of Arts degree in January, 1856, and that of Master of Arts two years later. In 1855 he was ordained to the curacy of St. Cuthbert's, Wells, Somerset. The Dean of Wells (Dean Johnson) was the vicar of the parish.

A COUNTRY CLERGYMAN.

In January, 1859, Dr. Troutbeck changed the scene of his clerical labours from South to North upon becoming Vicar of Dacre, near Ullswater. The living, which was in the gift of the Lord Chancellor, had been held by his (Dr. Troutbeck's) maternal grandfather for forty-seven years; but this was a mere coincidence, and had nothing to do with the preferment of the curate of Wells. At Dacre Church the music was somewhat primitive, though none the less hearty or sincere. The young vicar found a violin and violoncello—the only instrumental aid—"in full swing." When, later on, he introduced a harmonium, the natives had never in their lives seen such an instrument. Two village carpenters, however, soon set about learning to play upon it, and in four months they accomplished their self-imposed task entirely unaided.

MANCHESTER.

After five years of parish work in the quiet seclusion of the Lake district, Dr. Troutbeck experienced a marked change in his surroundings upon being appointed a Minor Canon of Manchester Cathedral in 1864. The Cathedral of Manchester had from 1422 been a Collegiate church, with its Warden, four Fellows, and two Chaplains, who became respectively Dean, Canons, and Minor Canons. In the process of transformation, however, the Minor Canons—of whom there were two—retained the Chaplains' duties, and thus they were practically the incumbents of the parish. As such, the Minor Canons in turn presided at Vestry meetings.

The post of Minor Canon at Manchester was no sinecure—in fact, "the week on duty" was the lighter week of the two by reason of its comparative freedom from parochial work. The parish had a population of from 11,000 to 12,000 people; but all the residents of the ancient parish of Manchester could then claim the right to be married in the Cathedral—a right of which they were not slow to avail themselves.

A year after his appointment as Minor Canon Dr. Troutbeck became Precentor of Manchester Cathedral—thus he has had long and varied experience of that office. The organist at that time was Joseph John Harris, who was succeeded in 1869 by "a young man from the country"—stated to be "the youngest Cathedral organist of the time"—John Frederick Bridge by name, who was selected and recommended to the Chapter for appointment by Dr. Troutbeck.

WESTMINSTER.

The attractions of Westminster Abbey soon afterwards drew the Precentor away from Manchester. The date of his appointment to a Minor Canonry at Westminster was December 16, 1869, and therefore he has been connected with the venerable fane for nearly thirty years. In length of active service he is the senior of the Abbey clergy. Upon the death of the Rev. S. Flood Jones, in 1895, Dr. Troutbeck was appointed Precentor of Westminster, which office he so worthily holds and upholds.

As Precentor, Dr. Troutbeck is of course at the head of the choir, and is responsible to the Dean and Chapter for the conduct of the service; the organist, Sir Frederick Bridge, being responsible, as he should be, for the musical training of the choristers, and the proper rendering of the music. The choice of the music rests entirely in the hands of the Precentor, and he draws up the service lists. He also sees that the attendances of the choir are taken, and he is present at the choir practices. But he has duties other than those strictly appertaining to the music. He has to remind the various preachers at the Abbey of their engagements by posting to each of those appointed preachers the printed monthly list. The inferior officers of the Abbey are under the control of the Precentor as such, and, therefore, as Dr. Troutbeck remarks, "pleasant as the work is, there is a good deal to think of and attend to."

Recalling his earliest recollections of the Abbey, the Precentor speaks of the "enormous improvement" in regard to the welfare and upbringing of the choristers. "When I first came here, nearly thirty years ago," he says, "I confess I was shocked at the educational condition of the choristers. Now, thanks to the Dean and Chapter, we have an excellent choir school, at which our twenty-four boys live under the charge of a well qualified master; their education and management being under the general supervision and control of the Precentor. Yes, the improvement in their condition is enormous."

THE NEW TESTAMENT REVISION COMMITTEE.

Soon after Dr. Troutbeck had become Minor Canon of Westminster he was appointed to the important post of secretary to the New Testament Revision Committee, which met monthly in the Jerusalem Chamber from June, 1870 to 1881. It is characteristic of his energy and earnest devotion to duty that he attended every meeting of the Revisers except one, from which he was unavoidably obliged to be absent. "I can never forget," he says, "the lessons of those eleven years, which vibrate in the memory, though all but four or five of that illustrious company have passed away." The degree of Doctor of Divinity conferred upon him by Archbishop Benson in 1884—the first distinction of the kind bestowed by that prelate—was a worthy recognition of excellent work and faithful service as secretary to the Revision Committee. He is a Chaplain in Ordinary to the Queen (1889), and for fifteen years he was on the board of examiners in religious knowledge for the training schools.

LITERARY LABOURS.

As an author Dr. Troutbeck has confined himself entirely to literature connected with music. While at Manchester he published "The Manchester Psalter" (1868), which is still in use there, and which was followed, in 1871, by "The Manchester Chant Book." Two years later he collaborated with the Rev. Reginald F. Dale in a "Music Primer for Schools," which forms one of the

"Clarendon Press Series." This little book, prepared with a view of leading up to Ouseley's books, still finds constituents. In the same year (1873) the "Cathedral Psalter" was issued, of which Dr. Troutbeck was one of the editors. His co-editors were Precentor Flood Jones (his predecessor at Westminster), James Turle, Sir Joseph Barnby, and Sir John Stainer—thus only two of that editorial quintet are left to tell the tale of the preparation of that extraordinarily successful Psalter. "Church Choir Training" (No. 13 of Novello's Music Primers) was issued in 1879. This concise treatise contains many hints of undoubted value to choirmasters and choristers; moreover, the Appendices are exceedingly useful. Dr. Troutbeck has left a permanent mark on the musical services at the Abbey in his editorship of "The Westminster Abbey Hymn Book," of which the words edition was issued in 1883 and its musical complement (edited in collaboration with Sir Frederick Bridge) followed in 1897. The practical interest he has taken in the subject of chanting found ample scope in his editorship of "The Cathedral Paragraph Psalter" (1894), in which painstaking musicianship and rhetorical acumen are happily combined. "The Westminster Abbey Chant Book," also edited by him and Sir Frederick Bridge, forms a natural complement to the Psalter.

HIS WORK AS A TRANSLATOR.

Thus far we have only referred to Dr. Troutbeck's contributions to church music. His name is perhaps even more widely known as a translator of the librettos of foreign musical compositions. In past times the difficult work of translation has too often furnished a fine field for the operations of the mere hack translator—if, indeed, he can be called a "translator"—the manufacturer of dull doggerel: he who has not the slightest hesitation in sacrilegiously cutting up a minim into four quavers if it suits his syllabic purpose so to do. Dr. Troutbeck works on very different lines. He respects the musical phrases and very wisely contents himself with a version more akin to a free Anglicisation than a literal translation into our vernacular.

Dr. Troutbeck's first essay in this department of work was the English version of Bach's "St. John Passion," published by Novello in 1872. The following is an attempt at a complete list of his translations or adaptations, which, in addition to showing his industry in this direction, may be useful for the purposes of reference :—

Bach.
St. John Passion.
St. Matthew Passion.
Christmas Oratorio.
Magnificat.
9 Church Cantatas.

Beethoven.
Mount of Olives.

Bendl (Karel).
Water Sprite's Revenge.

Brahms.
Song of Destiny.

David (Félicien).
The Desert.

Dvorák.
Mass in D.
Patriotic Hymn.
Saint Ludmila.
Spectre's Bride.

Gade.
Christmas Eve.
Comala.
Crusaders.
Psyche.
Zion.

Gluck.
Iphigenia in Aulis.
Iphigenia in Tauris.
Orpheus.

Goetz.
By the Waters of Babylon.
Nœnia.
Taming of the Shrew.
The Water Lily.

Gounod.
Mors et Vita.
Redemption.

Graun.
Der Tod Jesu.

Hiller.
Song of Victory.

Jensen.
Feast of Adonis.

Liszt.
Psalm xiii.

Mozart.
Il Seraglio.

Pinsuti.
Phantoms.

Reinecke.
Little Snowdrop.

Romberg.
Lay of the Bell.

Saint-Saëns.
The Heavens declare.

Schumann.
Advent Hymn.
The King's Son.
Mignon's Requiem.
New Year's Song.

Tschaïkowsky.
Nature and Love.

Wagner.
Flying Dutchman.

Weber.
In Constant Order.
Jubilee Cantata.
Preciosa.

Asked as to his views upon church music and its interpretation, Dr. Troutbeck replies that they are entirely in accordance with those of John Henry Newman, as expressed in the following extract from his sermon on "Development":—

"Let us take an instance, of an outward and earthly form, or economy, under which great wonders unknown seem to be typified; I mean musical sounds, as they are exhibited most perfectly in instrumental harmony. There are seven notes in the scale; make them fourteen; yet what a slender outfit for so vast an enterprise! What science brings so much out of so little? Out of what poor elements does some great master in it create his new world? Shall we say that all this exuberant inventiveness is a mere ingenuity or trick of art, like some game or fashion of the day, without reality, without meaning? We may do so; and then, perhaps, we shall also account the science of theology to be a matter of words; yet, as there is a divinity in the theology of the Church, which those who feel cannot communicate, so is there also in the wonderful creation of sublimity and beauty of which I am speaking. To many men the very names which the science employs are utterly incomprehensible. To speak of an idea or a subject seems to be fanciful or trifling, and of the views which it opens upon us to be childish extravagance; yet is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound, which is gone and perishes? Can it be that those mysterious stirrings of heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home; they are the voice of Angels, or the Magnificat of Saints, or the living laws of Divine Governance, or the Divine Attributes; something are they beside themselves, which we cannot compass, which we cannot utter; though mortal man, and he perhaps not otherwise distinguished above his fellows, has the gift of eliciting them."

A writer in the January *Quarterly*, in quoting the foregoing passage, points out that the analogy used by Newman illustrates the fact that the jealous preservation of minute formulæ may be none the less necessary because we admit that they are quite inadequate as exact expressions of the reality. The musician, because he knows that the musical mechanism is not identical with the idea it conveys, is none the less jealously careful of his technique. The greater his power of appreciating all the delicate shades and varied ideas of the music itself, the more minute will be his attendance to the elaborate arrangements on which the effect depends. To the Philistine his minuteness seems intolerably fussy. Yet what are the facts? A few instruments in the orchestra carelessly tuned, the *tempo* taken with no insight into the composer's intention—what slight neglect this seems to imply! What a trivial deviation from an over-elaborate scheme! How little, if anything, can be lost by so little! So argues the uninitiated. Yet, instead of the soul of the hearer being filled with the great ideas which the music should impart, he loses not some, but all. The whole spell is broken. Newman goes a step farther, and suggests that not only the impressions which music makes through the ear, but the whole of our sensible impressions and conceptions may be but tokens and symbols of reality—symbols sufficient for our practical needs, yet not adequately revealing to us the reality with which they connect us.

"J. S. B. MADE EASY."

Such is the designation which has been appropriately bestowed upon a somewhat scarce musical publication containing some curious matter of a rather startling nature. The actual title of this folio volume, consisting of twenty-one pages, is—

> Organ Voluntaries, consisting of Preludes and Fugues selected from the works of John Sebastian Bach (with such alterations, additions, and accommodations as have been deemed necessary for their general use in Churches), by George Drummond, Mus. Bac., Oxon., Organist of Paddington Church, Bayswater and Park Chapels. London [1823].

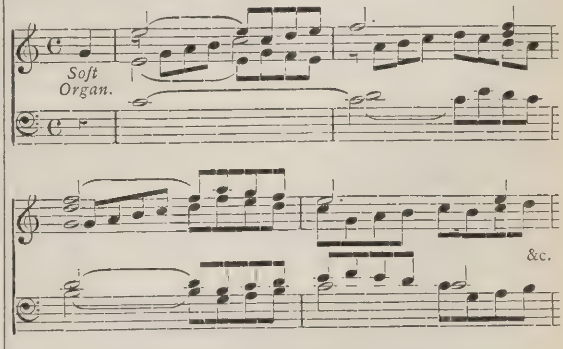
With all due respect to the memory of the late Mr. George Drummond (whose name, by the way, does not appear in the official list of University graduates), we should hardly consider his "alterations and accommodations" worthy of serious notice had they not received the imprimatur of so distinguished a musician as Dr. Crotch, Professor of Music at the University of Oxford. As a matter of fact, Dr. Crotch not only *approved* of Mr. Drummond's "tinkerings" of Bach, but actually suggested that they should be done! Moreover, he wrote the preface to this work, which is dated "Kensington Gravel Pits, October 24, 1823," defending and explaining the process of "J. S. B. made easy." From this preface we shall now proceed to quote.

> The present publication was undertaken by my pupil, Mr. George Drummond, at my suggestion and request; and I therefore beg leave to say a few words in explanation of the plan and in recommendation of the work.
>
> No idea of improving the unrivalled compositions of Sebastian Bach has been, for a moment, entertained. The simple intention, as announced in the title-page, is to render them fit for general use, as Voluntaries in Cathedrals or churches. . . .
>
> The work from which the greater part of the present selection will be made was intended chiefly for the clavichord; and, accordingly, many of the movements are unfit for the organ, or, at least, for the church service.

Crotch presumes to say that if Bach had ever intended these compositions—*i.e.*, the "Forty-eight"—for church use, "he would himself have made alterations in them, in a manner not altogether different from, however superior to, that here attempted." He then describes the nature of these "alterations," as he calls them, beginning with the first Prelude of the "Forty-eight," in the following words—

> Various were the unsuccessful attempts made by the Editor to render this movement fit for the intended purpose [*i.e.*, an organ voluntary] and, at the same time, to preserve its character. When reduced to plain counterpoint it wanted melody; when played as a slow arpeggio, it became too monotonous and uniform for the ears of an ordinary congregation. The following attempt, therefore, to preserve the harmony and clothe it with a becoming melody will, it is hoped, be approved.

We give the first few bars of the first Prelude as a specimen of the manner in which Mr. Drummond has "accommodated" Bach's perfect handiwork—



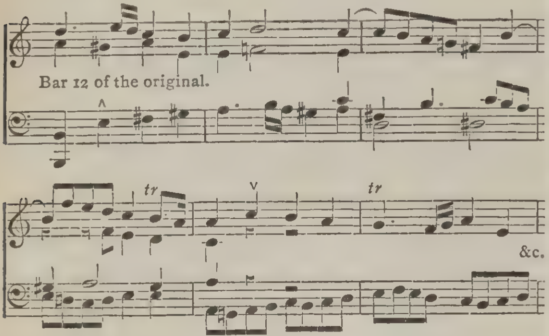
But to continue quoting from the preface—

> The notation of the Fugue has been altered from quavers and semiquavers to longer notes, both to render it more legible and to prevent its being mistaken for a piece of execution [!].

After offering what he calls "some reasons" for sundry other alterations, the Professor proceeds—

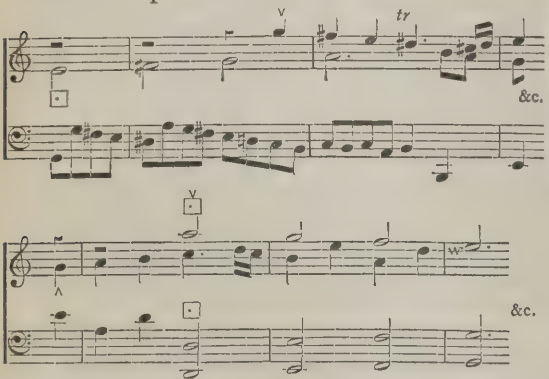
> At the twelfth bar of the original, a passage commences which is thought too difficult for the generality even of superior performers, as well as too abstruse to be generally understood and relished. A more intelligible passage has therefore been substituted.

Here is the "more intelligible passage"; but in making the comparison with the original it should be borne in mind that the notes have been doubled in length—crotchets instead of quavers, &c.



> The subject has also been used as an inversion, and, in both shapes, augmented.

Here are specimens of both—

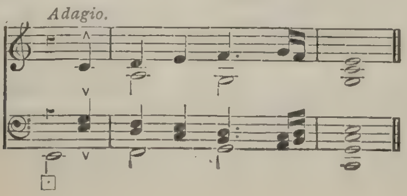


> The most striking passages, and all the latter part of the movement, except the final cadence, have been preserved entire.

This is a little more satisfactory. Hearken, however, to what the Professor says about the "final cadence"—

> But this masterly and beautiful passage was not thought appropriate to the Church, and was accordingly altered to one more grave and solemn.

And here it is, presented in all its "grave and solemn" form—



The next example in the book is the fifth Prelude and Fugue, which we will pass over, merely stating that Dr. Crotch, or his pupil, thought it "necessary to curtail this movement, and to simplify its final cadence." The Professor adds—almost as if by way of apology—"The Fugue remains unaltered."

The third Prelude and Fugue, that in C sharp major, is the third number in this "work," about which Dr. Crotch, having put on his critical cap, delivers himself as follows—

> The Prelude, in its original state, being full of rapid divisions, composed in triple time, for only two parts, and, in the key of C sharp, with seven sharps, required considerable alterations.

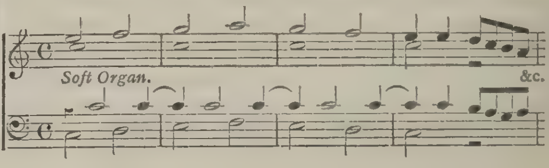
No one will doubt that the alterations are *very* considerable when he reads the following:—

> The divisions have been supplanted by holding notes, the time changed into common, the number of parts increased, and the whole transposed into the natural key of C.

But, seemingly by way of Professorial apology, Dr. Crotch blandly adds—

> But the harmony is unaltered. The Fugue also is, of course, transposed; but in other respects remains untouched.

Turn, good reader, to your "Forty-eight." Find the third Prelude, and compare it with the following "accommodation" made by Mr. George Drummond and approved by Professor Dr. William Crotch—



The remarks on the two remaining numbers in the book—the Fourth Prelude and Fugue of the "Forty-eight" and the "St. Ann's" Fugue—we must leave. Further comment upon these desecrations of a great classic would be superfluous. But we must again remind our readers that this precious preface is signed—

William Crotch, Mus.D.

The question might well be asked: Is it possible that this gentleman *could* have been Professor of Music in the University of Oxford?

MEDITATIONS UPON A CATALOGUE OF MUSIC.

"The British Museum always seems to me as if it must be something like heaven," once observed an old lady, now no longer in the flesh, who bore a name well-known in musical circles. It is true that she more particularly referred to the Manuscript Reading-room, which she was in the habit of visiting, and where the company is learned and select and the atmosphere serene. But even here the simile has its limitations, unless, indeed, there are such things as catalogues in the "better world." Excellent institution as the British Museum Library is, shorn of its catalogues it would become a veritable place of torment to enquiring souls. The Museum Library catalogues are, in the main, only to be consulted at Great Russell Street; but the Trustees occasionally publish sections thereof which may be obtained by the public. One such publication devoted to music is now before us. It is a quarto volume of 225 pages, printed in double columns, and entitled:

BRITISH MUSEUM | Catalogue of Music | Recent acquisitions of old music (printed before the year 1800) | By order of the Trustees | London: 1899.

The scope of the book may be estimated from the preface, which reads thus:—

> The present Catalogue forms a supplement to the General Catalogue of Music in the Department of Printed Books, with which it is intended to be incorporated. It contains a small number of cross-references referring to titles already in the main Catalogue, and a very few entries which, for various reasons, it has been found desirable to repeat. With these exceptions this volume consists entirely of music which has been acquired either by purchase or donation since the year 1886. During this period the dispersal of the Borghese and Heredia Libraries has afforded an opportunity of acquiring many works of the greatest rarity, which will be found described in the present volume. Large numbers of part-books of madrigals and motets published in Italy during the sixteenth and seventeenth centuries have also been bought, and especial attention has been paid to the collection of Psalmodies, in which the musical section of the Library was formerly deficient.
>
> The Catalogue has been prepared and revised for press by William Barclay Squire, Esq., Assistant in the Department of Printed Books.
>
> R. Garnett.
>
> 11th March, 1899.

The signature of Dr. Garnett appears as the Keeper of the Printed Books, a post he has filled with great distinction and which he has recently resigned after nearly fifty years' service in the Library of the British Museum.

We propose to sample a few of the books whose titles are in this catalogue, selecting those that will probably interest our readers.

The first is a copy of J. S. Bach's "Clavier Uebung," Part II., issued at Nürnberg in 1735. The catalogue states "This copy consists of Proof Sheets, containing many corrections in J. S. Bach's own handwriting." These "handwritings" are real "corrections," and show that Bach was a careful proof reader. The book is most beautifully engraved, and the ink appears to be as black as when it was first placed upon the paper. In turning over the pages of this book there is a special interest in the thought that they have felt the "touch of a vanished hand" of the great Cantor.

A wee bookie, as the Scotch folk would say, is entitled "A Briefe Introduction to the Skill of Song: concerning the practise, set forth by William Bathe, gentleman." This gentlemanly author, who died in 1614, devotes one page of his treatise to the following excellent advice:—

> The ante rules of Song.
>
> *To prepare for naming the Notes.*
>
> Practise to sunder the Vowels and Consonants, distinctly pronouncing them according to the manner of the place.
>
> *To prepare for Quantitie.*
>
> Practise to haue the breath long to continue, and the tongue at libertie to runne.
>
> *To prepare for Time.*
>
> Practise in striking to keepe a just proportion of one stroke to another.
>
> *To prepare for Tune.*
>
> Practise to haue your voice cleere.

The titles of some of the old Psalmodies are often quaint. Here is one;—

> Sacred Music, or a Pleasing Companion for chearful Christians, being an entire new and approved sett of Psalm and Hymn tunes . . . by Samuel Pearce [1776].

This title is not unlike that of a Psalmody issued by Sir George Smart in his young days, designated "Divine Amusement."

Lovers of Programme Music might (or might not) find their heart's desire in a pianoforte piece entitled

> The Surrender of Toulon (with a descriptive view in music of a ship weighing anchor, the storm at sea, &c.) composed by John Watlen, late of the Royal Navy, set for the pianoforte or harpsichord. Edinburgh, printed by the author, 34, North Bridge Street. (n.d.)

The piece begins with a musical representation of "shipping stores from the Yard, at Portsmouth, for Lord Hood's fleet." Subsequent passages are descriptive (!) of "Officer sends below for the fifer" (a descending scale passage of two octaves), "fifer coming up" (an ascending scale passage of two octaves); the "heaving of the anchor," &c., and lead to the strictly meteörological part of the business—that is to say, the inevitable storm. This *allegro* is introduced by the "Quartermaster at the helm," who is supposed to sing "slowish," "Steady she goes, Boy, steady." The movement opens somewhat tranquilly, but at the sixteenth bar we get "cloudy weather." Then "porpoises appear 'longside the ship." The "atmosphere becomes very dark" and soon (in a *presto*) the "wind changes"—it "blows hard—storm of wind—lightning—thunder." "Fine weather" ultimately ensues. Toulon is in sight, and the French surrender. "Rule, Britannia," is followed by "God save our King, George the Third," and, by way of a *finale*, the English and French sailors dance!

A curious book bears the title—

> A new method of learning Psalm-tunes, with an instrument of music call'd the Psalterer. By James Lemon. 1729.

Some idea of this instrument may be obtained from the author's "Directions for tuning and playing on the Psalterer." He says:—

> Before I begin with the directions for tuning and playing, I think it very proper that some account should be given of such particular parts of the instrument as are made

use of in playing, in order to make the said directions more plain and intelligible: as first; the small string is to play the treble, and the large string for the bass. Secondly, the little small (*sic*) pieces of brass-wire or ivory, on both sides the finger-board, just under each string, at about an inch distant one from another, are called frets; the use of which is by stopping or pressing down the string in those places with the finger, to form such particular sounds as in playing any tune are required. Thirdly, the letters of the alphabet, plac'd in the middle of the finger-board, between each string, are intended to answer the letters in the following tunes, by directing to which fret the finger must be placed note after note to play the same.

The capital notation of the tunes in this book may be judged from the following :—

Veni Creator, or the 132 Psalm Tune.

The Treble.	The Bass.
N N M N P Q N P	N Q P N M N I H
H N M N P Q	Q N H I L D
Q P L Q P N N M	D F H N M N I H
Q N Q P P N	N Q N H H N
N N M N H I L D	N F H N Q N P Q
H H G H C H	D Q P N I H
H N M N P Q N P	D Q P N M N I H
N Q N P P N	N N I F H A

The mere titles of some of the books are amusing. Here is an oblong folio piece of music designated

THE BLACK JOKE with 21 variations for the pianoforte or harpsichord composed by Sig$^{r.}$ M. C[lementi].

In a volume of flute music we find

New Aires made on purpose for two flutes and a bass, familiar and proper for practitioners in consort, fairly engraven.

A dainty little book by reason of its exquisite engraving and the *minutiæ* of its beautifully executed illustrations, is entitled

The Psalmes of David in 4 Languages and in 4 Parts set to y^{e} Tunes of our Church. By W. S. 1643.

The "W. S." is William Slatyer, and the four languages are English, Latin, Greek, and Hebrew.

The prodigy girl-composer appears in the following title:—

Six sonatas for the pianoforte or harpsichord humbly dedicated to Her Majesty, the Empress of all the Russia's (*sic*), &c., &c., &c.
Composed by Elizabeth Weichsel, in the eleventh year of her age. Opera 2$^{da.}$ Price 10s. 6d.
London: printed for the author and sold by her No. 7 Poland Street, Oxford Road.

Elizabeth Weichsel became the celebrated Mrs. Billington. She forsook the career of a composer for the more lucrative one of a vocalist. She is spoken of as "the greatest singer England has ever produced," and at one time her fortune is said to have amounted to £65,000. She was, however, less fortunate in her husband. He was a double-bass player, and he played the part of a doubly base man in his conduct towards his cantatrice spouse.

There is a very amusing song, by an anonymous composer, entitled "The Organ laid open, or the True Stop discovered." But Vincent Novello supplies, in his own handwriting, the composer's name and the history of this humorous ditty. Novello writes :—

Satirical Song and Chorus
on
Joah Bates
composed
by
Samuel Wesley.

The words were written (I believe) by Mr. Madan. This composition of my dear friend, the late Sam Wesley, having now become exceedingly rare, I have the pleasure of presenting it for preservation in the library of the Musical Antiquarian Society, on condition that if the Society should be dissolved this Copy shall be deposited for preservation in the British Museum amongst the other productions of Samuel Wesley that I have already presented to that National establishment, as a token of respect to the memory of my friend.

Oct. 20, 1843. Vincent Novello.

Novello further adds :—

This admirable piece of banter upon Joah Bates is set to music by Sam Wesley, and is an excellent specimen of his incomparable talent in mixing the Sterling Musician with the fun and drollery of the Humorist.

We may further supplement the above information supplied by Novello by stating that Wesley competed for the appointment of organist to the Foundling in 1798. Joah Bates was the umpire on that occasion, and he awarded the post to John Immyns, an amateur. This will help to elucidate the topical references in the song, of which the words here follow :—

The Organ laid Open
or
The true Stop discovered.

Come all my brave Boys that want Organists' Places
I'll tell you the fun of the thing,
Curse all your Bravuras, your fine 'Poggiaturas
All the Demis and Semis you'll bring.

You may strike up no matter "Malbrook," "Stoney Batter,"
Or whatever comes into your Pates,
For let Handel or Worgan go thresh at the Organ,
If you've got the right Key with Jo B——.

The Foundling's grand Organ was lately the gift
And all were determin'd to try,
Each made his best shift with a Finger so swift
And "cock sure of Election am I."

But to give 'em their trimmings, up popp'd Maister Immyns
And quickly decided their Fates,
I can't, it is true, move my Fingers like you,
But I've found out the stop of Jo B——.

When Nebuchadnezzar his image set up,
His frolic appeared rather odd,
That at Music so paltry as Sackbut and Psalt'ry
Each Knee should bow down to his god.

This prophetic affair one would almost declare
To our Day of election relates,
For the sounds that combine have but serv'd for a sign
To fall down and worship Jo B——.

Then know by these presents all Men it concerns,
What succession of farces is playing by turns,
In vain ev'ry sound that your fancy creates,
For the true Diapason is Mister Jo B——.

Vincent Novello endorses this comicality with a significant "Bravo! Master Sammy."

Considerations of space prevent a more extended excursion into the pleasant region which this catalogue opens up. At some future time we may return to the subject. The highest praise is due to Mr. W. Barclay Squire (who so efficiently superintends the printed music section of the British Museum Library) for the truly admirable manner in which he has compiled this useful and interesting Catalogue.

THE "Erl-King," by Goethe, has received no less than fifty-nine musical settings, according to Herr Wilhelm Tappert, of Berlin, who has industriously collected and described them in a very interesting little pamphlet. Herr Tappert only gives *two* settings by English composers—one by the late Mrs. Mounsey Bartholomew and the other by Mr. A. R. Gaul. There are doubtless more than these—one other, at least, we can mention. It is a setting by Dr. J. W. Callcott in the form of a glee for three voices—two trebles and a bass. The most curious portion of this composition is to be found in the words. They are by an anonymous "translator," who shows his doggerelistic hand in the following poetry !—

Who is it that rides through the forest so fast,
Whilst night glooms around him, whilst chill roars the blast?
The father who holds his young son in his arm,
And close in his mantle has wrapt him up warm.

"Why trembles my darling? Why shrinks he with fear?"
"My father, my father, the Erl-King is near!
The Erl-King with his crown, and his beard long and white."
"My child, you're deceived by the vapours of night."

"If thou wilt, dear baby, with me go away,
I'll give thee fine garments, we'll play a fine play;
Fine flowers are growing, white, scarlet, and blue,
On the banks of yon river, and all are for you."

"My father, my father, and dost thou not hear,
What words the Erl-King whispers soft in my ear?"
"Oh, hush thee, my child, set thy bosom at ease;
Thou hear'st but the willows when murmurs the breeze."

"If thou wilt, dear baby, with me go away,
My daughter shall nurse thee, so fair and so gay;
My daughter, in purple and gold who is drest,
Shall love thee, and kiss thee, and sing thee to rest."

"My father, my father, and dost thou not see,
The Erl-King and his daughter are waiting for me?"
"Oh shame thee, my infant, 'tis fear makes thee blind,
Thou see'st the dark willows which wave in the wind."

"I love thee, I doat on thy features so fine;
I must and will have thee, and force makes thee mine."
"My father, my father, oh hold me now fast,
He pulls me, he hurts me, he'll have me at last."

The father he trembled, he doubled his speed,
O'er hills and through forests he spurr'd his black steed;
But when he arrived at his own castle door,
Life throb'd in the poor baby's bosom no more.

THE "Master Simeon Buggins (a local musical prodigy)," of Birmingham, referred to in our last number (p. 239), subsequently became one of the seven vicars choral of St. Patrick's Cathedral, Dublin, and also one of those at Christ Church in the same city. He is said to have been a counter-tenor of rare excellence. Mr. Buggins went to Italy for the purpose of study, and not being quite satisfied with the English form of his patronymic he changed it into "Simeon Pinto Buggine." If he had only lived until the close of the present century he might, in order to be musically fashionable, have Russianised his name somewhat after this fashion: "Simeoninov Pintowitsch Bugginsovsky."

DR. PERCY CARTER BUCK, who has just been "translated," in bishopric phraseology, from the organistship of Wells Cathedral to that of Bristol, is a native of Stratford, which forms part of greater East London, where he was born twenty-eight years ago. He was educated at the Merchant Taylors' School, and sang as a chorister in the choir of West Ham Parish Church. As a boy he showed no special aptitude for music. At the age of twelve his mother taught him his notes and then he taught himself to play. His first organ appointment, obtained when he was fifteen, was to Plaistow Parish Church. He became a student at the Guildhall School of Music, where he took lessons from Dr. C. J. Frost (organ) and Mr. F. Davenport (composition). In two successive years he took four composition prizes at the Stratford Musical Festival—hymn tune and ballad in 1887 and ballad and pianoforte piece in 1888. After being for a short time a paying student at the Royal College of Music, he obtained an organ scholarship there and became a pupil of Sir Walter Parratt, Sir Hubert Parry, and Dr. Harford Lloyd. In the same year (1889) he was organist of Kingston-on-Thames Parish Church. During his Royal College course he won an organ scholarship at Worcester College, Oxford, of which University he is M.A. He took his degree of Bachelor in Music (Oxford) in 1892 and qualified for that of Doctor in the following year; but as an interval of five years has to elapse between the conferment of the Bachelor and Doctor's degrees, he was not admitted to the Doctorate till 1897. Dr. Buck is also a Fellow of the College of Organists and an Associate of the Royal College of Music, and in 1894 he became music-master at Rugby School. On leaving Rugby he was appointed organist of St. John's Church, Wilton Road, Pimlico, noted for the number of organists who have gone thence to Cathedrals.

IN October, 1895, from amongst 148 candidates, Dr. Buck was appointed organist of Wells Cathedral in succession to the late Mr. C. W. Lavington, who held the post for (practically) fifty-three years. He now follows Mr. Riseley at Bristol Cathedral. Dr. Buck's exercises for his respective degrees were settings of "O God, our help in ages past," and "Veni Creator Spiritus." A string quartet, the product of his undergraduate days, was played at Oxford, and "led" by the Rev. E. H. Fellowes, Precentor of Bristol Cathedral. He has also published an Organ Sonata in E flat and some Trios for female voices, and songs. With Dr. Mee and Mr. F. Cunningham Woods he collaborated in the authorship of "Ten years of University Music in Oxford" (1894). The new organist of Bristol Cathedral—who was a capital football player at Oxford and is Captain of the Wells Hockey Club—furnishes a remarkable instance of rapid development in music: ten years after he had begun to learn his notes he passed the examination for Doctor in Music in the University of Oxford. We congratulate Dr. Buck upon his various achievements, and we wish him all success in his new and enlarged sphere of work.

THE Reverend Thomas Henry Davis, who succeeds Dr. Percy Buck as organist of Wells, is a Priest-Vicar of that Cathedral. He graduated Bachelor in Arts, London, in 1887, and took the degree of Bachelor in Music at the same University in 1889, when his exercise was a setting of Psalm xlviii., "Great is the Lord." The new organist of Wells was ordained to the curacy of St. Mary, Warwick, in 1892, which he held till 1895, when he was made a Priest-Vicar of Wells Cathedral. He is also second master of the

Cathedral Grammar School at Wells. It has been said that the appointment of a clergyman to the office of organist in a Cathedral is a return to the custom of pre-Reformation times. But this is not so. Hereford, a Cathedral of the old foundation, furnishes an instance to the contrary. In the seventeenth and eighteenth centuries the organists of Hereford were Priest-Vicars, the last being the Rev. Richard Clack, who was appointed in 1754 and held the post till 1779. We believe, however, that we are correct in saying that a Cathedral organistship has not been held by anyone in holy orders since the year 1779.

An "Anglo-Belge Amateur Orchestral Society" has recently been formed in Brussels. The object of the Society is "to bring together amateurs of music, in social gathering, for the execution of orchestral works, classic and modern; also, the production of unedited compositions that may be found suitable." The "social gathering" feature is distinctly "Anglo." The word "unedited" must not be taken too literally: it is doubtless another way of expressing the term "unpublished." One very salutary rule of the Society is: "A fine of one franc to be imposed on any Effective Member who (unless unavoidably prevented) fails to attend two rehearsals running." This might be assumed to mean that the members should run to the rehearsals, but it is probably intended to prevent any effective member from becoming defective. The secretary of the Society is Dr. Fay. We wish it all success.

Àpropos of the biographical sketch in another column of Precentor Dr. Troutbeck, it may not be without interest to refer to the use of the unfamiliar term "Precentrix," the feminine of Precentor, and who is, or was, a female leader of a choir. The Rev. Arthur Bedford, in his book "The Temple Musick; or an essay concerning the method of singing the Psalms of David in the Temple before the Babylonish Captivity, wherein the Musick of our Cathedrals is vindicated, etc." (1706), says: "He . . . . made his sister *Præcentrix* to the Women." More than a century later Sir Walter Scott, in his "The Betrothed" (Chapter xvii.), says: "The venerable mother might be seen in unwonted bustle, now giving orders to the gardener for decking the apartment with flowers—now to her cellaress, her *precentrix*, and the lay sisters of the kitchen for preparing a splendid banquet." Has the term "Precentrix" become obsolete?

A very remarkable, if not unique, series of Sunday concerts is announced to take place at the New Brighton Tower, commencing on the 28th inst., under the general direction of Mr. Granville Bantock. Fifteen of the eighteen concerts are to consist of "one composer" programmes—the names of the said composers being *Cowen, Dvorák, Rubinstein, *Stanford, Berlioz, *Parry, *Elgar, *Corder, *William Wallace, Tschaïkowsky, *German, *Mathieu (from Ghent), *Mackenzie, Liszt, and Wagner—those composers marked * will conduct their own works. "French," "British," and "Belgian" concerts complete the scheme. In addition to those above named, the conductors will include Mr. A. E. Rodewald, M. Camille Chevillard (of the Lamoureux concerts), M. Edouard Colonne, M. Sylvain Dupuis (of the Nouveaux concerts, Liège), and Mr. Granville Bantock himself, who is to be congratulated upon the inception of so comprehensive and interesting a series of music-makings.

We have received the following letter from an organist in the North of London:—

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I regret to say that some individual came into the choir vestry just when we were about to commence and stated that he had come to report on the concert in the interest of The Musical Times, since when a grey overcoat has been missing.

I think it only right to mention this incident to you as no doubt the same thing has occurred elsewhere, and a warning note in your paper may prevent future occurrences of a like description if same is notified in your paper.

We need hardly say that we much regret the occurrence above referred to and which, unfortunately, has happened before. At the same time, we wish to caution those whom it may concern that strangers who profess to represent The Musical Times should be asked for their credentials.

Another jewel was added to the artistic crown of Joseph Joachim in the magnificent reception accorded to him by the Berlin Philharmonic, on Saturday, the 22nd ult., the occasion of the sixtieth anniversary of his first appearance in public. A very large orchestra, comprising a number of the master's most distinguished pupils and picked members of the orchestras of the Prussian Royal Opera, the Grand Ducal Opera of Meiningen, the Berlin Philharmonic, and the Berlin Royal School of Music, made a magnificent combination. A fanfare by military trumpeters and kettle-drummers was played as the hero of the evening was conducted to his seat, and a prologue in verse, written for the occasion by Hermann Grimm, was recited by Fräulein Rosa Poppe, of the Berlin Theatre Royal. The programme, which followed, included the Overture to Weber's "Euryanthe"; Variations for violin and orchestra, Joseph Joachim; Overture to Schumann's "Genoveva"; Overture to Mendelssohn's "A Midsummer Night's Dream"; Symphony in C minor, Brahms; and Concerto in G major, Bach. Each item of the programme was received with vociferous applause, in which the principal guest enthusiastically joined; but the crowning event of the evening was when Dr. Joachim, at the unexpected invitation of some members of the orchestra, was asked to play Beethoven's Violin Concerto, which, although, as he stated publicly, quite unprepared, he performed superbly. At its conclusion an immense ovation was awarded to the master. A banquet was subsequently given, at which it was announced by a representative of the Government that the Emperor had bestowed on Dr. Joachim the highest distinction of the State in science and art—the Order "Pour le Mérite." Thus was a unique occasion fittingly and royally concluded.

The Printer's Devil has often posed as an unconscious humorist, but comparatively seldom as an unwitting cynic. We are inclined, however, to regard his performance in a recent issue of the *Northern Echo* as evidence of an unsuspected vein of satire. In an account of some obsequies at Bishop Auckland we are told that "as the mournful procession entered the church Schopenhauer's Funeral March was played by the organist." Schopenhauer, as a pessimistic philosopher, might be thought an appropriate name to associate with a funeral march, but we see in the passage quoted a more subtle satire. "Schopen" is evidently a new method of transliterating the name of Chopin, who, as is well known, did write a funeral march, while "Hauer," meaning one who hacks, makes the significance of the whole plain. Have we not those who hack at Chopin continually with us?

Graun's "Passion" is, in this country, usually but erroneously associated with his "Der Tod Jesu." An interesting selection, consisting of five numbers, from the actual "Grosse Passions Musik" by Graun was performed for the first time in England during Lent, at St. Andrew's, Wells Street. One of the choruses in this work was appropriated by Handel for his oratorio "The Triumph of Time and Truth." In Graun's "Passion" the words are "Let us run the race that is set before us," but Handel "adapted" the *same* music to very different words—"Ere to dust is changed thy beauty."

Manuel Garcia, now in his ninety-fifth year, was a conspicuous figure at the Philharmonic concert on the 19th ult., although others than young nonogenarians might have considered it a somewhat treacherous night to be out when cold winds were blowing. Notwithstanding his great age, this *doyen* of the profession was evidently listening to the music with a vigorously keen interest, and was applauding with all the enthusiasm, perhaps more, of a young man three-quarters-of-a-century his junior. M. Garcia was eight years old when the "dear old Philharmonic" came into life. At the time of his birth—on March 17, 1805—Haydn was living, Beethoven was a comparatively young man of thirty-five, and Mendelssohn, Wagner, and Brahms had yet to make their acquaintance with the world. If M. Garcia would only record his reminiscences, how interesting and valuable they would be. May he be spared to attend many more concerts, and in our issue for March, 1905, may we have the pleasure of wishing him "Many happy returns of the century"!

M. Rachmaninov, whose name is so well known as the composer of the Prelude for the pianoforte in C sharp minor, paid his first visit to this country during the past month. We are indebted to Mr. Edgar F. Jacques for the following biographical particulars relating to our most recent distinguished visitor:—

> Sergei Wasseliewitsch Rachmaninov was born in 1873 at Novgorod, and studied at the Moscow Conservatoire under Arensky and Siloti. His talent was so great that in his eighteenth year he was awarded the great gold medal. His works include a pianoforte concerto, a fantasia for two pianofortes, and a number of smaller pieces. Their merits, coupled with the fact that the composer is not yet twenty-five years of age, have justified critics in regarding him as one of the most gifted and important of Russian composers.

To the above must be added the fine Trio in D minor (Op. 9) for pianoforte, violin, and violoncello, and (in the second movement) with harmonium obbligato, played at one of the Walenn concerts on February 22. A new and very practical edition of M. Rachmaninov's celebrated Prelude, especially in regard to the all-important use of the pedal, has recently been issued by Messrs. Novello, and it is satisfactory to learn that the composer has expressed his approval of the manner in which the editor, Mr. A. Rosenkranz, has discharged his task.

The marriage of Miss Mary Louisa Lloyd, the only daughter of Mr. Edward Lloyd, with Mr. Frederick W. Sears, was celebrated at St. Andrew's Church, Wells Street, on the 19th ult. The music sung on that interesting occasion included Sir Joseph Barnby's setting of Miss Dorothy Blomfield's hymn "O perfect love" and Sir Arthur Sullivan's anthem "O God, Thou art worthy to be praised," which were admirably rendered by the choir of the church, under the direction of Mr. F. A. W. Docker, who presided at the organ. More than one member of the congregation could not help recalling the time when they used to hear Mr. Edward Lloyd sing in the choir of this church, thirty or more years ago. Subsequent to the nuptial ceremony, Mr. and Mrs. Lloyd were "at home" at the Langham Hotel, to receive their numerous friends, who expressed their congratulations and good wishes for the happiness of the young couple. The wedding presents were numerous and costly.

Sir John Stainer's "Dufay and his Contemporaries"—edited by the Oxford Professor in collaboration with his son—has received a very gratifying recognition in the form of an appreciative review in a recent number of the *Monatshefte für Musikgeschichte*, edited by Herr Robert Eitner. The notice concludes thus:—

> The enormous importance of the publication of such a comprehensive MS. of so early, and, until now, so dark a period, in regard to research in the history of music, will be best grasped by those who have already made explorations in this epoch, and the two editors are assured of our sincerest thanks.

Herr Robert Eitner, the distinguished editor of the *Monatshefte für Musikgeschichte*, intends to issue a "Quellen-Lexikon," or, in other words, a dictionary and bibliography from the Christian era down to the middle of the present century. The work, which is now complete in manuscript, could not have been undertaken by anyone more competent to bring it to a successful issue than Herr Eitner. Much trustworthy information has been obtained from the various libraries in Europe and from other sources, and it may be taken for granted that "thoroughness" will be stamped upon every page. The work is to be issued, probably in eight volumes, by subscription. Messrs. Breitkopf and Härtel are the publishers.

Mr. Frank Kidson, of Leeds, whose name is well known in connection with his valuable researches in the field of Folk-song, is about to issue what promises to be a very interesting work, entitled "British Music Publishers and the early music typographers: London, Scottish, and Dublin. From Queen Elizabeth's reign to the first quarter of the present century." The volume, upon which the author has been engaged for many years, will be in Dictionary form and promises to be a very useful and valuable book of reference. We trust that Mr. Kidson will extend the period of his survey so as to cover at least the second quarter of the present century.

Mr. Frederic Lamond, the distinguished Scotch pianist, has been winning golden opinions in Paris by reason of his masterly performances in the French capital, where he has been received with enthusiastic appreciation.

Dr. Harford Lloyd, Precentor of Eton, will form the subject of the biographical sketch (with special portrait) in our next issue. We also hope to give some "Wesleyana," being some recollections of Dr. Samuel Sebastian Wesley, kindly contributed by one of his distinguished pupils, Mr. J. Kendrick Pyne, organist of Manchester Cathedral.

DR. ZECHARIAH BUCK.*

"A genius in the training of boys' voices" summarizes the life-work of Dr. Buck, of Norwich. The son of a poor tradesman, Zechariah Buck was born in that East Anglian city on September 9, 1798. With other boys of his class he used to shout and play in the then "Castle ditches," and the tradition is that on one memorable day (for him) Thomas Garland, organist of the Cathedral, heard the boy singing in the street. Garland was greatly struck with the sweetness of his voice, and the result of Master Buck's out-door vociferation was that he became a chorister of Norwich Cathedral on September 10, 1807. In this unexpected way began his seventy years' connection with that stately sanctuary. The mere incidents of Dr. Buck's long life, practically passed within his native city, may be soon told. He served his choristership principally under the two Beckwiths, father and son, Garland having died soon after the little street-singer's admittance. When his voice broke he was articled to John Charles Beckwith (son of Dr. John Christmas Beckwith), and became assistant-organist of Norwich Cathedral. Four days before the death of his master, young Buck, at the age of twenty-one, succeeded him as organist on October 15, 1819. He resigned that post —held for fifty-eight years—on a pension of £125 per annum in September, 1877, and on August 5, 1879, he died at his son's house at Newport, Essex. In the year 1853 he was made a Doctor in Music by Archbishop Sumner.

Dr. Buck was a man possessed of a strongly marked personality. He was exceedingly enthusiastic. One of his first resolves, after he had become organist of Norwich, was "to make a tour of most of the Cathedrals in England at his own expense, in order to have the opportunity of hearing other choirs, and so acquire knowledge and experience which he knew would prove invaluable." When we consider that there were no railways at that time, the zealous enthusiasm of the young organist reveals itself in a strong light. He had no reputation as an organist. His upbringing, on an inadequate G organ, was unfavourable to any development in technical skill on the king of instruments, even if he had had any inclination in that direction. For a long period anterior to his retirement Dr. Buck was never even known to play the organ, that duty having been principally discharged for twenty-two years by his assistant and partner, Dr. Bunnett. The choristers, as we shall see, were his "soul's delight," and instead of occupying the organ-loft in the Cathedral, his "accustomed place was beneath the gallery-screen," where he could best hear the voices of the choir.

In many respects Dr. Buck was "a character." He was always attired in "evening dress," with the orthodox "white tie," even in the day-time. Like S. S. Wesley, he wore a wig, which adornment, when he took "his walks abroad," was surmounted with a broad-brimmed hat, "remarkably like a Dean's," as Dean Pellew once remarked to him upon his taking up in mistake Dr. Buck's head-covering. He was a very early riser: in his young days "he was generally up at 4 a.m. studying *thorough bass*"; and later on he was always to be found taking his morning constitutional at the hour of 7 a.m. We are told that he was "a born match-maker," and that he had a remarkable facility "for soothing the way with stern relatives." In regard to the important matter of health, we are told that

> He was almost hypochondriacal respecting his digestion, which really was perfect, but no physician could persuade him as to that fact, although he consulted every doctor of note, including Sir S. Burrows, and his friend Sir James Paget, still happily living. One day he took a journey to Leamington to consult the famous Dr. Jephson, who had made stomach disorders a specialty, and after various questions Dr. Jephson asked:
>
> "What time do you dine, Dr. Buck?"
>
> "Oh! sometimes one, or two, or three, or five, or six o'clock—in fact, whenever I can."
>
> Dr. Jephson closed his case book with a bang, and said: "My dear sir, it is of no use prescribing for you, unless you always dine at the same hour."
>
> "But," cried the Doctor, anxiously, "I will dine at any hour you like to name, I assure you."

The result of this visit was that Dr. Buck thereafter dined precisely at six p.m., and so stringently did he carry out the doctor's orders in regard to his diet that he insisted upon partaking of "tapioca pudding" every day. No wonder that his family loathed the sight of that particular dish. Dr. Buck was a firm believer in drugs, and, considering the various prescriptions he took, his friends marvelled that he lived to attain the age of fourscore years. "The amount of calomel (a fashionable drug in the early part of the century) which he swallowed, was sufficient to sink a Norfolk wherry"! He was good at telling a story. Here is one: "A family of the name of Waters were always late for the Cathedral service. On a particular Sunday [that would be the thirteenth evening of the month] they all entered just as the choir were beginning to sing the Psalm 'Save me, O God: for the *waters* are come in.'"

Dr. Buck had no less than seventy-two articled pupils. Of these five graduated as Doctors in Music, three obtained the degree of Bachelor in Music, and four became cathedral organists. Amongst those now living may be mentioned the names of Dr. Bunnett, Mr. F. Cambridge, Mr. George Gaffe (St. Alban's Cathedral), Mr. A. R. Gaul, Dr. A. H. Mann (King's College, Cambridge), and Mr. A. J. Page, several of whom contribute some very pleasant and valuable reminiscences of their old master to the pages of this book. These "Buckites," as they were called, used to play the organ at various churches in Norwich, of which Dr. Buck was nominally the organist and received the emoluments attached thereto, while the "Buckites" did the work.

In his extraordinary training of boys' voices, by which he will be chiefly remembered as a Cathedral musician, Dr. Buck used some curious methods. For example:

> In order that the boys should open their mouths, he resorted to the use of beans, marbles, nuts, acorns, coffee-berries, &c., the nuts proving a decided failure, as the boys were always cracking them. At length the excellent idea occurred to the ingenious Doctor to experiment with a neat wooden mouthpiece, in the exact shape of the mouth, and to fit in with the teeth. These mouthpieces resembled, both in size and form, the segment of an orange; they were hollow, and the exterior surfaces had grooves for the teeth. The mouthpieces, which answered the purpose admirably, were made of boxwood by B. W. Spaull, an ecclesiastical builder in the Cathedral Close, and were sold at sixpence each; some of the Doctor's private pupils had theirs reproduced in silver. These contrivances, with penny looking-glasses, were handed round to the boys at their morning practice for the exercise work, which was superintended by Buck himself, or, in his absence, by one of his Articled Pupils. An important matter was the "tongue exercise," which was gone through regularly before any other work was taken up; while other

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* "Zechariah Buck, Mus.D., Cantuar, Organist and Master of the Choristers at Norwich Cathedral, 1817-1877. A centenary memoir." By Frederic G. Kitton. Jarrold and Sons. 1899.

very troublesome exercises were the vocal "shake" and "scale" practice, the latter so well described by Mr. George Gaffe as a kind of "vocal treadmill."

Although the redoubtable Doctor was very exacting and a martinet in his treatment of the boys—their voices apparently being his chief consideration—Dr. Mann records that—

> Dr. Buck, in his training, was exceedingly particular regarding two important points. Firstly, he would never allow us to actually *sing*, except for a very short time indeed—not more than ten minutes; he might keep us at a practice for over two hours (a common occurrence), but he would only let us *sing* for a brief interval, and then rest. Secondly, he would never permit us to force our voices under any consideration whatever, while tone, words, and expression were very carefully watched.

The boys were worked unmercifully hard and their general education was shockingly neglected. Mr. Gaul records that during the thirteen years he was a chorister at Norwich he did not have a month's holiday, all told, during the whole time. The work was a perpetual "grind," as may be shown by the following time-table:—

9 to 9.45 am. Music.
10 to 11 a.m. Full Choral Service.
11 a.m. to 12.30 or 1 p.m. Music.
2 to 3 45 p.m. Music.
4 to 5 p m. Full Choral Service.
5 to 6.30 or 7 p.m. *Work with the schoolmaster!*

Dr. Buck adopted some novel contrivances in getting his boys to fully realise the meaning of words they had to sing, in order to obtain the utmost expression in the music. For example, in rehearsing Mendelssohn's "Hear my Prayer"—"without Thee all is dark"—he placed the soloist in a large music cupboard, and, closing the door, said, triumphantly: "*Now*, my boy, can you realise better the *darkness?*" Whereupon the young urchin unexpectedly replied: "Please sir, no sir; *there's a crack in the door!*" To another boy, in the preparation of the same anthem, he said: "Now, boy, in 'O for the wings of a dove, far away would I roam,' just imagine you are a bird flying away from all gloominess to a place where there is sunshine, and everything is calm and peaceful. Sing the words lightly and trippingly, and when you come to the final rendering of 'and remain there for ever at rest,' make a *diminuendo* and finish *pianissimo*, as though you were gradually going off to sleep." It is evident that Dr. Buck possessed a poetic spirit which is all too rare amongst organists, who are so often tied and bound by the technicalities of their art that they fail to get behind the mere crotchets and quavers of the music of the sanctuary, and do not therefore realise its hidden depth of soul.

Mr. A. R. Gaul tells an amusing story of Dr. Buck's views in regard to the diet of the Norwich choristers. He says:—

> I can fully corroborate the statement that Dr. Buck was exceedingly particular regarding the diet of those boys whose voices were eminently serviceable in solo-singing. I recall an instance of this in my own experience. A Norfolk clergyman (well-known in musical circles of that day) desired to favour a party of friends at his own house with a rendering of Mendelssohn's "Elijah," and he asked Dr. Buck if he would lend him a boy to assist in the solos. The wish was complied with, and I was the boy selected for the occasion, *àpropos* of which I vividly remember, as though it happened yesterday, an incident which covered me with confusion. The dinner came before the music, and the guests had taken their seats, a place being found for me at a small side-table; presently, while the first course was being served, a note arrived for the host, who, observing its nature, proclaimed his intention of reading it aloud to those assembled around the festive board, and, amid breathless silence, he announced the contents of the brief missive, which ran thus:
>
> "Dear Sir,—Please don't let little Gaul have any pudding.
>
> Yours faithfully,
> Z. Buck."

Poor "little Gaul." But that was not all. The composer of the "Holy City" further records a less pleasant feature of his choristership:—

> Before the time came for singing my solos [in the Cathedral], I used to drink the contents of a small phial filled with port wine provided by Doctor Buck, and this I swallowed after the second lesson, stooping below the desk so as not to be seen by the congregation.

This, as Mr. Gaul rightly observes, was a "reprehensible custom." Could the clergy have known of it?

Mr. Frederic G. Kitton, the author and editor of this "centenary memoir" of Dr. Buck (and who is favourably known in connection with the pictorial literature concerning Charles Dickens), has produced an exceedingly interesting and very readable book. We notice that he refers to "Mendelssohn's organ *concertos*" (instead of *sonatas*) on p. 28, and that there is no index; but these are small blemishes compared with the general excellence of this brightly-written monograph. Ten beautifully reproduced illustrations add to the attractiveness of the book, which is admirably printed and got up. The history of Cathedral music and musicians in England has yet to be written. In the meantime this memoir of Dr. Buck, of Norwich, is a very valuable contribution to the literature of a subject which should have special interest to English musicians.

CHURCH MUSIC.

Easter, the Queen of the Festivals of the Church, is specially rich in the possession of appropriate music. In the selection of Communion Services, it is interesting to notice the abiding popularity of several of Schubert's shorter settings, such as the Masses in G (recently sung at St. Paul's Cathedral) and in B flat; and to observe the wide recognition of Gounod's Masses in both Latin and English branches of the Church universal.

Gounod's "Easter" Mass was sung at All Saints', Margaret Street, during the Festival season. On Easter Day at the Oratory, South Kensington, the great chorus in C, from "The Redemption," with orchestra, and additional trumpets stationed in the clerestory gallery lending dramatic force to the stately music, formed the offertory. The Mass, sung with orchestra and organ, was that by Mr. E. Silas in C.

The Passion music in Benedict's "St. Peter" was given during Passiontide at St. Matthew's, Sydenham, with orchestral accompaniment, and with Dr. Shinn as organist and Mr. A. M. Hughes as conductor. At Holy Trinity Church, Winnipeg, Canada, Maunder's cantata "Penitence, Pardon, and Peace" was one feature of the season's music. This cantata was also sung at St. Paul's and the City Road Wesleyan Chapel, Chester. Mr. C. Lee Williams's cantata "Gethsemane" was twice given at St. John's Church, St. Leonard's, with Mr. F. O'Connor as organist. Graun's Passion Music was excellently given at St. Saviour's Collegiate Church, Southwark, accompanied by an orchestra under the direction of Mr. C. Williams and with Dr. A. Madeley Richardson at the organ.

Stainer's "Crucifixion" was given at St. Mary of Eton, Victoria Park, by the choir, assisted by the choral society connected with the church, on March 22, under the direction of Mr. D. A. Fox. The cantata was repeated on Monday in Holy Week. The same work was also performed at St. John's, Red Lion Square, on March 24, with Mr. D. A. Fox presiding at the organ; and at St. Barnabas, Kentish Town, on Good Friday evening, when the Rev. A. E. Whish conducted the choir and Mr. George T. Pinches presided at the organ. The "Crucifixion" was also sung during Eastertide at the churches of St. Oswald, St. John, and Holy Trinity, Chester, and at Canterbury Cathedral. On Good Friday afternoon Gounod's "Come near to the Cross" and his "Gallia," together with selections from the Passion music in "The Messiah," were sung in the College Chapel, Dover, with Mr. Stevens at the organ.

Dr. C. W. Pearce's musicianly and thoughtful Easter cantata, set to well arranged text, was given on Easter Day, at the Parish Church, Portsmouth, under the direction of the organist, Mr. R. H. Turner. The music of the season at the Church of the Incarnation, New York, was admirably selected, not only from an artistic point of view, but as regards its scope and breadth, as representing the sacred art of all branches of the Christian Church. The church evidently possesses in its able organist and choirmaster, Mr. W. R. Hedden, a widely read and earnest musician.

At the Cathedral, St. Asaph, a rendering of Bach's Passion music according to "St. Matthew," by a body of eighty voices connected with the choirs in that city, Rhyl, and Denbigh, was recently given with accompaniments, in which a small orchestra took part, under the direction of Dr. Wilson. Another sign of increased musical life in the Church in Wales was the combined rendering of the music, including Beethoven's "Hallelujah" chorus, by the choirs of St. Asaph and Bangor Cathedrals, at the Bishop of Bangor's enthronement, on the 11th ult.

In no part of the country is the support of Sunday schools more consistently upheld than in Lancashire. If it may not be claimed that Sunday school music primarily intended for children is not Church music, it will not be forgotten that it is important to guard and train the musical instincts of children; then a good sign of future development in this connection comes distinctly within the scope of any serious consideration of that large subject, Church music.

At the annual service of the South Liverpool Sunday School Association, held in the great maritime city of the North-West, in Bede's Church, on the 10th ult., a combined choir of one hundred voices took part in the music, in which the children were encouraged to "raise their voices."

ORGAN MUSIC.

A characteristic and interesting programme of organ music, written specially for the instrument by the hand of one master, was the scheme of a selection from the works of Mr. W. T. Best, played at St. Bede's, Liverpool, on a recent Sunday evening, by Mr. E. H. Smith. The mixture of organ and orchestral effects in the music of the late eminent Liverpool organist makes such a selection more judicious than would be the case in dealing with the works of some of those composers who write more strictly for the instrument. On the 23rd ult. a similar selection from the highly effective organ music of M. Guilmant was to be given by the same player. Mr. J. M. Preston's programmes of the past month, played at St. George's, Newcastle-on-Tyne, were good models of judiciously intermingled organ music and transcribed orchestral pieces. The chosen specimens included Dr. Alan Gray's Fantasia on the fine old Church tune "O Filii, et Filiæ"; "Grand chœur dialogué," Gigout; Sonatas by Mendelssohn and Rheinberger; "Rhapsodie Pastorale," Salomé; and the *Finale* from the Orchestral Suite (Op. 52), Schumann.

At West Bromwich Parish Church, on the 9th ult., Mr. W. A. Roberts gave a recital, the scheme of which included those valuable specimens of Mendelssohn's skill as a composer for the instrument, the posthumous Air with variations in D and Allegro in B flat.

From Canada comes the scheme of four recitals, given at the College Hall, St. John's, Newfoundland, and played by Mr. Le Sueur. The following pieces were included: Nocturne, H. W. Parker; Scherzando in A minor, Otto Dienel; and Fantaisie Pastorale, A. Renaud. Mr. W. E. Fairclough, playing at St. Peter's, Toronto, recently, included in his programme two of Wolstenholme's shorter organ pieces.

At the American Presbyterian Church, Montreal, the list of pieces played recently by Mr. W. Reed, in the course of two recitals, included the following by young English composers: "Grand Chœur," A. Hollins; "Caprice" and "The Answer," Wolstenholme; and also Theme with variations in D, Mendelssohn, and Gigout's Scherzo in E.

At the Parish Church, Strabane, Ireland, recitals have been lately given by the organist, Mr. C. J. Brennan, and his pupil, Miss A. L. H. Olhert. The schemes of the former included Hesse's Toccata in A flat and "Allegretto," A. Thomas. Mr. R. Sharpe's programme, at St. Mary's Church, Southampton, on the 3rd ult., included a Pastorale in F, by G. E. Whiting, and Scherzo in B flat, by W. S. Hoyte. Mr. Herbert W. Jones gave a recital on the 14th ult., at Bothwell Old Parish Church, when his programme contained: "Canzone," Morley; "Invocation," Guilmant; and "Postlude," Lemmens. Mr. H. S. Irons played a good selection of pieces at St. Andrew's, Nottingham, on the 13th ult., his programme including "Grand Chœur in D major," MacMaster; "Berceuse," Delbruck; "Scherzo," S. Rosseau; and "Minuet Symphonique," Salomé. Mr. C. H. Moody, who is moving from Wigan Parish Church to Holy Trinity Church, Coventry, gave a recital at the first-named church on Easter Day. His programme included the now much played Air with variations in D, Mendelssohn; and Neukomm's once popular "Concert on a lake."

During the past Term two organ recitals have been given, by the Rev. C. H. Stevens, in the College Chapel, Dover, comprising selections from the works of Guilmant, Widor, Schumann, Brosig, and Wolstenholme, with other pieces for strings and organ, and vocal solos.

Dr. Varley Roberts was the organist upon the occasion of the opening, on the 8th ult., of a new three-manual organ, built by Messrs. Abbott and Smith for St. Mary's Church, Tuddenham, Manchester. The instrument was the gift of Mr. John Murgatroyd and his two sisters.

The series of organ recitals given at the Royal College of Organists, under the auspices of Dr. J. Warriner, terminated recently. Twelve performances were given by players of recognised position, and the programmes were quite models of artistic judgment. The last two performances were played by Drs. Harding and Abernethy respectively. That it may be possible to resume the recitals another season will be the hope of not a few lovers of good organ music.

MR. ELGAR'S "CARACTACUS" AT THE ALBERT HALL.

THE performance, by the Royal Choral Society, on the 20th ult., of Mr. Edward Elgar's cantata "Caractacus" was an emphatic success. The work was written for and produced at the Leeds Festival on October 5 last, when it was recognised as a composition of remarkable imaginative power and mastery of technical resource, particularly in the suggestive interweaving of *Leitmotiven* and in telling orchestration. These qualities cause repeated hearing of the work to increase interest in, and esteem for the music. To the large majority of those present on this occasion the cantata must have been entirely new, for its only previous performance in London was that of the Highbury Philharmonic Society, on November 29 last, and it says much for the inspiration and breadth of Mr. Elgar's music that number after number aroused enthusiastic applause. As at Leeds, the most appreciated portions were the vivid and weird scene in the forest, the impassioned duet of the lovers, the beautiful and pathetic "lament" of the *King*, the dramatic processional march, and the fine peroration, which sends the listener away with a haunting strain and a pulse stirred by patriotic words. The parts of the *King*, *Orbin*, and *Eigen* were severally sustained, as at Leeds, by Mr. Andrew Black, Mr. Edward Lloyd, and Madame Medora Henson, all of whom sang magnificently. Mr. Douglas Powell also sang excellently in the triple *rôles* of the *Arch-Druid*, the *Roman Emperor*, and a *Bard*, and the choristers manifestly had their hearts in their work and followed the clear and sweeping beat of the composer with unremitting attention and implicit obedience. The orchestra also worked well, and Mr. H. L. Balfour rendered judicious and skilful assistance at the organ. At the conclusion Mr. Elgar was heartily cheered and twice recalled to the platform.

The second part of the programme was occupied by the admirably revised version of Beethoven's "Ruins of Athens," which, under the conductorship of Sir Frederick Bridge, satisfactorily concluded a memorable evening.

PHILHARMONIC CONCERT.

M. RACHMANINOV'S FANTASIA IN E FOR ORCHESTRA (OP. 7).

M. RACHMANINOV made his first appearance on an English platform at the Queen's Hall, at the Philharmonic concert, on the 19th ult. British hospitality exhibited itself in prolonged applause before he raised the baton to conduct his Fantasia in E, in twice recalling him after he had laid it down, and in insisting upon his repeating his clever Prelude in C sharp minor for the pianoforte. He doubtless, therefore, was satisfied with his reception; but it is doubtful if he gave a like feeling to the majority of his listeners. Truth to tell, the Fantasia is little more than a study in orchestral effects. These are amazingly clever, some quite new, others charming or startling, occasionally impressive as mere combinations of *timbre*, and the whole dazzling like the flashes from a brilliant gem. Little fault, too, can be found with the form. The six sections are well balanced and contrasted. But here admiration ceases. The themes are small and ill nourished. Nearly all creep about in apologetic half-tones. They never grow to anything, and their gorgeous Byzantine apparel accentuates their want of distinction. M. Rachmaninov, however, is barely twenty-five, and with such masterly grip of the orchestra great things may be hoped from his pen. Another Russian piece also proved disappointing. This was the recitation and cavatina "Lentement baisse le jour," from Borodine's opera "Prince Igor." It, moreover, seemed unsuited to Mdlle. Christianne Andray's vocal means. The other orchestral works were Mr. Luard Selby's "Idyll" for small orchestra and Beethoven's Fifth Symphony in C minor. The latter received a thoroughly masculine interpretation under the direction of Sir Alexander Mackenzie, who also conducted the former. Although no line was vouchsafed to Mr. Selby's work in the analytical programme, it certainly deserved comment. It was originally produced at one of Mr Henschel's concerts at St. James's Hall, on March 11, 1897, and is a work that leaves agreeable recollections.

THE BACH CHOIR.

VERDI'S "Stabat Mater," first performed in England at last year's Gloucester Festival, opened the concert given on March 25 by the Bach Choir, at the Queen's Hall. The choral portion was intelligently sung, though scarcely with the fervour of expression the music demands. It was followed by Brahms's second Pianoforte Concerto in B flat (Op. 83), Mr Leonard Borwick playing the solo part with great brilliancy. The second half of the evening was devoted to Sir Hubert Parry's setting of scenes from Shelley's "Prometheus Unbound," which was originally produced at the Gloucester Festival of 1880, and was performed, for the first time in London, by the Bach Choir, on February 19, 1885. For the performance on Lady-day last the composer had revised his work, but the alterations proved to be few. Renewed acquaintance with the composition leaves a sense of the undeveloped power of its composer. Several of the numbers are ineffective owing to lack of experience of the best means to an end, but loftiness of conception and aim is always apparent and much of the writing is noble and beautiful music; notably the chorus, "Thrice three-hundred-thousand years," the orchestral interlude preceding the chorus of spirits, and the chorus itself. The choir sang with commendable precision, and the solos were effectively rendered by Miss Ethel Wood, Miss Ada Crossley, Mr. Hirwen Jones, and Mr. Kennerley Rumford. The orchestral playing throughout the evening was rough and unfinished. Professor Villiers Stanford surrendered the baton to Sir Hubert Parry in the second part of the programme.

CRYSTAL PALACE CONCERTS.

MR. W. H. BELL'S "PARDONER'S TALE."

THE production of novelties and revivals of neglected works have continued to be the chief feature of the Saturday afternoon concerts at the Crystal Palace. On March 25 Mr. Frederick Cliffe's fine Symphony in C, originally produced at these concerts on April 20, 1889, was, after an interval of ten years, played for the third time. It was warmly received and the composer answered a call to the platform. In the course of another ten years music-lovers of sanguine temperament may hope to hear it once again at the Queen's Hall. The new work by Mr. William Henry Bell was a symphonic poem based upon "The Pardoner's Tale," from Chaucer's "Canterbury Tales." The story, it may be well to remind our readers, concerns three drunken revellers who, finding a hidden treasure, send their youngest companion to get some wine and arrange to kill him on his return. This they do, but shortly afterwards die themselves from the wine which their promising disciple had provided. When a composer selects so sordid a subject he can scarcely hope that his music will be agreeable to hear, or ennobling—that is, if he has the power to in anywise express the spirit of the text. Mr. Bell has that power, for he is not only gifted, but is an accomplished craftsman of his art, and consequently his symphonic poem, although containing impressive passages, is, in its entirety, not music that one yearns to listen to a second time. This want of perception of what is suitable for musical treatment is a common failing amongst composers of to-day. The work was excellently interpreted, and its cleverness was so appreciated by the audience that Mr. Bell had twice to acknowledge the prolonged applause.

MR. OTTO MANNS'S SCHERZO CAPRICCIOSO.

The novelty at the concert on the 8th ult. was a Scherzo Capriccioso in D for orchestra, by Mr. Otto Manns, jun., a nephew of the esteemed conductor of these concerts and principal viola player in the Sydenham orchestra. He was born in 1873 at Dresden, where he received his musical training. The work consists of an Introduction, scherzo, two trios, and *coda*. The themes show lively fancy and inventiveness, and although the scoring gives evidence of the influence of Wagner and Liszt, it testifies to considerable skill and knowledge of effect, and in its entirety is decidedly a composition of promise It was conducted by the composer and was favourably received.

Other noteworthy performances were a fine interpretation of Beethoven's Fifth Symphony in C minor, and the restrained playing of M. Sapellnikoff in M. Saint-Saëns's second Pianoforte Concerto in G minor.

MADAME LIZA LEHMANN'S "YOUNG LOCHINVAR."

When a composer writes so remarkably clever a work as Madame Lehmann's song cycle "In a Persian Garden," other compositions from the same pen are apt to be judged by the same standard; and thus some disappointment was experienced with this lady's setting of Sir Walter Scott's poem "Young Lochinvar," which was performed at the concert on the 22nd ult. It was sung from a revised version, which, however, might still be improved, especially towards the end where the baritone solo part is rendered inaudible by being accompanied *fortissimo* by the full choir. The chief themes are melodious, but the romantic and robust spirit of the text is weakly reflected in the music. Unfortunately, also, the choir frequently showed such hesitancy in attack and want of precision in the delivery of the words that the setting sounded less effective than it otherwise would have done. Better results were secured in Professor Stanford's choral ballad "Phaudrig Crohoore" (Op. 62), but many points in this were missed. More pleasure-giving as a performance was Miss Gertrude Peppercorn's pianoforte playing in Rubinstein's fourth Concerto in D minor (Op. 70). This young pianist is a pupil of the Royal Academy of Music. Her attack is firm and crisp, her execution fluent and brilliant, and, what is of more value than these acquirements, her touch is sympathetic and her style indicative of an artistic temperament. The solo vocalists were Miss Susan Strong and Mr. Kennerley Rumford.

THE BRISTOL CHORAL SOCIETY.

The visit of the Bristol Choral Society to the Queen's Hall, on the 15th ult., was certainly a noteworthy event of the present season. Under the direction of Mr. Riseley this body has worthily attained the reputation of being one of the finest choirs in England—a reputation that was well sustained on this occasion. The basses are somewhat deficient in resonance, and the tenors lack brilliancy in a measurable degree; but the contralto voices are very rich in quality, and the sopranos combine power and beauty of tone, and especially phrasing, in a very remarkable degree. In enthusiasm, attack, precision, and shading, a very high standard was attained. The interpretation of Brahms's noble "Requiem" was certainly one of the finest that has been given in the Metropolis. The choir, however, was probably most appreciated in Mendelssohn's "Hymn of Praise," which was beautifully rendered. The soloists were Madame Ella Russell, Mr. Braxton Smith, and Mr. Andrew Black, while Miss Stanley Lucas did exceedingly well in "I waited for the Lord." Mr. Riseley conducted with enthusiasm and a rhythmic force that was quite exhilarating.

GOOD FRIDAY CONCERTS.

For several years concerts on Good Friday have been steadily increasing, and those given on March 31 far exceeded precedent. It is satisfactory to be able to add that the supply of sacred concerts did not prove beyond the demand.

At the Crystal Palace, as usual, a selection from "The Redemption," some hymns (in which the audience were invited to join), and airs from oratorios were given under the conductorship of Mr. Manns. The soloists were Mesdames Ella Russell, Clara Butt, Marian McKenzie, and Esther Palliser, Messrs. Edward Lloyd and Santley.

Sir Frederick Bridge presided over the Royal Choral Society's performance, at the Albert Hall, of "The Messiah," Mozart's accompaniments being dispensed with, as was the case at the beginning of the year. Miss Esther Palliser, Mdlle. Giulia Ravogli, Mr. William Green, and Mr. Watkin Mills were the principals, and the choir did its share in contributing towards a satisfactory rendering.

An abbreviated version of "The Messiah" was also given at the Alexandra Palace, under Mr. George Riseley, who had at command an efficient chorus and band, together with able soloists in Mesdames Duma and Belle Cole, Messrs. Herbert Grover and Charles Copland.

Mr. Newman held two concerts at Queen's Hall, that in the afternoon being mainly instrumental, with Tschaïkowsky's Pathetic Symphony as the central feature, whilst in the evening there was a liberal programme of sacred airs, in which Mesdames Ella Russell, Hilda Wilson, Belle Cole, and other popular artists took part.

There were also two concerts at St. James's Hall. Mr. Vert offered a miscellaneous programme in the afternoon, and Mr. Ambrose Austin in the evening gave Rossini's "Stabat Mater" (principals, Misses Alice Esty and Clara Butt, Messrs. Edward Lloyd and Andrew Black) and a number of airs and choruses from various sources. The South London Choral Association formed the chorus.

At the Alhambra the National Sunday League provided a vocal and orchestral selection in the afternoon and Rossini's "Stabat Mater" in the evening. Among other performances were those of "The Messiah" at the Bow and Bromley Institute (under Dr. W. G. McNaught) and at the People's Palace, Mile End Road (conductor, Mr. C. H. Allen Gill).

ROYAL ARTILLERY BAND.

The most substantial feature of the concert at Queen's Hall, on the 14th ult., was Mendelssohn's "Scotch" Symphony. All the chief points were effectively brought out and the strictest regard for expression was observed. Again one of Liszt's Hungarian Rhapsodies—this time the fourth—figured in the programme, and once more the peculiar spirit of these compositions was faithfully reflected. Correspondingly excellent were the performances of Saint-Saëns's picturesque "Algérienne" Suite and Mr. John E. West's stirring march, "Victoria! our Queen," and for a spirited final item there was the Overture to Goldmark's "Das Heimchen am Herd." Cavalière L. Zavertal conducted with his usual skill.

AMATEUR ORCHESTRAL SOCIETIES.

The Stock Exchange Orchestral and Choral Society gave its third subscription concert on the 10th ult., at the Queen's Hall, when, under the able conductorship of Mr. Arthur W. Payne, praiseworthy performances were given of Mendelssohn's Third Symphony, Sterndale Bennett's Overture "The Naiads," and Bizet's "L'Arlesienne" Suite. The choral music, which was admirably rendered under the direction of Mr. Munro Davison, consisted of the anthem "O Lord the Maker of all things," attributed to Henry VIII.; a tasteful glee entitled "The Lay of the Fancy Fair," written and composed by Mr. Davison; Franz Abt's part-song "The grave of the singer"; another entitled "The Retreat," by De Rille; and Beale's madrigal "What ho!" Mr. Herbert Fryer was heard in Grieg's Pianoforte Concerto (Op. 16) and Miss Grainger Kerr contributed three songs.

MR. R. H. WALTHEW'S INCIDENTAL MUSIC TO "ALADDIN" AND BIZET'S "PATRIE" OVERTURE.

The programme of the fourth concert given by the Strolling Players, on the 20th ult., at the Queen's Hall, was of a commendably unhackneyed character, and included a selection consisting of the overture and two *entr'actes* from Mr. R. H. Walthew's incidental music to a children's play entitled "Aladdin," which some friends of the composer arranged for a Christmas entertainment. This music is naturally unpretentious, but it is very dainty and pleasing, and now and again humorous touches increase its brightness and individuality. It should be heard again, for good light music is not too plentiful, and its composition should be encouraged. Another attractive work, probably new to London, although it was produced at Paris in 1874, at one of the popular concerts directed by Pasdeloup, was Bizet's dramatic concert-overture entitled "Patrie." This is a bright and vivid composition, concluding in a stirring manner suggestive of a song of triumph. Other little known works were Theodore Gouvy's Second Symphony in F (Op. 12) and the march from Victor Nessler's "Rattenfänger von Hameln." The vocalists were Misses Jeanne and Louise Douste and Mr. Norman Salmond. Mr. Norfolk Megone conducted, as usual.

NEW MUSIC FOR WIND INSTRUMENTS.

First performances in England were given, on the 17th ult., of two works worthy of note at Mr. Fransella's second chamber concert at the Queen's (Small) Hall. The first brought forward was a Trio in C minor (Op. 74) for flute, oboe, and pianoforte, by Herr Karl Goepfart, who was born in 1859, at Weimar, has written opera, choral, and orchestral works, and, in 1891, became conductor of the Baden-Baden Verein. The trio consists of three movements—*Allegro resoluto*, *Andante cantabile*, and *Finale*—all concise and well knit. The themes are melodious and are harmonised in a frank and direct manner. They are artistically distributed over the respective instruments, but although the part-writing is polyphonic, complexity is avoided, with the result that the work is easy to follow. The second novelty was a Quintet in B flat for pianoforte, oboe, clarinet, horn, and bassoon (Op. 2), by Mr. N. R. Rice, born in 1851 at New York. This comprises four movements, a Theme and variations, *Allegretto* and *Trio*, *Adagio*, and *Allegro*. It is a less interesting work than that of Herr Goepfart. It has dull moments, but, on the whole, it is pleasing. Other little known compositions meriting record were a "Sicilienne Etude" (Op. 97) for flute solo, by P. Taffanel, and a charming "Intermezzo Scherzando" for flute, oboe, two clarinets, horn, and bassoon, by Léfèbure. Mr. Edmondstoune Duncan's prize Quintet in F (Op. 38) for pianoforte and wind instruments, which was noticed in The Musical Times for March last (page 176), was also included in the programme. It should be added that the music throughout the evening was interpreted in a most finished manner by Messrs. Fransella, Lalande, Manuel and Francisco Gomez, Fred. James, and Borsdorf, with Miss Adela Verne at the pianoforte. Madame Amy Sherwin was the vocalist.

THE ROYAL ACADEMY OF MUSIC.

Sir Alexander Mackenzie is to be congratulated upon being able to give the pupils of the operatic class of the Royal Academy of Music the benefit of the commodious stage of St. George's Hall for their performance, on March 24 last, of the cottage scene from the first act of Benedict's "Lily of Killarney" and Mascagni's "Cavalleria Rusticana." The chief exponents of the former were Alice M. Holder, Lillian Ginnett, Philip C. Suckling, Murray Rumsey, and Whitworth Mitton, all of whom gave proofs of careful training. The most meritorious feature of the interpretation of Mascagni's work was the embodiment of *Santuzza* by Ethel M. Wood. This young artist has already gained public favour as a concert singer, but she not only sang on this occasion with great expressive power, but also displayed distinct aptitude as an actress, her gestures being, in particular, admirable. The other characters were efficiently sustained by Eleanor Nicholls (*Lola*), Lillian Ginnett (*Lucia*), Murray Rumsey (*Alfio*), and Whitworth Mitton (*Turiddu*). The choruses were brightly sung and, with the stage management, reflected much credit on Mr. G. H. Betjemann, who conducted. The orchestral portion was played on two pianofortes and a harmonium.

More than usual interest was imparted to the students' concert, on March 27, at the Queen's Hall, by the inclusion in the programme of Mr. Frederic H. Cowen's "Ode to the Passions" (originally produced at the recent Leeds Musical Festival), for the first time in central London. Although the contraltos and tenors were numerically weak, the choruses were effectively rendered, the students singing with care and intelligence. Exceptional promise was shown by Marjorie Hayward, a young violinist, who in appearance scarcely seems to have entered upon her teens. Dezsö Kordy played the solo part of Servais's "Morceau de Concert" for violoncello and orchestra (Op. 14) with commendable skill and taste, Hedwig Cole and Bernard C. Flanders testified to having received good pianoforte training, and Ida Wales sang meritoriously the aria "Non mi dir," from Mozart's "Don Giovanni." Sir Arthur Sullivan's "In Memoriam" Overture was performed at the commencement of the concert in memory of Sir Joseph William Chitty and Lord Herschell, who were vice-presidents of the Institution. Sir Alexander Mackenzie conducted.

At the recent meeting of the directors the following elections took place:—Associates: Misses Leila Marion Bull, Gertrude Mary Collins, Jessie Henderson Matthay, Charlotte Thudichum, Miriam Jane Timothy, and Lily West; Messrs. Granville Bantock, William Henry Bell, Phillp Cathie, John Harold Henry, Percy Hilder Miles, Arthur Payne, Hamilton Robinson, Joseph Spawforth, and Harry James Timothy. Fellows: Mrs. Henry R. Rose (Clara Samuell), Mrs. Russell Starr, Mr. Ernest Ford, and Mr. Samuel Weekes. Mr. Edward Elgar has been elected by the committee of management an honorary member.

The Louisa Hopkins Memorial Prize has been awarded to Elsie E. Horne, a native of London. The examiners were Messrs. E. H. Thorne and Rudolf Zwintscher and Miss Dora Bright (in the chair). The Charles Mortimer Prize has been awarded to Marion White, a native of London. The examiners were Mr. Algernon Ashton, Dr. George J. Bennett, and Dr. E. H. Turpin. The competition for the Sterndale Bennett Prize took place on March 25, when the prize was awarded to Vera Margolies. The examiners were Madame M. Isabel Ley and Mr. Max Laistner.

THE GUILDHALL SCHOOL OF MUSIC.

The orchestral concert given on March 29 by the pupils at the Guildhall School of Music showed that good work is being done in this branch of musical art at the Institution. The concert was opened with a meritorious performance of Mozart's "Jupiter" Symphony in C, and subsequently creditable renderings were secured of M. Joncière's "Sérénade Hongroise" and the Overture to Weber's "Oberon." A new Romance for solo violin and orchestra by Mr. Pitt proved a tasteful little piece; the solo part was expressively played by Ernest B. Moss. Herbert Simmons gave a good rendering of the air "O God, have mercy," from Mendelssohn's "St. Paul." Mr. William H. Cummings conducted.

AN APPRECIATION OF BRAHMS.

Dr. Ernest Walker read a paper on Brahms at the meeting of the Musical Association, on the 11th ult., at the Royal College of Organists, which might justly be described as a critical essay on the life work of the great German composer who passed from us two years ago.

The lecturer defined the style of Brahms as "the fusion of the desire for emotional expression with the desire of structural proportion." This fusion, he said, was found in Beethoven. The romantic school put the interests of expression definitely before the interests of structure, and was dominant in Germany at the time when Brahms was forming his principles. Few words in musical technicology had been more abused than "form." It was Beethoven's and Brahms's mastery of organic unity which caused them to be ranked as the two greatest exponents of form in the fullest sense that music had known. Brahms did not develop the formal side of his music to the neglect of the expression. He balanced his emotions by the necessity of their presentation in beautiful form, and he balanced his structure by the necessity of the beauty of the material. The beauty and emotion might sometimes lie below the surface, but no great artistic work could ever be understood by the careless passer-by. The beauty was quiet, and the passion was sane; but to deny that beauty and passion were to be found in Brahms's work as a whole was either to show unacquaintance with the bulk of that work, or inability to distinguish between beauty and sensuousness, and between emotion and hysteria. It suited the general tenor of Brahms's melodies to employ principally diatonic harmonies, and he deliberately avoided the wider field of the chromatic genus, keeping the latter in reserve for special occasions. But there was never the least monotony or weakness about his harmonisation. It was extraordinarily simple and extraordinarily convincing. His arrangement of "Deutsche Volkslieder" made almost all other harmonisations of folk-tunes sound forced and unnatural. His counterpoint was living, and not like most modern counterpoint, utterly dead. In his orchestration it must be admitted that Brahms possessed less absolute mastery than Wagner and Dvorák. He had much less variety and much less sensuous beauty; but his scoring was never in any way bad, as Schumann's often was, and it might with justness be said that the style adopted was the only one which would fit in with the style of Brahms's ideas; and the cool grey tints of Brahms were a great relief after the continued blaze and intensity of the bulk of modern scoring.

Orchestration was the lowest department of musical technique, it was the most sensuous and the least intellectual. It was simply a frame to the picture, and there was something seriously wrong if the frame prevented the picture from being clearly seen. Brahms was an intellectual artist in every sense of the term. By many intellectuality in music was supposed to be equivalent to dulness, but there was really no sort of connection between the two. Intellectuality in music meant neither mechanical pedantry nor soulless cleverness; but it did mean proportion, due restraint, and breadth of style. Above all, Brahms recognised what music could do and what it could not. He was the prophet of "absolute music." In programme music there was but one step from the sublime to the ridiculous, and it was a step that was very easy to take. Brahms avoided realism, it was always the mood, not the thing that was painted. Neither was Brahms national in the sense commonly understood to-day. He always endeavoured to talk a world language, not a dialect. No nineteenth century composer, except Beethoven and Schubert, possessed even approximately comparable gifts of melody. In directness of expression it must be admitted that Brahms was inferior to Beethoven and Schubert.

In conclusion, the lecturer said "Brahms, in short, seems to me the ideal for music in the present time. He has left us examples of what seems to me absolutely flawless art in every department of music from the largest to the smallest, with the solitary exception of opera, which, after all, is only music in a partial sense. He is the last and, from that mere historical fact, the closest to us of those great composers who knew that music could stand alone, and that it owes no debt to the stage or to anything outside itself. He may be—if music has to advance, he must be—in some manner surpassed some day; but that day is not yet. I do not mean that we ought to imitate his individual manner of expression, for conscious imitation of a great man only means copying his weaknesses; but we ought to imitate his ideal. The ideal at which he aimed, and which he reached, is the ideal of an art which seeks, in the fullest sense of the word, nobility of idea and of style before all else—an art which, in its greatest beauty and its greatest emotional force, is still strong—an art which never compromises one jot of its principles, and never appeals to the crude senses—an art which recognises the dignity and the value of reserve, and which shows that the greatest work is done, not under the expansive banner of anarchy, but under the dominion of intellectual self-imposed laws. 'It is only law that can give us freedom.' That is the motto of Brahms and of all great work, and it is a motto which, in the dawn of the twentieth century, we do not always remember."

MUSIC COMPETITIONS.

THE "WAKEFIELD" COMPETITIONS AND FESTIVAL AT KENDAL.

On the 12th ult. was begun the fourteenth of the Music Competitions and Festivals instituted in Westmorland by Miss Wakefield. As for some years past, it extended over three days, and the number of competitors and the standard reached by them fully sustained the repute of these Festivals, and showed what they have accomplished for the cultivation of good music in the district. It is, indeed, in the character of the music set as tests that the value of these competitions largely consists. Even the very useful and encouraging criticisms of the judges, Messrs. F. Cunningham Woods and Lionel Benson, would be of comparatively little use were they applied to performances of worthless music, such as, unhappily, finds its way into many less artistically organised competitions. The twelve baritones, for instance, who essayed Lully's "Sombre Woods," or the eleven choirs that had prepared with such pains Marenzio's madrigal "Lady, see on every side," could not but be the better for becoming intimate with such music, and less likely to be contented with the sentimental pot-boilers that are, alas, so popular.

The opening day was confined to the junior competitions. In the choral classes the girls considerably outstripped the boys, the latter reaching a much lower standard. Possibly this may be accounted for by the attitude which boys assume towards music, as not worthy of their superior intellects, but, whatever the reason, the discrepancy was very noticeable. The sight reading was good, whether of individuals or choirs, and in this all-important feature of the competitions it is satisfactory to know there was a keener contest and a higher standard than ever. The day's proceedings ended with a concert, at which a bright and tuneful children's cantata, by Mr. Cunningham Woods, "Old May Day," was very successfully produced for the first time. A violoncello solo by Mr. Harold Smith, a Kendal youth who has recently won a Royal College Scholarship, was another interesting feature of the programme.

On the second day came the solo and instrumental competitions. In the vocal classes the baritones were pre-eminent, the tenors being, on the whole, overweighted by Handel's "Love in her eyes sits playing," though the winner sang it well enough. Some of them, too, were addicted to those arbitrary licenses which seem to be the peculiar attribute of the tenor. The instrumental classes were particularly interesting. The solo violinists were fairly numerous, and there was a noteworthy improvement in the manner in which the specified scales were played, especially in the juvenile section. The winner in the latter class, a Miss Germain, showed really exceptional promise for so young a player. The pianoforte trios were not either numerous or remarkable, nor were the quartet parties much more successful, though they had an extremely difficult task to plead. Full atonement was, however, made in the highly interesting class for village orchestras, or "orchestral happy families," as their very miscellaneous materials inclines one to style them. This class, begun last year, showed a most encouraging improvement, and it spoke volumes for the energy and enthusiasm of the players, most of whom hailed from out of the way country places, that they could achieve such a praiseworthy *ensemble* in the *Minuet* and *Trio* from the "Italian" Symphony. The concert which ended the day brought forward a novelty in Miss Liza Lehmann's setting of Scott's "Young Lochinvar." It is a capital piece of work, combining lyrical charm with picturesqueness and even dramatic force. The ballad character is well preserved, but the monotony of unbroken lyrical form is avoided by the development of any romantic or dramatic situation suggested by the text. It was performed with great spirit under Miss Wakefield's direction, and Mr. Kennerley Rumford sang the solo part with admirable force and clearness of enunciation. Piquancy was given to the situation by the presence in the hall of the present mistress of the Netherby Hall made famous by the ballad, Lady Cynthia Graham, who, during the evening, distributed the prizes. An excellent all-round performance of Beethoven's "Ruins of Athens" music was another important feature of a somewhat lengthy programme.

The third day was given up to choral competitions, which remain the most important feature of the event. In order to avoid unequal contests, it has been found advisable to divide the village choir competitions into three sections. The first had a special interest, in that the test piece was, like the performers, of home growth. It was a dainty little ballet, "Come away, sweet love, and play," by Mr. G. Rathbone, who shared with Mr. Bird the office of accompanist at the Festival, and is a sparkling imitation of the quaint "Fa las" of Elizabethan times. It certainly produced some very crisp and pleasant singing. For the second set of village choirs Sullivan's "O gladsome light" was the test piece, and resulted in some exaggerated sentiment that was very properly criticised by the judges. Similarly, arbitrary effects of "expression"—or what passes for expression—were the chief failing in the third set of village choirs, which sang Handel's "Haste thee, Nymph." Some, however, reproduced very happily the rollicking gaiety of the music. The sight-reading test for choirs was peculiarly satisfactory. Thirteen choirs attempted the ordeal, and the three which were most successful went through a still more severe test. The level of attainment was high, and it was extraordinary how some choirs managed to pay attention to expression as well as to the bare notes. The most important class of all, the madrigal competition, produced, as usual, some remarkably finished performances. The closeness of the competition is attested by the fact that while the winners—the Brough choir—obtained 46 marks out of a possible 50, the last of the eleven choirs secured as many as 34. The important distinction of the Novello prize, awarded for the highest aggregate of marks obtained by any choir, was won by Sedbergh, which is always prominent at these competitions. At the last concert Miss Lehmann's "Persian Garden" cycle was most sympathetically sung by Miss Evangeline Florence, Miss Wakefield, Mr. Hast, and Mr. Rumford, the pianoforte part being played by the composer. It speaks well for the artistic comprehension of the Westmorland people that it was received with downright enthusiasm. Mr. Elgar's broad and richly coloured cantata "The Banner of St. George" was sung with immense spirit and vigour by the united choirs, numbering some 350 voices in all.

During the day Miss Wakefield took her friends somewhat by surprise in announcing her resignation of the conductorship. Her chief ground was the difficulty of finding a suitable *locale* for the Festival now that St. George's Hall is no longer available. Considering the educational value of these competitions, which are conducted on such artistic and practical lines that their influence is entirely for good, it is very much to be hoped that means will be found for complying with the by no means exorbitant requirements which Miss Wakefield lays down.

ISLE OF MAN.

The annual music competitions, organised by the Isle of Man Fine Arts and Industrial Guild, were held at Douglas on March 22 and 23. There were numerous sections for soloists (junior and senior), duets, school choirs, village choirs, individual and collective sight reading, violin playing, trios for stringed instruments, female voice choirs, male voice choirs, and church and chapel choirs. There was a special section for the encouragement of the collection of Manx airs, and another for their solo performance; and concerts were arranged for the evenings of the two days on which the competitions were held. A general conclusion of Dr. McNaught, who adjudicated, was that there is ample natural capacity for music in the island and that there are many teachers perfectly capable of training this capacity. The voices were of good quality and fairly full, and there was often much daintiness and taste displayed in the execution. The competitions were held in a vast and handsome hall called the Palace. The evening concerts were well attended. On the second evening the winning soloists and choirs sang, and the combined choirs performed a specially prepared set of pieces, including Faning's "Miller's Wooing," Schubert's "Shepherds' Chorus," and Pinsuti's "Eldorado." A pleasing feature was the admirable playing of a "scratch" orchestra got together by Mr. Harry Wood, a highly esteemed and competent local professor. Mention should be made of the work of Miss M. L. Wood, who conducted many choirs. This indefatigable lady must have exercised extraordinary influence over the musical life of the island. Miss McKnight is also another praiseworthy worker. The arrangements made for the smooth working of the competitions were ably thought out by the honorary secretary, Mrs. Laughton.

The chief results were as follows:

Female Voice Choirs (four entries)—1st, Andreas (Miss Emily Gill); 2nd, Pupil Teachers, Douglas (Miss M. L. Wood).

Village Choirs (six entries)—1st, St. Catherine's, Port Erin (Mr. A. Cregeen); 2nd, Foxdale (Mr. W. E. Callister).

Male Voice Choirs (four entries)—1st, Castletown (Miss McKnight); 2nd, Ramsey (Mr. Edward Fennah).

THE MADRESFIELD MUSICAL COMPETITIONS (MALVERN).

The establishment of a series of musical competitions at Malvern must be credited mainly to the ability and enthusiasm of Lady Mary Lygon. These annual competitions were held for the fourth time on the 8th and 10th ult., and were more successful in many ways than they had previously been. In the children's sections there were between three and four hundred children concerned, and about three hundred adults also took part in the Festival. There were sections for individual and collective sight singing, sight playing, string quartets, school choir madrigal quartets, village choirs, town choral societies, and church choirs. Altogether, the two days' closely fitted work showed that in the Malvern district there is at least a fair amount of musical activity. The choral singing was often very good. The material needs more cultivation, and, as this is just what these competitions are organised to promote, it may be confidently expected that teachers and choralists will soon learn how to acquire the skill that will enable the results to compare favourably with those attained in other districts. The chief defects at the present competitions were the want of good blend and especially the lack of clear enunciation. Against this must be placed the ample enthusiasm of many of the choirs. Malvern Wells, Callow End, and Wyche all secured first places in one or other of the junior choir sections. The chief choral prize was gained by the Malvern Link Society, which gave a refined performance of Dvorák's "Sclavonic Cradle Song." Dr. McNaught adjudicated. The proceedings were brought to a close by a concert at which the combined adult choirs sang, assisted by a small orchestral band. The programme included Tschaïkowsky's cantata for female voices "Nature and love," and Elgar's chorus "It comes from the misty ages," from "The Banner of St. George." The choral singing was excellent in tone and attack. Lady Mary Lygon conducted with decision and ability; her brother, Earl Beauchamp, distributed the prizes.

TONYPANDY EISTEDDFOD.

A series of musical competitions was held at Tonypandy, a small town in the Rhondda Valley, South Wales, on Easter Monday and the following day. The event was a success, notwithstanding the drenching rain that fell on the second morning. Several thousands of persons paid to enter the spacious but unfortunately not rain-proof marquee that had been erected on a rough field situated on a steep incline. The Eisteddfod illustrated all the good and bad points that are associated with this ancient institution. There was the immense, patient crowd, willing to be amused, easily excited, and critical of every good and bad point. The time table, as usual, was a trustworthy statement of the times at which a competition would not take place. The choirs, when they did arrive on the platform, took the usual time to arrange, re-arrange, and disarrange, and had the key chord and the first few bars of the test piece played over the customary maddening number of times. But against all this must be placed the abundant enthusiasm, the sentiment, now fiery, now touchingly tender, and the subordination of the singers to conductors who exercise the fascination of snake charmers. It might have been supposed that the relentless rain would have prevented the competitors from appearing. But it was not so, for on the second day there was a never ending procession of brass bands, female voice choirs, men's voice choirs, mixed voice choirs, vocal quartets, and solo singers of all classes of voice. They came in hundreds, muddy and wet, but tremendously in earnest. In the vocal sections the chief choral prize, a gold crown for the conductor and £60, was won by the Maesteg Music Lovers, conducted by Mr. Gwilym Taf. In the chief male voice competition the first prize was fully deserved by the Tor and Pentre Glee Society, conducted by Mr. D. S. Evans, although this was the only entry. The choir sang "Night and Day" (Dord), a French piece, with marvellous beauty of tone and general excellence. In the smaller male voice choir section the Blaenclydach Music Lovers, under Mr. Benjamin Davies, gained the first prize, which included a pair of boots for the conductor; the second prize, which included *a pair of trousers* for the conductor, being won by the Wardy Male Voice Party, conducted by Mr. John Michael. The female voice choir prize was taken, after an excellent contest, by the Mountain Ash Choir, conducted by Mr. T. Glyndwr Richards. In the brass band section the chief prize fell to the Ferndale Prize Band. This was a keen contest, as several bands of reputation entered. Mr. Ord Hume adjudicated the brass band competitions, Mr. Ivor Foster and Dr. McNaught the solo singing, and the latter took the choral sections alone.

BRIDLINGTON MUSICAL FESTIVAL.

A century ago, in less democratic times than ours, the cultivation of music was largely in the hands of German princelings, whose private orchestras gave employment to native players and encouraged native composers. Something of this kind is, on a small scale, being done by a Yorkshire squire, Mr. A. W. M. Bosville, who has instituted an annual Festival at Bridlington, of which he is conductor, chorus-master, programme-analyst, host, and—not least—the obliging banker. The sixth of these unique Festivals took place on the 20th ult., when the two concerts presented, as usual, features of exceptional interest. The first place was taken by Dr. Stanford's Leeds "Te Deum," a work of whose power and impressiveness one becomes more convinced with each successive hearing. It formed what is slangily but expressively known as "a large order," which the forces at Mr. Bosville's disposal had some difficulty in executing. Even if they cannot be said to have exercised an ideal "punctuality and dispatch," their exceedingly plucky efforts deserve warm commendation. East Riding voices have not the weight associated with those of the West Riding, nor do the singers have that precision which one finds in a district where choral music is greatly practised. They were heard to greater advantage in the evening when they sang Mr. Elgar's romantic and powerful cantata "The Black Knight"—which, singular to relate, was heard for the first time in Yorkshire—and Mr. Coleridge-Taylor's fresh and original "Hiawatha's Wedding-Feast," in which they were particularly successful. The orchestra, almost exclusively Yorkshire in its composition, employed the normal diapason, which may be taken as a satisfactory proof that this reform is making its way in the provinces. Though somewhat wanting in delicacy, and certainly too heavy for the chorus, its playing was characterised by much vigour and "go," and by an excellent tone in *forte* passages. Its most prominent task was in Beethoven's "Pastoral" Symphony, the opening movement of which was played with a freshness and briskness of effect quite springlike. By a curious coincidence the thunderstorm was anticipated by an actual one that broke during the "Te Deum," a rattling peal of thunder occurring, with impressive effect, during the silent bar just preceding the final cadence. Still Beethoven came well out of the comparison, though the subtleties of his storm were hardly appreciated by the orchestra.

A novelty was furnished in the shape of a Pianoforte Concerto in A, written for the occasion by Mr. A. C. Edwards, organist of Bridlington Priory Church, who played the solo part. Though not possessing any very striking claims to originality, Bridlington has every reason to feel satisfied at the possession of a musician of such nice feeling and technical efficiency as Mr. Edwards. The weak points in his concerto are an apparent want of experience in treating the orchestra, which is handled somewhat tentatively, and lack of sufficiently interesting development, and of brilliancy and effectiveness in the solo part to justify the title of "concerto." On the other hand, there is real musicianly feeling, and the subjects are thoroughly tuneful, unforced, and artistic. Traces of haste were apparent in both music and performance, so that it would be unwise to accept this as a final test of the composer's powers, of which he should be encouraged to give us a further taste.

The rest of the programme, though miscellaneous, could not be called trifling. The nearest approach to flippancy was Sir Arthur Sullivan's "Merchant of Venice" Masque; but it is well to unbend occasionally, especially if one can do so with such refreshing results. Miss Agnes Nicholls sang the great scena from "Der Freischütz" very ably, and Mr. Francis Harford, so far as his vocal powers allowed him, infused genuine feeling into "Wotan's Abschied." Mrs. Bosville, the clever wife of the conductor, sang with undoubted charm the once popular "Robert, toi que j'aime," which, if now somewhat faded, has a chance of enduring as one of Meyerbeer's comparatively rare instances of artistic sincerity. The contralto, Mrs. Burrell, had no other chance of distinction than was afforded in the "Te Deum," where she proved thoroughly worthy of association with a particularly efficient and artistic quartet. Mr. Gregory Hast had, on the other hand, two opportunities in the evening concert. He sang the delightful love song in "Hiawatha" with refinement, but hardly with all the warmth of expression it calls for, and was more successful in the very pretty serenade in Sullivan's Masque, which he sang admirably. The "Hebrides" Overture and the "Walkürenritt" completed this interesting programme, the whole of which was conducted very ably by Mr. Bosville, who displayed a greater reticence of gesture and a more genuine command of his resources than on previous occasions.

REVIEWS.

A Modern School for the Violin. By August Wilhelmj and James Brown. Section I., Book II.—Technical Practice. [Novello and Company, Limited.]

The present book (which is just published) contains exercises introducing the third and second positions, the half position, extensions, harmonics, chromatic scales, major scales, minor scales, harmonic and melodic, chords, pizzicato, shakes, various bowings, and the stopping of thirds, fourths, fifths, sixths, and octaves.

All new bowings are given in their simplest and plainest forms with explicit directions, and with little or no fingering, in order that the undistracted attention of the pupil may be concentrated, for the time being, upon the bowings alone. Copious illustrations of these bowings, as of all other technical points, will be found in "Studies," Book II., which is intended to be used concurrently with the present book, and will shortly be issued.

We are told by the authors that exact intonation, without which no student can become a good player, may be cleared of some of its worst difficulties by a thorough knowledge of the intervals. The subject is treated most exhaustively on both its theoretical and practical sides.

The authors strongly insist on the importance of ear training, the training of the ear at this stage being the most important part of the young violinist's work; and it is a distinguishing mark of excellence in both teacher and pupil that neither remains content with approximate correctness in this important matter, but that each aims constantly and deliberately at perfect intonation.

And so, step by step, the pupil is led onward. Most valuable advice is given on every point by a perfect master of the art of violin playing, and will be followed with the greatest confidence by the student.

Richard Wagner's Prose Works. Vol. VII. In Paris and Dresden. Translated by William Ashton Ellis.
[Kegan Paul, Trench, Trübner and Co.]

One more volume, to be issued during the present year, and Mr. Ashton Ellis will have completed his congenial task of translating into English Richard Wagner's Prose works. The present volume is of a specially varied and interesting nature. It covers the period of Wagner's pecuniary embarrassment in Paris in the early forties, when he did journalistic work, made "arrangements" for music publishers in order to keep body and soul together. In this connection Mr. Ellis says: "The number and extent of those 'arrangements for every instrument under heaven' it is impossible to compute, but on the last page of the *Gazette* for July 25 and September 26, 1841, we find Schlesinger advertising the overture and three 'suites' of the *Favorite*, the overture and two suites of *Guitarrero*, arranged by Wagner for a quartet of two violins, viola and 'cello, or flute, violin, viola and 'cello, with a separate arrangement of each of these for two violins. Whether he really had previously had to write 'quadrilles and galops,' I am unable to ascertain." The various articles herein translated by Mr. Ellis that Wagner contributed to the *Gazette Musicale*, 1840-41, are very entertaining. It may be of interest to mention, though Wagner does not seem to refer to the circumstance, that he proceeded to Paris in 1839 *viâ London*. During this his first visit to, and temporary sojourn in the Metropolis, Wagner, in company with "his little wife and his big dog," stayed for one night at the "Hoop and Horsehoe" inn, close to Tower Hill, whence, for the remaining seven days of his London visit, he migrated to Soho. At Boulogne, where he made a friend of Meyerbeer, we believe that he stayed at a little inn known as "Le petit caporal," above the town on the road to Paris. It would be interesting to know if this hostelry is still in existence, as is the "Hoop and Horseshoe" in London. But to return to Mr. Ellis's volume. It includes an interesting account of the re-interment of Weber's remains in Dresden and Wagner's speech at the graveside of his distinguished countryman and brother artist. In the carrying out of this re-interment Wagner played a very important part—in fact, had it not been for his determined energy in the matter, the body of the composer of "Der Freischütz" would in all probability still be resting in the vaults of St. Mary's, Moorfields, where it was laid in 1826. In the original version of his "Bericht" of the re-interment Wagner made a curious mistake in saying that "the modest coffin which sheltered Weber's ashes was [in 1839] stowed in an out-of-the-way corner of *St. Paul's* church in London," from which it might be inferred that St. Paul's *Cathedral* was meant. A "report on the performance of Beethoven's Ninth Symphony at Dresden in 1846, together with a programme," is another interesting feature of the book. A translation of Wagner's "analytical programme" (designated by Mr. J. W. Davison "an interesting rhapsody") was inserted in the programme of the Philharmonic Society of March 26, 1855, when Wagner conducted the "Choral" Symphony. Other essays in this volume are "The Nibelungen-Myth" (the germ of "Götterdämmerung") and "Plan of organisation of a German National Theatre for the Kingdom of Saxony." As heretofore, Mr. Ashton Ellis has discharged the duties of translator and editor with exemplary thoroughness. His "summary" leaves nothing to be desired and the index is ideally complete.

The Village Organist. Book 17. Wedding Music. Book 18. Funeral Marches.

Original Compositions for the Organ. Nos. 274-276.

Grand Choral Prelude, "Vater unser im Himmelreich" (Bach's Organ Works, No. 15). Edited by J. F. Bridge and James Higgs.

Organ Arrangements. Edited by George C. Martin. No. 52. [Novello and Company, Limited.]

A new departure has been made in the last two instalments of "The Village Organist," which will doubtless find acceptance by reason of its practical utility. Book 17 furnishes material for the music at nuptial ceremonies, and consists of Guilmant's Wedding March ("Souvenir de la Marche de Procession") in G; the Bridal Chorus from "Lohengrin"; "Be thou faithful unto death," from St. Paul"; Hofmann's "Wedding Procession" (Op. 19, No. 6); and the inevitable Wedding March by Mendelssohn, without which no wedding seems to be complete—at least, so the brides say, and they ought to know. Book 18 is in strong contrast to its predecessor—the transition being from "gay to grave," from "lively to severe." Here we have four "Funeral Marches" and one "Dead March." They are respectively by Beethoven (the slow movement from the Pianoforte Sonata in A flat, Op. 26, transposed from A flat minor into A minor); Chopin (from the Pianoforte Sonata, Op. 35, and transposed into C minor); Mackenzie (from "The Story of Sayid"); Mendelssohn (the Lied ohne Worte in E minor, No. 27); and *the* Dead March, which, of course, is that from Handel's "Saul." The advantage of having these ten pieces (five in each book) in such a handy form is obvious. The printing and spacing out of the music are everything that can be desired and the price is a marvel of cheapness.

The most recent numbers (Nos. 274-276) of the "Original Compositions for the Organ" consist of Schumann's Six Studies, in the form of Canons, "originally composed for the pedal pianoforte." The introduction of a pedal pianoforte into the Conservatorium at Leipzig, during the period when Schumann was a professor of composition there, furnished the *raison d'être* of these compositions and of a somewhat similar set, the "Four Sketches" (Op. 58), forming Nos. 268 and 269 of the present series. They were all composed for the practice-hours of the organ students. Unfortunately they have hitherto been printed in such an intricate form as to repel the generality of organists. No such charge can be laid against the present edition, which has passed under the critical and experienced eye of Mr. John E. West.

The Royal College of Organists has selected Bach's "Vater unser im Himmelreich" as one of the test pieces for the approaching examination for Fellowship; therefore the issue of this fine work in the series of the great Cantor's works edited by Sir J. F. Bridge and Mr. James Higgs is very opportune. In addition to the usual supervision at the hands of the editors of the series, the interesting preface contains an outline of the canon, which will prove of great assistance to those who study this noble choral, which, we need hardly remind our readers, is that used by Mendelssohn as the sum and substance of his sixth Organ Sonata.

Mr. Edward Elgar's Meditation from "The Light of Life" ("Lux Christi"), forming No. 52 of the Organ Arrangements edited by Sir George Martin, has been arranged for the organ by the skilful hands of Mr. John E. West. In its new form this thoughtful and deeply impressive work will prove a welcome addition to the *répertoire* of players upon the king of instruments.

The Church Missionary Hymn Book.
[Church Missionary Society.]

The centenary of the Church Missionary Society, which has been celebrated with great success in the Metropolis during the past month, has provided a fitting opportunity for the issue of this book. The preface states that "it does not profess to be a Book for General Public Worship"; therefore the standard of criticism must be modified to suit the exigencies of the case, if indeed it should not be reduced to a minimum. The selection of the tunes has been made by a sub-committee, who accept all responsibility for the choice, and Dr. E. J. Bellerby has edited the musical portion of the book with due regard to its special circumstances and constituency. The tunes, while including some that have become a glorious heritage of the Christian Church for all time, are for the most part those held in favour by missionary and evangelistic choirs, and used at special services. We regret to find that "Hymns Ancient and Modern" version of "Miles's Lane" (No. 39) has been followed in this book, whereby Shrubsole's original melody is made to *rise* to the third of the scale, instead of falling to the keynote, at the words "Let angels prostrate *fall*." This error should be corrected at once. The Preface contains some useful hints to missionary choirs, by whom the book will doubtless be highly appreciated and valued.

Novello's Octavo Anthems. Nos. 604 and 605, 608-610, and 614. [Novello and Company, Limited.]

Recent numbers in this valuable series comprise the following: No. 604, "Give thanks, O Israel," composed by the late Sir F. A. G. Ouseley. It is hardly needful to say that this is written in the most orthodox Church style. It opens with a chorus in four parts of vigorous character, solidly harmonised and admirably balanced with regard to form. This is succeeded by solo passages for the tenors and basses in unison, which in turn give place to a flowingly written quartet. The *Finale* consists of a cleverly developed fugue, *a tempo giusto*, in which effective use is made of the resources of contrapuntal art. No. 605 is a festival anthem, entitled "God is my salvation," by Charles F. Bowes. It is jubilant in character, but will be found easy to sing, the music being straightforward in expression and the harmonic design being diatonic. It would be well suited where vocal abilities are limited. No. 608, "I will sing of the mercies of the Lord," by Josiah

Booth, makes more demands on its exponents, but presents no exceptional difficulties—will, indeed, give no trouble to a well-trained choir. It is suitable for all occasions when an anthem bright and confident in spirit is appropriate. The text of No. 609 is that of No. 196 of "Hymns Ancient and Modern," "Guide me, O Thou Great Redeemer." The music, by Hugh Blair, is most sympathetic, and possesses great melodic beauty. There are short passages for solo voices, and in some places the soprano soloist sings with the other four, or is answered by the other voices in solid four-part harmony. The anthem is a very favourable example of the musical talent of the clever young musician. The chorus "Weary pilgrims, know no fear," from Franco Leoni's sacred cantata "The Gate of Life," forms No. 610. The music is devotional and graceful in nature, and the text, written by Shapcott Wensley, renders the anthem specially suitable for All Saints' Day. Choirs which can sing in five parts unaccompanied will find a fine example of old English music in No. 614, "Justorum Animæ" (The Souls of the Righteous), an offertory for the Feast of All Saints, composed by William Byrd. This edition has been admirably edited by Mr. Barclay Squire, and is furnished with English as well as Latin words.

Novello's Octavo Edition of Trios, Quartets, &c. For Female Voices. Nos. 321-325.

[Novello and Company, Limited.]

Few pursuits are more pleasurable than part-singing, and a few copies of part-songs will cause many an hour to pass swiftly and pleasantly. The series under notice comprises a most comprehensive selection of trios and quartets, and the recent additions fully maintain the excellence of the collection. No. 321 is a setting for soprano, mezzo-soprano, and contralto voices of Herrick's dainty little poem "Fair Daffodils," and the lines have been wedded by Mr. A. H. Behrend to simple but tuneful strains, which will present no difficulties to music-lovers of ordinary abilities. No. 322 comprises two vivacious little quartets, with German as well as English words. They are called "Garden Songs," and the quaint text of Rückert has been translated by the Rev. J. Troutbeck. The music, by Leone Sinigaglia, demands vocalists of some skill; but by such these quartets might be made very effective. The three following numbers are by the same composer. No. 323 is "A Winter Song," translated from the German of Höltz. The music is designed for soprano solo and chorus in two parts for first and second sopranos, but the part-writing is so interesting and melodious that the song would be effectively rendered by three solo voices. No. 324, entitled "The Greenfinch," opens with a chorus in four parts for first and second sopranos and first and second contraltos. This is succeeded by a solo of eighteen bars for a soprano voice, for which there are subsequently some other solo passages. The music makes some demands on executive skill, but would repay the practice necessary to do it justice. The chorus parts of No. 325, "A Loving Burial," are for first and second sopranos and contralto, which support a soprano solo part. The expression of the music is regretful but tender, and melancholy does not banish hope. It should be added that all the numbers by this composer are furnished with effective accompaniments for the pianoforte.

Novello's School Music. Little Bo-Peep. A fairy Operetta for Children. Words by Constance M. Lowe. Music by C. Egerton Lowe.

[Novello and Company, Limited.]

Little Bo-Peep was undoubtedly one of those reprehensible people who are always losing their belongings and expecting other people to find them, and young folks who show an inclination to fall into *Bo-Peep's* devious ways should at once be brought to witness the above operetta. Into the midst of a bevy of fairies, who are singing gaily, *Bo-Peep* comes weeping to seek their aid to find her lost sheep. The fairies having condoled with her, lull her to sleep and depart to search for the wandering animals. They, however, leave *Mischief* behind, who forthwith executes a "sprite's gavotte," and at its conclusion tells *Bo-Peep* that her sheep are found, but that they have left their tails behind them. *Bo-Peep* manifestly possesses a temperament which takes life very seriously, and some explanation is necessitated to convince her that the tails of her sheep need not necessarily have been cut off because they are behind them. When this has been achieved, however, there follows a merry dance and chorus upon which the curtain falls. The whole book is written in rhyme, which makes the only speaking part, that of *Mischief*, easy to learn by heart. The songs and choruses are very attractive and easy to remember, and happy use is made in the latter, which are all in unison, of an old English dance tune and the canon "Three blind mice," sung in this instance to the words "Poor lost sheep, see how they run," &c. Only five principal exponents are required, and two of these have little to do. The dresses, those of a shepherdess and fairies, might be made very picturesque.

Lady! in this Night of June. Song. With violoncello obbligato. Written by Alfred Austin. Composed by Frances Allitsen.

Where art thou? Vocal Duet. Written by Calamo Currente. Composed by Donald McHardy.

Only Memories. Song. Written by Wilfred Mills. Composed by Frank Moir.

[Metzler and Company, Limited.]

Mr. Austin's dainty little poem, "Lady! in this night of June," has received a sympathetic setting by Miss Allitsen, and the changing moods of the lover speculating on the occupation of his fair one as he gazes at the moon have been cleverly followed. The voice part is laid out for a tenor.

In "Where art thou?" will be found a flowingly-written and graceful duet suitable for mezzo-soprano and baritone voices. The vocal parts answer each other in an interesting and effective manner.

"Only Memories" is an unpretentious song, in which a forsaken lover expresses his determination to live on memories of the period before the object of his affections had met "the other man."

The King shall rejoice. Anthem. By Frederic Oddin Taylor.

Magnificat and Nunc dimittis in F. By Wilfred George Marshall.

Magnificat and Nunc dimittis in G. By Thomas Hutchinson.

Athanasian Creed. Set to music by G. Prior.

[Novello and Company, Limited.]

There is much merit in Mr. Taylor's setting of the Psalmist's verses which have long been associated with royalty. The choral portion is in four parts throughout, and will present few difficulties to the singers. The part-writing is fluent, the harmonic scheme direct and well knit, and the most important lines of the text are allied to music of a solid and emphatic nature. The organ accompaniment, while admirably supporting the voices, also possesses considerable independence. The anthem would be most suitable on Accession Day or any special event in commemoration of the Queen's reign, but it would not be out of place on other occasions.

Mr. Marshall's setting of the Magnificat and Nunc dimittis is chiefly for voices in unison, but monotony is avoided by giving certain lines to tenors, and tenors and basses, and occasional passages in four-part harmony. The voice parts are melodious, and their effectiveness increased, notably in the Nunc dimittis, by the freedom of the organ part.

The music allied to the evening Canticles by Dr. Hutchinson is of a similar kind in point of simplicity, but contains more four-part writing for the voices and is more chromatic in character. The organ accompaniment does little more than double the voice parts.

The arrangement of the Athanasian Creed is in chant form for voices in unison, with a harmonised organ accompaniment. After the first two verses, which are sung full, the majority of those which follow are delivered alternately by the men and boys of the choir. A double chant is given for the Gloria.

The Conservatoire Collection of Choice Pianoforte Music. Edited by Henry Germer. [Breitkopf and Härtel.]

This collection of pianoforte music is stated to be "For instruction and recreation, selected, carefully revised and edited with correct fingering and expression marks," and examination of the pieces justifies this assertion. Amongst the twenty-two composers who contribute to the seventy-eight numbers some English names might certainly have been included with advantage to the artistic value of the series; but with this exception no fault can reasonably be found with the choice of the contributors. The pieces vary considerably in length and difficulty, some telling their tale in twenty-four bars and others extending to twenty-one pages, while the executive demands range from a "Doll's Dance," by Albert Foester, to Liszt's brilliant transcription of the "Spinning Song" from Wagner's "Flying Dutchman" and the reception music from the same composer's "Tannhäuser." The majority of the pieces, however, are of a light and easy nature, and many of them are very charming.

Six Rustic Songs. Words by Harold Boulton. Music by A. C. Mackenzie. (Op. 60.) [G. Ricordi and Co.]

The text of these songs is unpretentious and the neatly written lines are descriptive of the characteristics of the chief months in the year as seen in the country, with briefly applied moral reflections; but they have a poetic ring, and Sir Alexander Mackenzie's music is delightfully sympathetic, grateful to sing, and easy but interesting to play. The third song, entitled "Solitude," is a little gem; and those named "In leafy June" and "The time for wooing" brim over with light-hearted gaiety. Vocalists should make early acquaintance with these songs, and we shall hope to hear some of them in our concert-rooms.

MUSIC IN BELFAST.

(From our own Correspondent.)

The Musical Times for April gave a notice of a performance of "King Saul" in Dublin on March 15, where the composer himself was the conductor. The accomplished and genial Sir Hubert Parry came from Dublin to Belfast, where he conducted a performance by the Philharmonic Society of the same work on March 17. Miss Agnes Nicholl and Miss Muriel Foster came with the conductor, but the solo singers were not quite the same in Belfast as in Dublin, for Miss McKisack took the second contralto part (the *Evil Spirit*) and sang it quite admirably. Mr. Tom Thomas was the tenor and Mr. Charles Phillips the bass. The chorus of the Society, which can sing Berlioz's "Faust" as well as any chorus, found "King Saul" exceptionally difficult, but under the careful training of Dr. Koeller they knew their work thoroughly. The orchestra was of course reinforced largely from Dublin and England, although Miss Davis, our harpist—and a good one—is "local."

As "King Saul" was criticised and appreciated by competent hands when it first appeared, it may seem quite presumptuous to speak here of its merits or defects. The work was greatly admired by a full house, and the "compuctor" (pardon this "portmanteau word," *à la* Alice in Wonderland, for a person combining the offices of composer and conductor) received the most gratifying applause when he laid down his baton. The performance as a whole was a good one. It might be invidious to discriminate among the solo singers, but Miss Muriel Foster's singing of the Ballad of the Death of Saul (Act iv., scene 2) was so exceptionally beautiful and tenderly sympathetic that we must specially mention it. This concert brought a very successful season of the Philharmonic Society to a close.

On the 8th ult. Mendelssohn's "Elijah" was performed as the last of "The People's Concerts" for the season. The prices of admission were only one shilling and sixpence, and the Ulster Hall was overflowingly full. The solo parts were sung by Belfast amateurs, and all the performers in chorus and orchestra were local. It is therefore a thing to be proud of that the performance of what used to be thought a work of the first magnitude and difficulty should have been really an excellent one, making allowance of course for the difference between professional and amateur singing. Dr. Koeller, the originator of these concerts, conducted with his well known ability and steadiness.

The greatest musical refreshment of the year to us "*habitantes in Sicco*" was a visit of the Hallé Orchestra on the 10th ult. Mr. F. H. Cowen conducted his seventy-seven splendid players, and it was indeed a treat to hear some of the finest compositions interpreted as only such a band can interpret them. The programme comprised the Overtures to "Rienzi," "The Midsummer Night's Dream," and "William Tell," Beethoven's Fifth Symphony, Berlioz's "Hungarian" March, Tschaïkowsky's Air and Variations from Suite in G, and Liszt's Hungarian Rhapsody, No. 4, arranged for orchestra. The variety was almost overwhelming, but although there were no solos, either vocal or instrumental, the audience sat entranced to the end.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Royal Carl Rosa Opera Company brought a week's visit to a close on March 25. Seven performances were given at the Theatre Royal, of which three were devoted to Wagner. The other operas were "Carmen," "Faust," and the "Bohemian Girl." The artists included Miss Lucile Hill, Miss Kirkby Lunn, Mr. Philip Brozel, Mr. Reginald Brophy, Mr. Arthur Winckworth, and others. Mr. Hamish MacCunn was chief conductor.

On March 28 the last of Mr. Halford's concerts took place in the Town Hall The function was a complimentary concert given to Mr. Halford by the members of his orchestra. The programme consisted of the Overture to "Tannhäuser," the Prelude and closing scene of Act i., from "Parsifal," and Beethoven's "Choral" Symphony. A special choir was organised for the occasion, and the vocal principals were Miss Rosina Hammacott, Miss Lilian Hovey, Mr. Edward Branscombe, and Mr. A. F. Ferguson. The whole went off exceedingly well, and Mr. Halford was the recipient of a well-deserved ovation. In presenting during a single season Beethoven's nine symphonies in consecutive order Mr. Halford has done good service in the cause of musical art.

On Good Friday, March 31, the Midland Musical Society gave its annual performance of Gounod's "Redemption" in the Town Hall. The place was packed to the doors. The vocal principals were Madame Lizzie Matthews, Miss Nellie Pritchard, Mr. Hamlyn Crimp, and Mr. William Bennett. Mr. C. W. Perkins was at the organ and Mr. H. M. Stevenson conducted.

On March 25 the Choral and Orchestral Association gave a very fair performance of Gade's cantata "The Crusaders," under the direction of Mr. J. H. Adams. On the 8th ult. Mr. Thomas Facer conducted a second performance, this time with orchestra, of his new cantata, "The Pilgrim Fathers." These concerts both formed part of the cheap Saturday evening entertainments given in the Town Hall.

During the week preceding Easter several performances of sacred music were given in various churches. On March 27, at St. Augustine's, Edgbaston, Mr. Gaul's "Holy City" was given, and on Good Friday the same composer's "Passion Service" was performed. Sir John Stainer's cantata "The Crucifixion" was given at the Church of St. Stephen, Selly Hill, on Good Friday, and the same evening the Passion music from Gounod's "Redemption" was performed at the Old Meeting Church.

A concert was given in the Masonic Hall on the 11th ult., the chief performers being the Ladies' Grecian Band of Harps and the Birmingham Madrigal Choir. This last made its first appearance, and, conducted by Mr. J. H. Adams, sang Pinsuti's "Spring Song," the madrigal "My Love is fair," and other pieces with good tone and fair finish. Mr. D. F. Davis contributed harp solos, and Mr. Montague Pollack, Miss Beatrice Vernon, Mr. John Walker, and Mr. and Mrs. Stockham took part in the programme.

On Wednesday, the 12th ult., Miss Margaret Johnson, a young local pianist, gave her first concert in the same room, with much success. She was assisted by Madame Gwen Cosslett, vocalist, and Mr. Johan C. Hock, violoncellist.

The last of Mr. Max Mossel's Drawing-room concerts was given in the Grand Hotel on March 23. The Bohemian String Quartet was responsible for the chief part of the programme, which comprised Beethoven's Quartet in C (Op. 59, No. 3), Dvorák's Quartet in F (Op. 96), and two movements from Grieg's Quartet (Op. 27). All were given with fine precision and warmth of expression. Madame Zippora Monteith contributed some well-chosen songs.

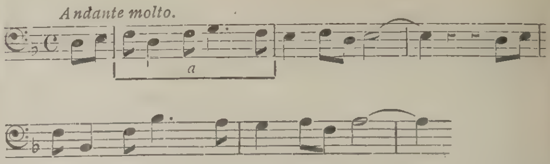
MUSIC IN BOURNEMOUTH.

COLERIDGE-TAYLOR'S BALLADE IN D MINOR FOR VIOLIN AND ORCHESTRA.

(From our Special Correspondent.)

Londoners of the present day hear Beethoven's symphonies played by orchestras of from eighty to a hundred players, which means that the proper balance between strings and wind, such as Beethoven had in his mind when he wrote his immortal works, is completely upset. We have to go beyond the Metropolis to hear them performed with the small "Beethoven orchestra" of the beginning of the century; and it was a new, and, we may add, delightful experience to us to listen to the great master's ever-fresh "No. 2" as interpreted, on the 17th ult., by the Municipal Orchestra, at the Bournemouth Winter Gardens, under the direction of its energetic and enthusiastic conductor, Mr. Dan Godfrey, jun. This capital band consists of thirty-eight performers—viz., twenty strings and eighteen wind and percussion. They play like true artists and seem competent to appear anywhere and do anything in the way of interpreting the utterances of the masters of music. They perform in a concert-room of such excellent acoustic properties that the faintest *pianissimi* of string or wind carry with charming effect to the farthest corner, the *Tutti* reveal a rich and full sonority without calling up even the semblance of an echo, and the *fortissimi* of the brass never degenerate into a noisy blare. Moreover, they display the finish and spirit of a highly trained and intelligent body of musicians, so that their performance of the aforesaid symphony came as a rare surprise to one who, from one year's end to the other, is condemned to listen to many ponderous battlings of huge orchestras with small scores of a dozen staves or so. There is nothing in a Beethoven symphony that a first-rate and perfectly balanced "small" band, such as Mr. Godfrey's, cannot do better, given a suitable room, than a modern "playing-machine" of a hundred men. That, at any rate, was our impression after the most enjoyable performance under notice, and it might be worth the consideration of London conductors to give us occasionally a Beethoven or Mozart symphony as nearly as possible under the conditions that obtained in those composers' days.

Mr. Godfrey makes a point of producing works by native musicians and inviting them to conduct their compositions; and it was the production for the first time in public (with orchestra) of a work by that rising young composer, Mr. S. Coleridge-Taylor, which took us to Bournemouth. The Ballade in D minor for violin and orchestra was composed some years ago, while Mr. Taylor was still a pupil of Professor Stanford. It was played for the first time in public, but only with pianoforte accompaniment, at one of the Musical Guild's concerts in Kensington Town Hall, in 1895, by Miss Isabella Donkersley. The work had been scored for small orchestra and tried at one of the Royal College rehearsals. Afterwards the score was sent to a well-known conductor who has it still, and when the suggestion of a performance at Bournemouth was made to the composer, he at once agreed to re-score the work, "rather than bother Mr. X. about returning the old score"! While engaged on this self-imposed and cheerfully-undertaken task, the young composer improved the shining hour by scoring his work for a larger orchestra, strengthening the melodic interest in various places in the *Tutti*, and generally brightening up the accompaniments. The result is a little work which, though not melodically so valuable as some of Mr. Taylor's more recent utterances, is yet so full of originality and, in places, of beauty, as to fully deserve repeated performances, especially as we can vouch from experience that it grows upon one with each fresh hearing. The piece is largely built on this impressive theme—



given out in several octaves by clarinets, bassoons, horns, two trombones, and the lower strings. The five notes marked "*a*" are largely used as a figure of accompaniment and tossed about from instrument to instrument with excellent effect, some of the sonorously scored and spirited *Tutti* being also built upon them. The solo violin enters after the above quoted theme with a dignified recitative, which merges into a series of expressive *cantabile* passages of much originality, until the first short *Tutti* (*Allegro*) is reached. After this it busies itself with matter derived from the opening subject, new and interesting ideas being continually added, until after another fierce—in fact, somewhat wild—*Tutti*, the tranquil second subject is reached. This gives way in due course to a suave and beautiful little Episode (*più Andante*, 6-4) and another striking and richly scored *Tutti* leads to the recapitulation, in which, however, the interest is kept alive in that it differs in many little details from the exposition; it contains, in fact, further development of "*a*." The second subject having been duly repeated in the key of D major, a repetition of the recitative for the solo instrument leads to the *Coda*, in which the soloist is given the first chance of playing the opening theme in its entirety, *molto espressivo*, against throbbing, detached chords from the orchestra. This is an effective point, and it is only surpassed in interest when the solo violin gradually rises to its highest register, in which the theme of the Episode (now in 3-2) is broadly played *ff* to a *pp tremolando* accompaniment. The latter grows richer and richer till the final bars, in which both soloist and orchestra are busy with figure "*a*," the piece ending *piano* in a decidedly impressive manner. As we have said, Mr. Taylor has produced some finer works since he wrote this Ballade, yet it is distinctly valuable, both on its own account and because we seem to recognise in many places, *ut ex ungue leonem*, that gift of originality and strength which we prize in his later efforts. The work was introduced at Bournemouth by the lady (now Mrs. A. J. Jaeger) who first played it some years ago. Her beautiful tone and excellent technique were well displayed in it, and she left little or nothing to desire on the score of expression. Composer and soloist were heartily recalled after an excellent performance.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Much interest was aroused in two renderings of the first part of Gounod's "Mors et Vita," with English words, at the Church of St. Stephen the Martyr—one on March 24 and the other on Good Friday, the choir being augmented on these occasions. The Rev. T. E. Houghton, rector, conducted. Outside help was obtained for the solos, which were delivered by Miss Furnival (soprano), Miss Barton (contralto), and Mr. G. Brierley (tenor). There was a small orchestra in addition to the organ.

The principal recent local event was the last concert of the season of the Bristol and Clifton Philharmonic Society on the 8th ult., at the Victoria Rooms. Choir and band numbered about 300, and the chief portion of the programme was directed by Mr. E. Pavey, Mr. Edward Cook, the other conductor of the Society, holding the baton during the interpretation of a part-song by Sir Joseph Barnby. The principal vocalists were Miss Eva Hartshorne (soprano) and Miss Eveline Gerrish (contralto), both of whom are Bristolians, and Mr. J. Dean Trotter (tenor), from Exeter Cathedral. Mendelssohn's "Hymn of Praise" was the chief work presented. Subsequently Rubinstein's Concerto in D minor (Op. 70) was played, with Miss Gertrude Peppercorn in the pianoforte part. She had before

TO HIS FRIEND, J. W. ULLYETT, ESQ.

The Musical Times,

May 1, 1899.

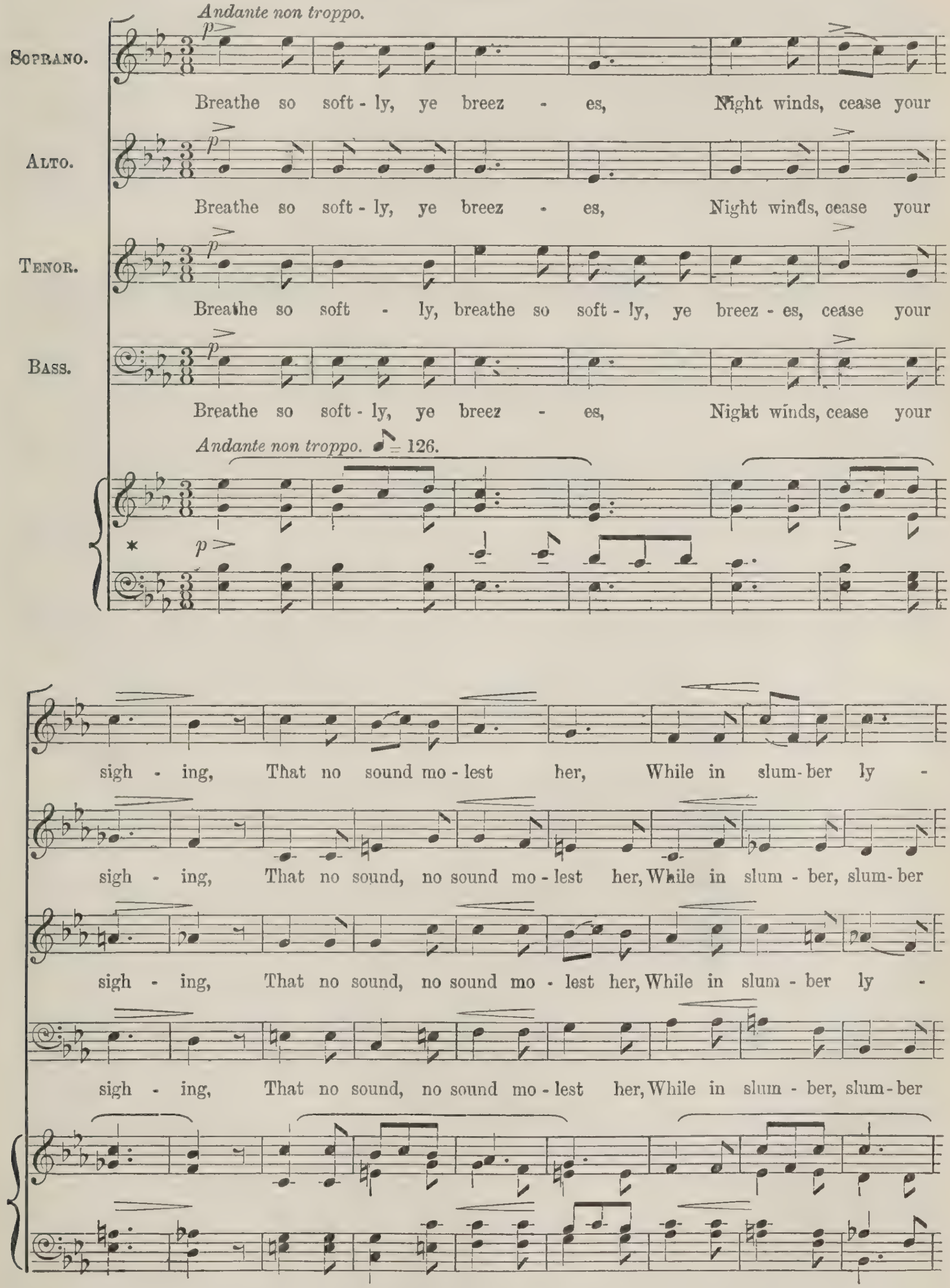
Breathe so softly, ye breezes.

FOUR-PART SONG.

Words by H. ALEXANDER.

Composed by H. A. DONALD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Andante non troppo.
SOPRANO.
Breathe so soft - ly, ye breez - es, Night winds, cease your
ALTO.
Breathe so soft - ly, ye breez - es, Night winds, cease your
TENOR.
Breathe so soft - ly, breathe so soft - ly, ye breez - es, cease your
BASS.
Breathe so soft - ly, ye breez - es, Night winds, cease your
Andante non troppo. ♪ = 126.
*
p
sigh - ing, That no sound mo - lest her, While in slum - ber ly -
sigh - ing, That no sound, no sound mo - lest her, While in slum - ber, slum - ber
sigh - ing, That no sound, no sound mo - lest her, While in slum - ber ly -
sigh - ing, That no sound, no sound mo - lest her, While in slum - ber, slum - ber

* The Accompaniment is for practice only.

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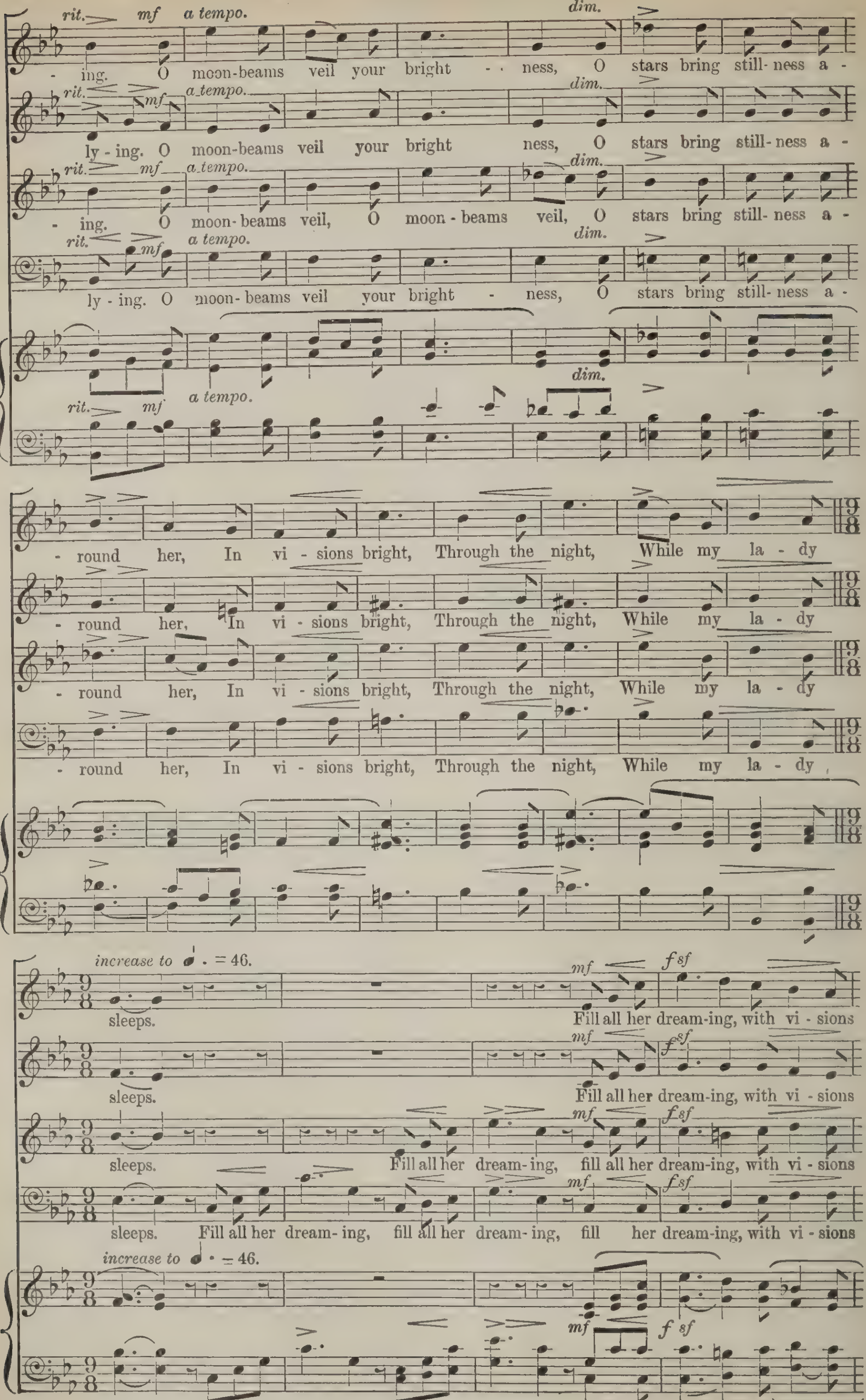
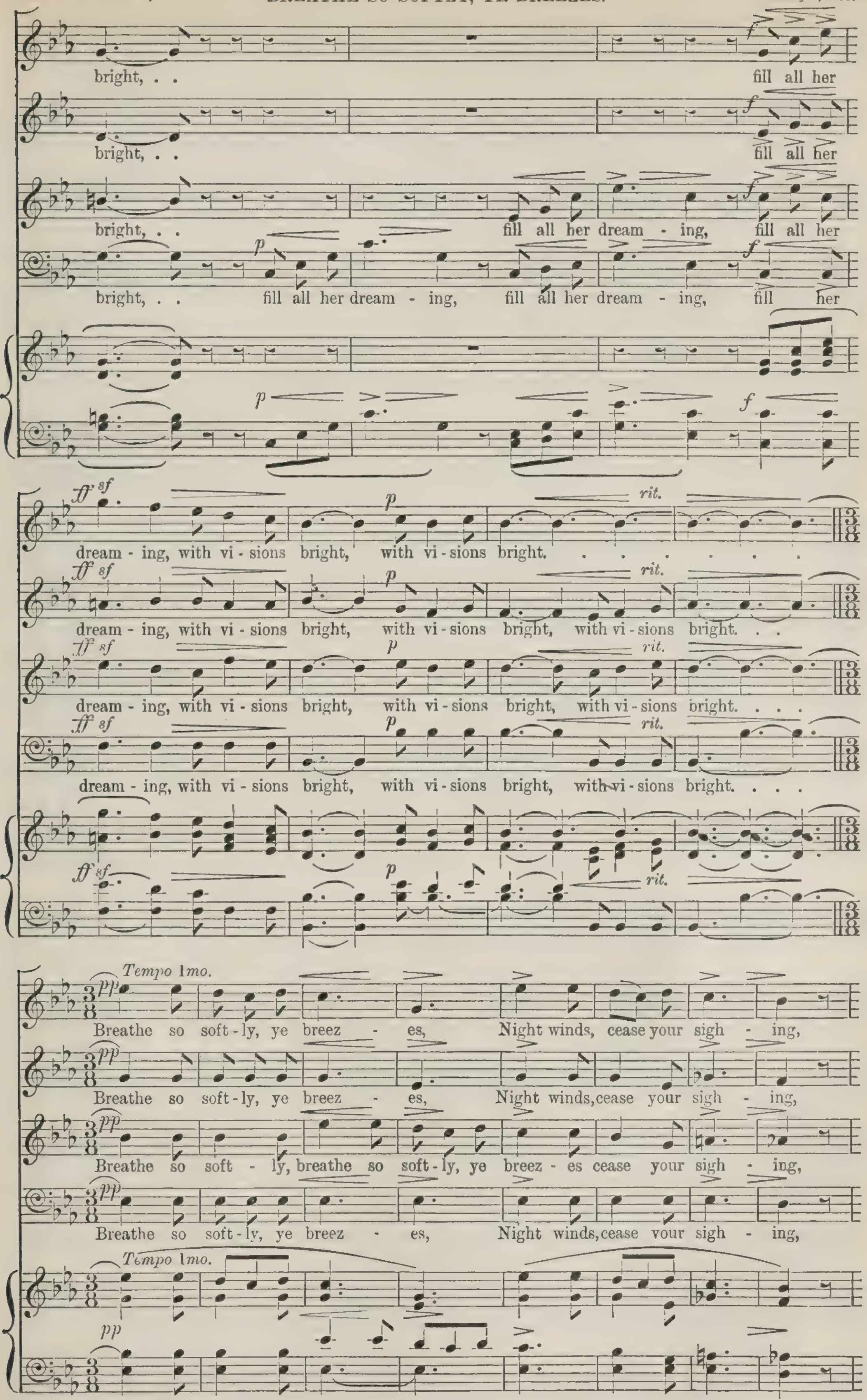
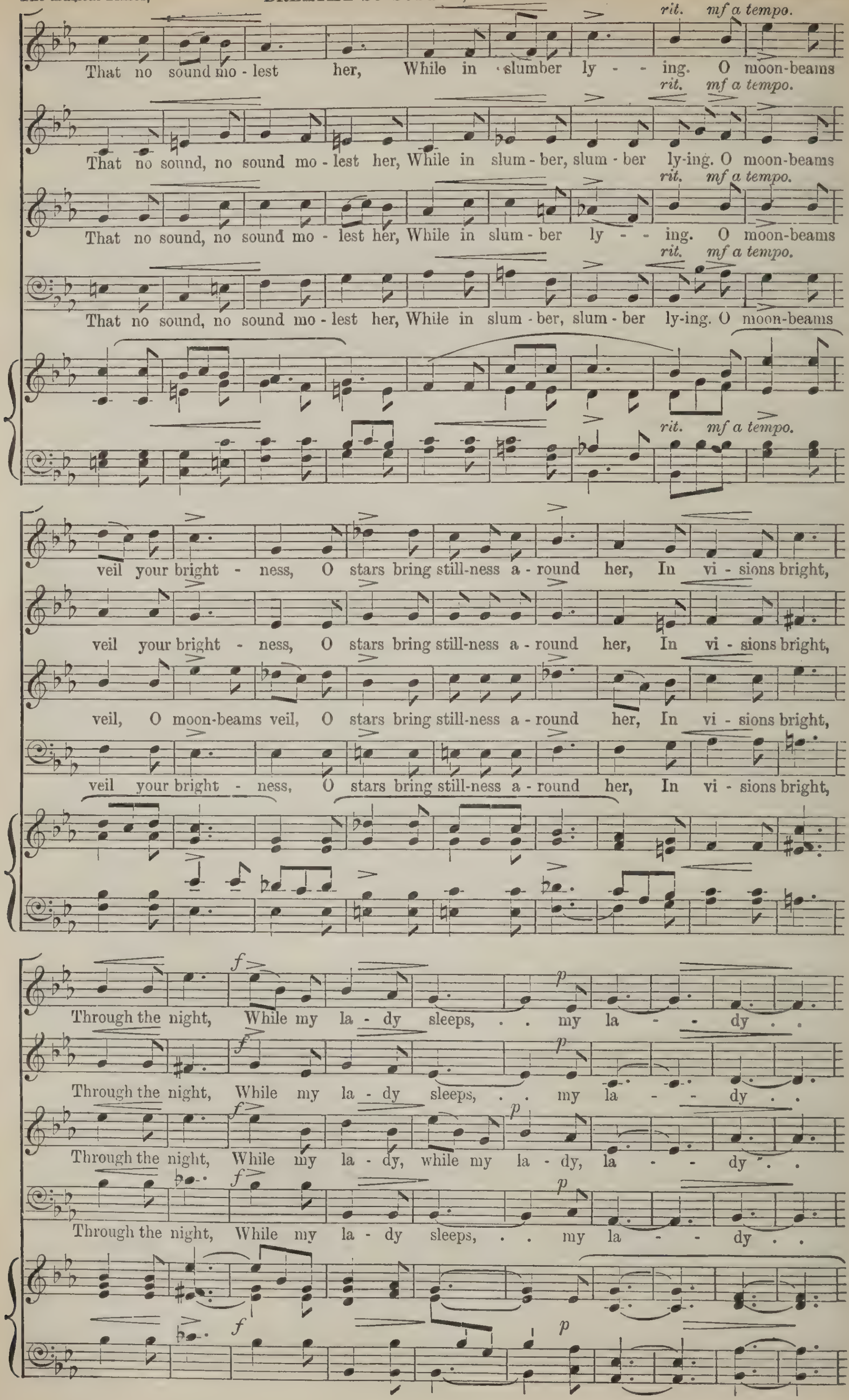
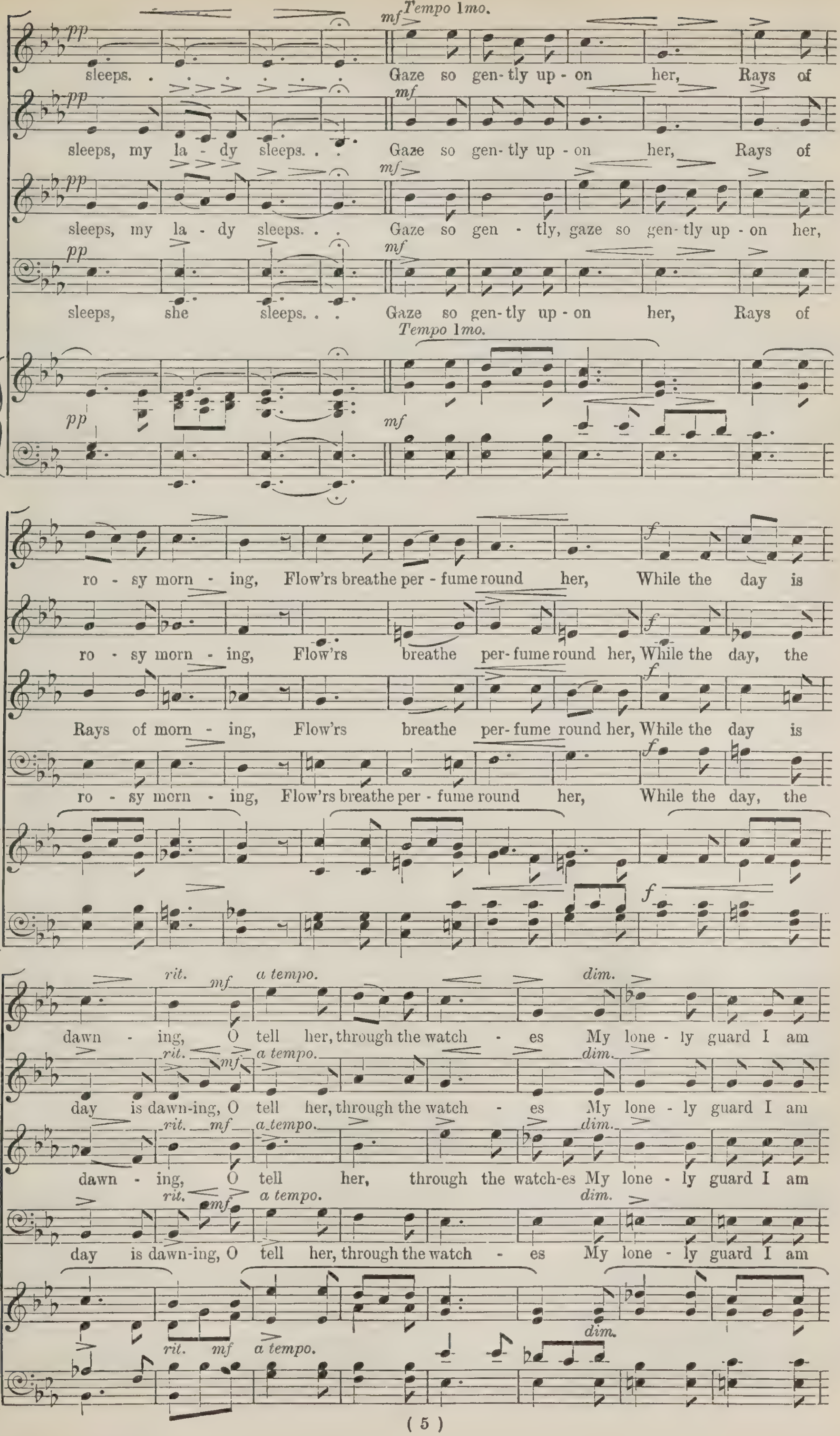
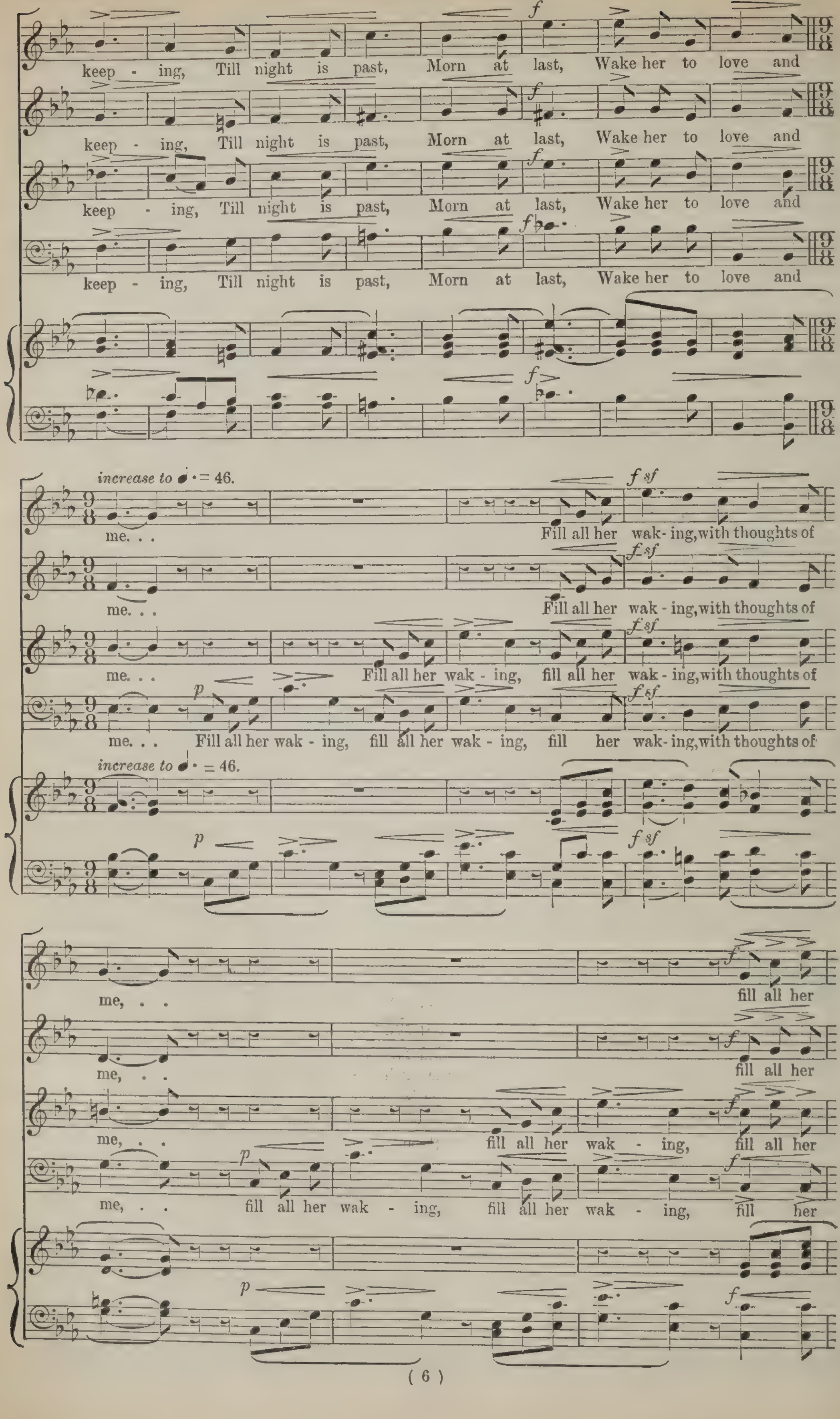
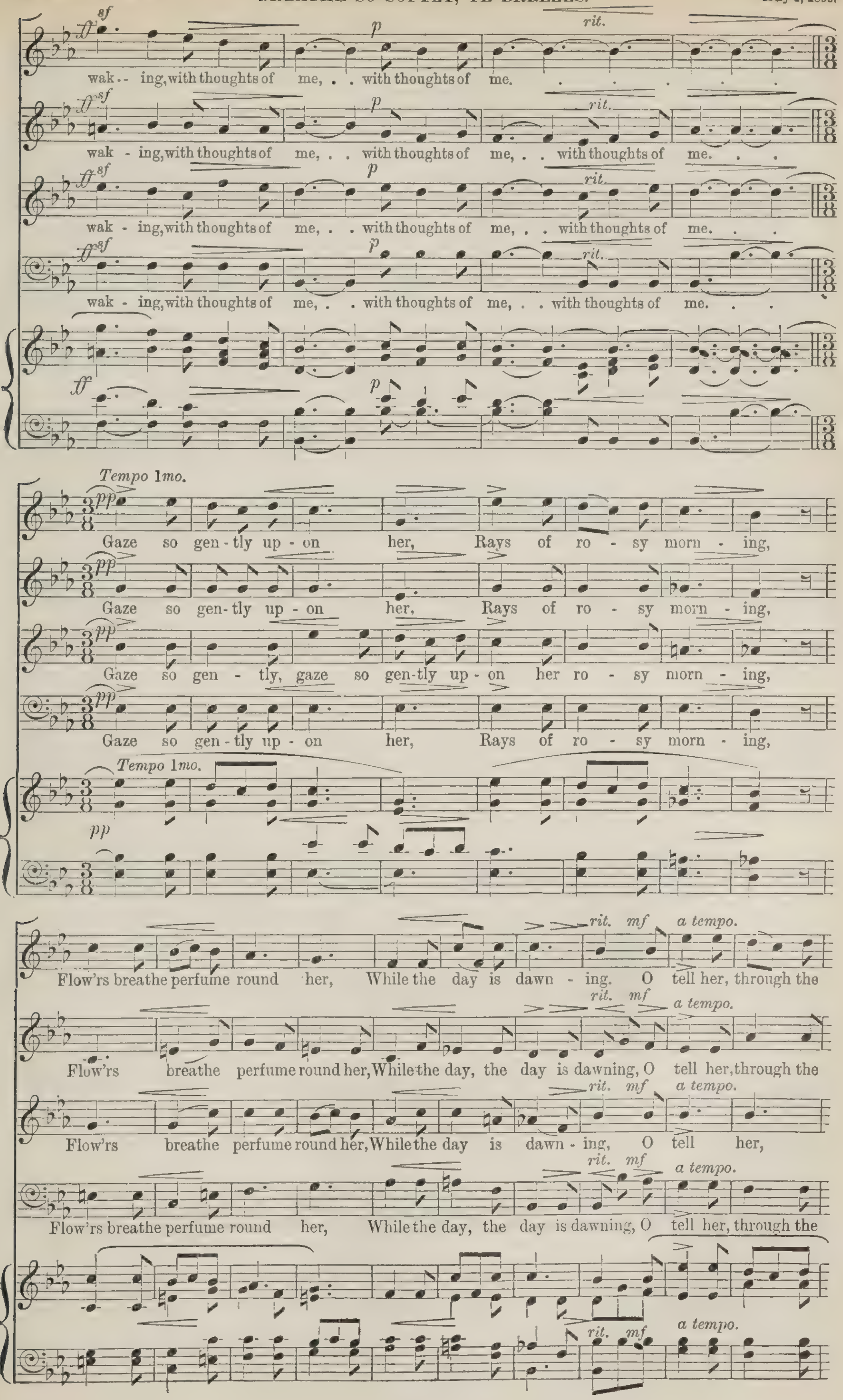

rit. mf a tempo. dim.
- ing. O moon-beams veil your bright - - ness, O stars bring still-ness a -
ly - ing. O moon-beams veil your bright ness, O stars bring still-ness a -
- ing. O moon-beams veil, O moon-beams veil, O stars bring still-ness a -
ly - ing. O moon-beams veil your bright - ness, O stars bring still-ness a -
- round her, In vi - sions bright, Through the night, While my la - dy
- round her, In vi - sions bright, Through the night, While my la - dy
- round her, In vi - sions bright, Through the night, While my la - dy
- round her, In vi - sions bright, Through the night, While my la - dy,
increase to ♩. = 46.
mf f sf
sleeps. Fill all her dream-ing, with vi - sions
sleeps. Fill all her dream-ing, with vi - sions
sleeps. Fill all her dream-ing, fill all her dream-ing, with vi - sions
sleeps. Fill all her dream-ing, fill all her dream-ing, fill her dream-ing, with vi - sions

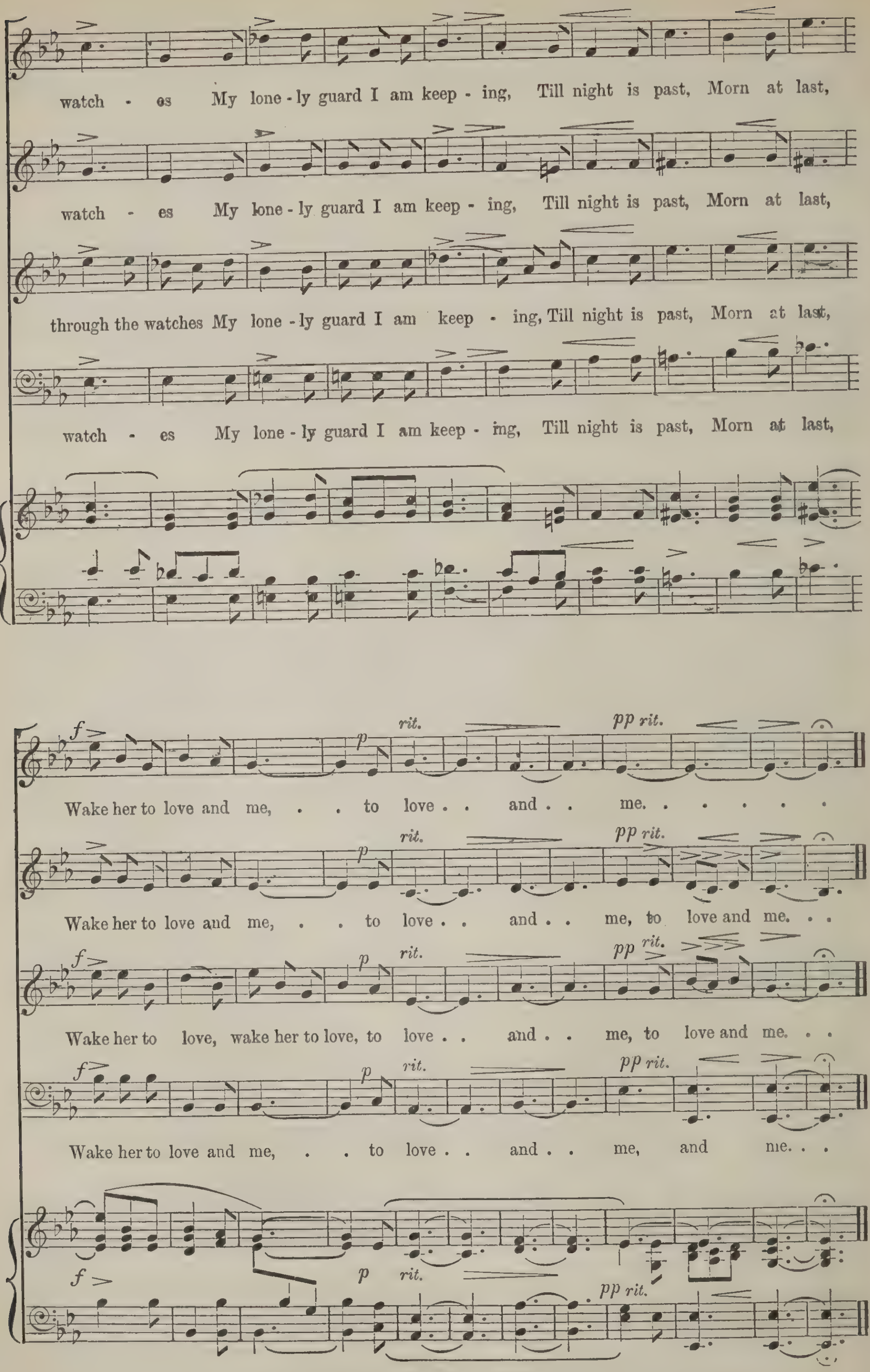

bright, . . fill all her
bright, . . fill all her
bright, . . fill all her dream - ing, fill all her
bright, . . fill all her dream - ing, fill all her dream - ing, fill her
dream - ing, with vi - sions bright, with vi - sions bright. . . . . . .
dream - ing, with vi - sions bright, with vi - sions bright, with vi - sions bright. . .
dream - ing, with vi - sions bright, with vi - sions bright, with vi - sions bright. . . .
dream - ing, with vi - sions bright, with vi - sions bright, with vi - sions bright. . . .
rit.
Tempo 1mo.
Breathe so soft - ly, ye breez - es, Night winds, cease your sigh - ing,
Breathe so soft - ly, ye breez - es, Night winds, cease your sigh - ing,
Breathe so soft - ly, breathe so soft - ly, ye breez - es cease your sigh - ing,
Breathe so soft - ly, ye breez - es, Night winds, cease your sigh - ing,
Tempo 1mo.


rit. mf a tempo.
That no sound mo - lest her, While in slumber ly - - ing. O moon-beams
That no sound, no sound mo - lest her, While in slum - ber, slum - ber ly-ing. O moon-beams
That no sound, no sound mo - lest her, While in slum - ber ly - - ing. O moon-beams
That no sound, no sound mo - lest her, While in slum - ber, slum - ber ly-ing. O moon-beams
veil your bright - ness, O stars bring still-ness a - round her, In vi - sions bright,
veil your bright - ness, O stars bring still-ness a - round her, In vi - sions bright,
veil, O moon-beams veil, O stars bring still-ness a - round her, In vi - sions bright,
veil your bright - ness, O stars bring still-ness a - round her, In vi - sions bright,
f p
Through the night, While my la - dy sleeps, . . my la - - dy . .
Through the night, While my la - dy sleeps, . . my la - - dy . .
Through the night, While my la - dy, while my la - dy, la - - dy . .
Through the night, While my la - dy sleeps, . . my la - - dy . .


pp
mf Tempo 1mo.
sleeps. . . . . . Gaze so gen-tly up-on her, Rays of
sleeps, my la-dy sleeps. . . Gaze so gen-tly up-on her, Rays of
sleeps, my la-dy sleeps. . . Gaze so gen-tly, gaze so gen-tly up-on her,
sleeps, she sleeps. . . Gaze so gen-tly up-on her, Rays of
Tempo 1mo.
pp
mf
ro-sy morn-ing, Flow'rs breathe per-fume round her, While the day is
ro-sy morn-ing, Flow'rs breathe per-fume round her, While the day, the
Rays of morn-ing, Flow'rs breathe per-fume round her, While the day is
ro-sy morn-ing, Flow'rs breathe per-fume round her, While the day, the
f
rit. mf a tempo. dim.
dawn-ing, O tell her, through the watch-es My lone-ly guard I am
day is dawn-ing, O tell her, through the watch-es My lone-ly guard I am
dawn-ing, O tell her, through the watch-es My lone-ly guard I am
day is dawn-ing, O tell her, through the watch-es My lone-ly guard I am
rit. mf a tempo. dim.


keep - ing, Till night is past, Morn at last, Wake her to love and
keep - ing, Till night is past, Morn at last, Wake her to love and
keep - ing, Till night is past, Morn at last, Wake her to love and
keep - ing, Till night is past, Morn at last, Wake her to love and
f
increase to ♩. = 46.
me. . . Fill all her wak- ing, with thoughts of
me. . . Fill all her wak - ing, with thoughts of
me. . . Fill all her wak - ing, fill all her wak - ing, with thoughts of
me. . . Fill all her wak - ing, fill all her wak - ing, fill her wak- ing, with thoughts of
p
f sf
increase to ♩. = 46.
me, . . fill all her
me, . . fill all her
me, . . fill all her wak - ing, fill all her
me, . . fill all her wak - ing, fill all her wak - ing, fill her
p
f


sf
ff
p
rit.
wak - ing, with thoughts of me, . . with thoughts of me. . . . . . .
wak - ing, with thoughts of me, . . with thoughts of me, . . with thoughts of me. . .
wak - ing, with thoughts of me, . . with thoughts of me, . . with thoughts of me. . .
wak - ing, with thoughts of me, . . with thoughts of me, . . with thoughts of me. . .
Tempo 1mo.
pp
Gaze so gen - tly up - on her, Rays of ro - sy morn - ing,
Gaze so gen - tly up - on her, Rays of ro - sy morn - ing,
Gaze so gen - tly, gaze so gen - tly up - on her ro - sy morn - ing,
Gaze so gen - tly up - on her, Rays of ro - sy morn - ing,
mf
a tempo.
Flow'rs breathe perfume round her, While the day is dawn - ing. O tell her, through the
Flow'rs breathe perfume round her, While the day, the day is dawning, O tell her, through the
Flow'rs breathe perfume round her, While the day is dawn - ing, O tell her,
Flow'rs breathe perfume round her, While the day, the day is dawning, O tell her, through the


watch - es My lone-ly guard I am keep - ing, Till night is past, Morn at last,
watch - es My lone-ly guard I am keep - ing, Till night is past, Morn at last,
through the watches My lone-ly guard I am keep - ing, Till night is past, Morn at last,
watch - es My lone-ly guard I am keep - ing, Till night is past, Morn at last,
f
p
rit.
pp rit.
Wake her to love and me, . . to love . . and . . me. . . . . .
Wake her to love and me, . . to love . . and . . me, to love and me. . .
Wake her to love, wake her to love, to love . . and . . me, to love and me. . .
Wake her to love and me, . . to love . . and . . me, and me. . .

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appeared at one of the Society's concerts and obtained an enthusiastic reception. Later on she interpreted Liszt's Sixth Rhapsody.

On the 5th ult. a concert was given at Keynsham, in the Public Hall, in order to liquidate a debt on the Church of St. Margaret, Queen Charlton. The vocalists, principally from Bristol, were Miss Alice Boaden, Miss Gertrude Hember, Mr. A. Matthews, and Mr. S. Bishop.

The Choral Society at Berkeley, whose president is Lord Fitzhardinge, gave a concert in the large hall of the Castle on the 7th ult. The Hon. Percy Armitage, nephew of Lord Fitzhardinge, who is an enthusiastic amateur, takes considerable interest in the choir, and there was a large and fashionable attendance. Cowen's "Rose Maiden" was given, the soloists being Miss Marion Harris, soprano, of Bristol; Mrs. W. Legge, an amateur contralto; Mr. T. H. Brearley, tenor, of the Leeds choir; and Mr. F. Millman, baritone, of Kingswood, near Wotton-under-Edge. Mr. W. Woodcock, organist of the Parish Church, conducted the performance. Miss Trotter, a relative of Lord Fitzhardinge, skilfully executed some solos for the violin. The concert, which was held in the afternoon, was repeated at night.

Midsomer Norton Choral Society gave its annual concert on the 11th ult., under the direction of Mr. W. J. Kidner, of Bristol. The soloists were Miss F. Cromey, Mrs. King, Mr. C. Gregory, and Mr. R. F. Bennett. A miscellaneous programme was presented, the principal features being Mendelssohn's Forty-second Psalm and Mr. A. R. Gaul's choral cantata "A Song of Life."

Mr. Edward Cook, of Bristol, is conductor of the Clevedon Philharmonic Society, which, on the 12th ult., brought its season to a close with a performance of Mr. J. F. Barnett's "Ancient Mariner" and a miscellaneous selection. The principal vocalists were the Misses Eveline and Katherine Gerrish (Bristol), Captain Trestrail (who is honorary secretary of the Society), and Mr. Arthur Wills. There was a small orchestra, with Mr. F. S. Gardner holding the principal first violin.

On the following night Mr. E. Cook's other choir, the Weston-super-Mare Philharmonic Society, gave a concert in the Victoria Hall. The chief works presented were Sullivan's "Golden Legend" and Stanford's "Revenge." Owing to indisposition, Madame Adelaide Mullen, who had been announced to sing the music of *Elsie* in the former work, was replaced by Miss Marjorie Eaton, of Ashton-under-Lyne. The other soloists were Miss Ada Bennett, Mr. Whitworth Mitton, and Mr. Montague Worlock. In the band were several Bristol professionals, and Mr. W. Darby was at the organ.

On the 18th ult. the fourth annual concert of the Radstock and District Choral Society was held, when a portion of Mendelssohn's "St. Paul" was presented, with Miss Louise Burns, Miss Mary Wood, Mr. Gwilym Richards, and Mr. R. A. Grant as soloists. The conductor was Mr. H. T. Sims.

Bath Choral and Orchestral Society, on the previous day, gave the oratorio with the same principals. Mr. Watkin Mills had been engaged, but, though present, could not sing, as he suffered from laryngitis, and his place was taken by Mr. Grant, of Wells Cathedral. Mr. J. W. Duys held the principal first violin and Mr. H. T. Sims directed the performance.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Lovers of true liturgical music must have been gratified by the admirable rendering of the "Responsoria" of Palestrina and Vittoria, sung at Tenebræ during Passion week in St. Teresa's Church, Clarendon Street. The choir, which was specially engaged, consisted of the boys in St. Mary's Place Christian Brothers' National School and about twenty tenors and basses, and was trained by Mr. Vincent O'Brien, the talented organist of the church. The difficulties of the music are very great, and too much credit cannot be given to Mr. O'Brien for the skill with which he has already transformed the immature material of the national school boy into an instrument of refined and æsthetic calibre. The truly noble and devotional music was heard probably for the first time in Ireland, and we only wish it was more frequently performed both inside and outside the churches. Some day we may be able to boast of a school of Church music which, in time, may equal the traditions of the old Pontifical Choir, that nursery of so many musicians.

The Hallé Orchestra gave two concerts in Dublin on the 11th and 12th ult., in the Round Room of the Rotunda, a detestable place, it must be said, for concerts of this description, the low roof and the prominence of the platform and the players making the sound almost ear-splitting in the *forte* passages. The net result of the two concerts is a grateful memory of the Pastoral Symphony and the "Leonora" (No. 3) Overture of Beethoven, the "Genoveva" Overture of Schumann, the "Unfinished" Symphony of Schubert, and the "Waldweben" music from Wagner's "Siegfried." The second part of the first concert consisted entirely of Wagner's music. The outlook in music at present appears to be blocked by Wagner and his devotees. One longs for the time when the vista will be cleared of the insane admiration and excitement for Wagner, when we can judge dispassionately, and separate the grain from the chaff in the enormous bulk of his work. Already one feels he is most impressive when he is least important and self-conscious, that all the enormous brass and percussion effects must eventually find their value and be relegated to the regions lower than "the ampler ether and diviner air" of great art. One must only live through Wagnerism as one lived through the extravagances of the æsthetic school some years ago. But just as the latter has left an indelible impression on the decorative art of to-day, so, when estimated at his true worth, will Wagner be found to have contributed something new to the records of music, and the future musician will start on a higher plane of evolution. This moderate estimate, however, is surely treason to the "perfect Wagnerite," whose deity is to him the apotheosis and consummation of finality in the art of music.

We are glad to see that the Feis Ceoil committee has secured the services of Signor Esposito and his orchestra for the concert of the 18th inst., when some of the prize compositions and Sir Robert Stewart's "Eve of St. John" are to be performed. The competitions and concerts of the Feis Ceoil will be held during the third week of the present month.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

For the benefit of the Society for the Prevention of Cruelty to Children the Norwich Orchestral Union devoted its concert given in St. Andrew's Hall, Norwich, on the 13th ult., under the conductorship of Mr. Ernest Harcourt. A new composition for orchestra and chorus from the pen of the conductor was given for the first time, the subject being "Mors janua vitæ." An altogether charming rendering of two movements (*Andante* and *Scherzo*) from Mendelssohn's D minor Pianoforte Trio was given by Messrs. Kingston Rudd, G. H. Betjemann, and H. Whitehouse, the two latter gentlemen being heard also in several violin and violoncello solos.

Sir John Stainer's "Crucifixion" was sung at a special service held in St. Gregory's Church, Norwich, on the afternoon of Palm Sunday, in a highly creditable manner, by the usual church choir, under the guidance of Mr. G. E. Harris, the choirmaster, Mr. E. Bryant officiating at the organ. The same work was also given at Christ Church, Eaton, on the evening of the same day, the tenor and bass solos being sung by Mr. Sawford Dye and Mr. F. T. Moffitt.

The Great Yarmouth Musical Society was responsible for an unusually good performance of Mendelssohn's "Elijah," on the 13th ult. The satisfactory result attained by principals, chorus, and band received deservedly warm approbation from the large audience present. The dramatic numbers of the oratorio were sung with commendable spirit—in fact, the entire performance was a proof that, under the careful training of Mr. Haydon Hare, the Society has made rapid strides and added considerably to its reputation. Mr. Dan Price, in the *rôle* of the *Prophet*, raised the enthusiasm of the audience to a high pitch by the skill with which he declaimed his part. The other principal singers, Miss Agnes Nicholls, Miss L. Fydell, and Mr. E. Dunkerton, added much to the pleasure of the performance.

The Downham Market Choral Society deserves thanks for bringing forward Handel's "Samson" at its concert on March 23 (too late for insertion in our last number), for it certainly stands in the front rank of the master's choral works. Thanks to the pains taken by Mr. G. H. Harvey at rehearsals, the choruses went with spirit, while the band, led by Mr. Jackson, gave a good account of the accompaniments. The principal vocalists were Miss Maggie Purvis, Miss Edith Nutter, Mr. T. H. Brearley, and Mr. John Browning.

A performance of Gounod's "Redemption" (Part I.) was given in St. Edmund's Church, Downham Market, on Good Friday, in the presence of a large congregation. The choir was augmented by sopranos and contraltos from the Downham Choral Society. The Rev. F. J. B. Hart reverently sang the music allotted to the part of the *Saviour;* the other solos being well interpreted by the following members of the choir: Messrs. A. J. Davies, E. T. Andrews (tenor and bass Narrators), H. Wilson, and J. J. Parratt. Mr. G. H. Harvey presided at the organ.

The Hunstanton Choral Society closed its ninth season on the 5th ult., Handel's "Acis and Galatea" being the work undertaken. Mr. Arthur H. Cross conducted, the band and chorus, numbering about 120. Miss Clara Dow, Mr. H. Springall, and Mr. Courtier Dutton were the principal vocalists, and a very successful concert may be recorded.

On the 15th ult. Hunstanton Town Hall was the scene of an interesting children's competition in connection with the North-West Norfolk Association of Village Choirs. The first contest was for the best sight reading of a piece in one part by a choir of not less than twelve voices, each child to be under eight years of age. The choir from Hunstanton St. Edmund's Board School (Miss Messner) was adjudged the winner. The second contest was for children under sixteen years of age, sight-singing for a piece in two parts by choirs of not less than twelve voices. The first prize went to Thornham (Mr. Elsum) and the second to Hunstanton St. Edmund's (Mr. Mallett). The competitions were continued on the 17th ult., several being very closely contested. Mr. Summerley acted as adjudicator.

The choir of Framlingham College was sufficiently ambitious to sing the Prologue and Part I. of Gounod's "Redemption" in the College Chapel on Thursday in Holy week, under the superintendence of Mr. C. H. Duffield, the choirmaster, and conspicuous success attended the effort. Mr. Ernest Hodgson and Mr. Alfred Pretty were the principal soloists.

Gaul's "Joan of Arc" was the work chosen to close the seventh season of the Felixstowe Choral Society at its concert given on the 5th ult. The principal exponents of this pleasing work were Mrs. Emma Pretty, Mr. S. Masters, and Dr. Havell. Mr. T. Palmer very successfully conducted.

Good Friday was generally observed in East Anglia by the performance of music suitable to the sacred day. In Norwich "The Messiah" was given as usual in St. Andrew's Hall, in the afternoon, under the direction of Drs. Bunnett and Hill, for the benefit of local charities. In the evening Mr. H. F. Howlett's orchestral band of working girls gave a miscellaneous sacred concert in the Agricultural Hall Assembly Room.

At Great Yarmouth Stainer's "Crucifixion" was sung in St. Nicholas Church, and a miscellaneous sacred concert took place in the Aquarium. At Lowestoft Mr. H. D. Flower, organist of the Parish Church, conducted "The Messiah" in that building. In many other centres equally praiseworthy services were held.

In addition to the usual services at Norwich Cathedral on Easter Day, a special one was held in the afternoon at which selections from "The Messiah" and "Redemption," with orchestral accompaniments, were included.

The initial concert, under the auspices of the re-formed Ipswich Choral Society, took place on the 20th ult., when Costa's "Eli" was given with much success, under the direction of Mr. Bunnell Burton. The chorus, numbering over 200 voices, was supported by a string band, led by Mr. Charles Cooke, while the soloists comprised Miss Marie Roberts, Mr. and Mrs. King Smith, Master Stanley Baxter, Mr. Elliott Hooper, Mr. Iver McKay, Mr. W. Hockey, Mr. A. E. Scales, and Mr. Santley.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On March 27 Mr. Kirkhope's choir gave its annual Spring concert. Quite a gloom was cast over the performance by the absence of Mr. Kirkhope, whose father died on the same afternoon; and the choir seemed to introduce quite a personal feeling of tribute to its loved conductor in the sympathetic rendering it gave of Dr. Stanford's "Elegiac Ode." Bach was represented for the first time in Mr. Kirkhope's programmes by "A Stronghold Sure" and "I wrestle and pray," and in the massive part-writing the full volume of tone at the choir's command was heard to great advantage. The choir was also successful in its treatment of Mendelssohn's 98th Psalm. The soloists were Miss Nicholls, Miss Anita Sutherland, Mr. William Green (who sang Parry's splendid song from "Judith," "God breaketh the battle"), and Mr. Watkin Mills, who scored a success in Handel's "Droop not, young lover."

On March 24 the "St. Matthew" Passion was given at St. Mary's Cathedral, under Mr. Collinson's careful direction. The rendering of the work steadily improves from year to year, and this year it showed quite a marked advance on those of previous Passiontides.

On March 30 M. Paderewski paid us his first visit for four years and showed in his magnetic personality and magnificent interpretations of the "Appassionata" and the Brahms-Handel Variations all the old power over his audience.

At the last of Mr. Denhof's chamber concerts, on March 25, a large audience was attracted to hear the carefully arranged programme. Mr. Sons was first violinist, and Miss Clara Butt, as vocalist, gave great pleasure in English and German songs.

On the 4th ult. the Queen Street Hall was well filled to hear the annual concert of Mr. Millar Craig's choir. Bach, after so many years' neglect, has been very much in evidence at choral concerts this season, and his motet, "Jesus, priceless Treasure," was the first number on this programme. MacCunn's "Lord Ullin's Daughter" was sung with great spirit, and so was Grieg's interesting "Scenes from Olaf Trygvason" (Op. 50). The programme also included an intricate "Salve, Regina," by Papperitz, as well as solos and duets by Mrs. Millar Craig, the Misses Yerbury, and other members of the choir.

At the University Graduation ceremony in the McEwan Hall, on the 14th ult., Professor Niecks presented Dr. Hugo Riemann for the honorary degree of Doctor in Music. Dr. Riemann is the third musician who has been so honoured by the Senatus since the Faculty of Music was instituted on Professor Niecks's appointment to the Reid Chair. His predecessors were Professor Ebenezer Prout and Sir Alexander Mackenzie. Professor Niecks also presented two students—Miss Agnes Johnstone and Miss Struthers—for the degree of Bachelor in Music. The examiners for the degree were Professor Niecks, Sir Alexander Mackenzie, and Mr. Franklin Peterson.

The Robert Cunningham Opera Company made its first appearance at the Theatre Royal, on the 10th ult., when Mr. Reginald Somerville's opera "The Three Musketeers" was introduced here, and its attractive music was much appreciated. The same composer's short opera "The 'Prentice Pillar," produced on the 12th ult., was still more favourably received, the composer showing in this work a distinct gift of melody and the power of writing effectively for the orchestra. The general performance was, on the whole, good. The *répertoire* of the Company during the week included several of the best known operas.

MUSIC IN HEREFORD.

(From a Correspondent.)

The great improvement that has taken place in musical culture in the city and county of Hereford of late years is undoubtedly due to the ability and energy of Mr. G. R.

Sinclair, organist of Hereford Cathedral and conductor of the Hereford Triennial Three Choirs Festivals. The concerts given by the Hereford Choral Society and the Herefordshire Orchestral Society are far above the average of provincial concerts. The Choral Society in particular has reached a very high standard of efficiency, and the choral singing is remarkable for freshness and vigour combined with delicacy and attention to light and shade. Its finished singing was displayed to advantage in the excellent performance of "The Damnation of Faust," by Hector Berlioz, which was given in the Shire Hall, on the 11th ult., under the conductorship of Mr. G. R. Sinclair. The rendering of the whole work was very dramatic and showed that both singers and players entered thoroughly into the spirit of the work; the intonation and attack of the chorus were worthy of the highest praise, and evidenced not only hard work and zeal on their part, but the excellent training they had received. The playing of the orchestra was also very good. The band was composed partly of amateurs and partly of professional players from London; and certainly a better instrumental force has never been heard in Hereford except at the Three Choirs Festival. The soloists were Miss Maggie Purvis, Mr. William Green, Mr. Daniel Price (who specially distinguished himself by his dramatic rendering of the important part of *Mephistopheles*), and Mr. Fred. Lightowler. Great credit is due to all concerned in the performance, and especially to the conductor for the great pains he had taken in preparing the work for performance.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The Liverpool Orchestral Society brought a not unsuccessful season to a close on the 23rd ult., by a concert having a decided claim to musical interest. Two of the works chosen—the "Saul" dramatic overture of Mr. Granville Bantock and the "Scandinavian" Symphony of Mr. F. H. Cowen—were played under the direction of their respective composers. Mr. Bantock's overture, produced at the Chester Festival in 1897, is scored for a full orchestra, with passages for triangle, harp, and organ. The organ effects, dignified and massive, and warlike in inspiration, are contrasted with suave passages for the oboes. The chief interest, however, of this concert was Tschaïkowsky's Violin Concerto, which, though introduced at a Richter concert in London quite twelve years ago, was, on this occasion, heard in Liverpool for the first time. Mr. Adolph Brodsky, to whom the concerto was dedicated by the composer, was the violinist.

In the course of a brief visit to Liverpool during the last week of March, the National Opera Company produced Mr. R. Somerville's opera "The Three Musketeers." This work, which contains some pleasant writing, was received favourably. Good Friday was marked by a performance on the part of the Liverpool Musical Society of "The Redemption." Miss Blanche Gordon made a successful initial appearance in oratorio as a contralto. The remaining principals were Miss Mary Beynon, Madame Edith Wynne, Mr. Lloyd Chandos, and Mr. Bantock Pierpoint. Mr. F. H. Crossley conducted. The performance was of commendable merit. On the same day Mr. H. A. Branscombe conducted, at St. George's Hall, a performance of "The Messiah," both choir and principals being volunteers. Madame Laura Haworth, Miss Ada Phillips, and Messrs. T. Barlow and E. B. Haddock sang the solos.

One or two interesting Welsh Festivals must also be included among local events. A spirited competition of male-voice choirs took place, on the 3rd ult., at an Eisteddfod at Birkenhead. Five choirs entered. The prize, twelve guineas and a silver cup presented by Mr. W. H. Lever, of Bromboro', was won by the choir from Manchester. At the seventh annual Festival, on the 11th ult., of Welsh congregational choirs in Liverpool and the neighbourhood, part was taken by some twelve choirs forming an aggregate body of about eight hundred singers. An interesting programme of choral music was gone through. The musical season, locally, is now practically at an end; but one of its pleasant and interesting features has been the series of pianoforte recitals by Mr. H. Steudner Welsing, who, mainly for the benefit of students, played through the Suites of Bach and the Etudes of Chopin, a selection from each composer alternately. Mr. Welsing gave his last recital on the 27th ult.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The annual public examinations of the students of our Royal College of Music were held too near the end of March to allow of their being adequately noticed in our April issue, and were far too important to be passed over without due record. In previous years, in addition to the pleasant fortnightly open practices, the friends of the Institution have been invited, immediately before the long vacation, to attend the somewhat more ambitious performances showing the progress made during the session then closing. But some inconvenience was caused by the crowding together, in the opening weeks of July, of the public demonstrations and the careful private examination of each pupil or class held in all departments by experienced judges; and, experimentally at least, it was deemed desirable, by devoting three consecutive evenings immediately before the close of the middle section of the academic year to the more public inspection, to leave the end of the third term free for the calmer survey by examiners and professors of the condition of their pupils and for such finishing instruction as might be deemed advisable. Thus, this year's concerts must be regarded as tests of the progress achieved during only two-thirds of an annual course of study; and some further allowance must be made for the unusual difficulties caused by the virulence of the prevailing epidemic, which has so disturbed plans that from one evening's designed programme alone no fewer than four out of six of the proposed performers had, almost at the last moment, to be excused. Perhaps nothing could more clearly show the satisfactory condition of the College than the fact that not the slightest inconvenience was caused; but that opportunities were thus afforded for bringing forward many of the more advanced of the junior pupils to whom it would otherwise have been impossible to assign places in programmes already too long. Two evenings—those of March 20 and 21—were given up for solo work and for selections from the chamber music so well prepared in the *ensemble* class of Mr. Carl Fuchs; the third evening being devoted to the performances of the College orchestra, ably directed by the principal, Mr. Brodsky. The programme of this closing meeting was very well chosen, including Brahms's Symphony (No. 4) in E minor, which showed how seriously the minds of the students are directed; Mendelssohn's picturesque "Meeresstille" Overture; and, for the first time in Manchester, Reinecke's Serenade for strings, which afforded ample opportunity for testing the capacity and strength of that department of the orchestra, which must, inevitably, for some years be more complete than either the wood-wind or the brass section. Of the concerted chamber music selected, the rendering of Smetana's Op. 15 and of the first Pianoforte Trio of Beethoven must be specially commended. Much of the solo work showed far more than bare promise of future excellence; for some of it gave token of musical feeling already rapidly developing, in addition to mere executive ability. The violin playing of Arthur Catterall, Clara Kloberg, and Jessie Morris—all studying under Mr. Brodsky—was in every respect admirable; the octave playing of Miss Kloberg in the D minor Concerto of Vieuxtemps being exceptionally true. Among the pianists, Lily Greenhalgh (pupil of Miss Néruda) and Edith Brown (Mr. Dayas) were particularly successful; while Lilian Risque and Elizabeth Muirhead appealed to those hearers sufficiently experienced in the technic of the instrument to appreciate clearness of executive skill and delicacy of touch, in spite of the rather unwise selection of pieces. Mr. Pyne's pupil—James Armistead—played Mendelssohn's third Organ Sonata in a manner leaving little to be desired except a somewhat greater variety of registering. Among the singing pupils of Mrs. Hutchinson and of Mr. Ford, Ruby Keighley displayed a capital contralto voice and a quiet self-control which enabled her to give a finished and effective rendering of Handel's "Return, O God of Hosts"; and both Harriet Bolton and Sarah Andrew possess rich-toned young voices which ought to be turned to good account. Ada Frodsham also has a good natural endowment, but we were surprised to hear an unsteadiness of tone tolerated in an institution where the *vibrato* is expressly forbidden by the rules. The choir of the College took no part in the performance of either evening.

As is well known, the composition department is controlled by the acting Professor of the Victoria University, who is energetically assisted by Messrs. Walter Carroll and Thomas Keighley, both graduates of that University; and it is so arranged as to allow the more advanced and ambitious students to pass through Owens College classes, with a view to graduation. From the "exercises" of several of those who have so passed selections have, at various times, been made, which would have been publicly presented had the facilities of the College allowed. Of course, it would be possible to obtain the assistance of male voices from outside; but hitherto, not unnaturally, it has been considered advisable to depend entirely upon the resources of the College itself. No avowed "composition student" has yet been admitted; but, by many even of those who are required to make harmony merely a secondary study, and to pursue it only sufficiently to gain, when leaving the College, the general certificate of qualification as a vocalist or an instrumentalist, evidence has been shown of dawning imaginative powers and of ability to write in a more secular or free style than University requirements exact. The time which such students are able to devote to composition is, necessarily, very limited; but it is extremely desirable that every encouragement should be afforded to all those who display any natural aptitude for composition or for deeper study of the construction of music; and it is hoped that the growing success of the young institution may lead to due provision being made for the maturing of what should be its highest department, although, unhappily, not that one which appeals most directly to the general public.

Among the miscellaneous concerts of the closing season, Dr. Watson's production of Coleridge-Taylor's "Hiawatha's Wedding-Feast" must be noted as a most interesting feature in the concluding programme of the Vocal Society. Mr. Carl Fuchs again brought, on March 25, to the Schiller Hall, where he so ably directs the music, the celebrated Bohemian String Quartet party, which so charmed us last winter by the splendid resonance of the four instruments, the absolute unity of purpose which actuates the players, and the ability whereby the intricacies of the most complicated modern chamber works are clearly unfolded. Anything more powerful and masterly than the interpretation of Smetana's "Aus mein Leben" it would be impossible to conceive.

With the visit of M. Paderewski the activity of our musical season ceased. How strange it is that every pianist must commence his recital by torturing an organ fugue to the neglect of all the masterly works which Bach wrote for the clavichord, many of them far more interesting and less formal in construction. Schumann's "Carnaval" scenes, also, seem to be necessary in every programme; the reason not being obvious. Nothing could be more brilliant and varied than M. Paderewski's rendering; but these pieces, certainly, were not the most enjoyable. As an exponent of Chopin, his fellow-countryman, naturally, is pre-eminent; and the ease with which all the intricacies of the showy modern school were surmounted aroused the warmest enthusiasm of a crowded audience.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Durham College of Science Choral Society gave its seventh annual concert in the College of Science, Newcastle-on-Tyne, on March 24, performing on the occasion Sterndale Bennett's "May Queen" and Mackenzie's "The Bride." Both works were very creditably performed, under the conductorship of Mr. W. Gillies Whittaker. The soloists were Miss Maggie Wilson, Miss Grace Carson, Mr. L. C. Guthrie, and Mr. Wm. Lyall. Miss E. Simey presided at the pianoforte and Mr. C. F. Bowes at the organ.

A portion of Gounod's "Redemption" was given in the Cathedral, Newcastle, on Good Friday, before a very large congregation. The solos were sung by members of the Cathedral choir, who proved to be fully equal to the occasion. The choruses were effectively sung, and the entire performance reflected credit upon Mr. J. E. Jeffries, the Cathedral organist, who presided at the organ.

Mr. C. Lee Williams's cantata "Gethsemane" received a very praiseworthy rendering at the hands of the choir of St. Peter's Church, Newcastle, on Good Friday. There was a small orchestra, Mr. Docksey presided at the organ, and Mr. T. W. Ritson, the organist of the church, conducted.

Numerous performances of Stainer's "Crucifixion" took place in this locality also on Good Friday, notably one at St. Thomas's Church, Sunderland, under the direction of Mr. George F. Vincent, which was very largely attended and greatly appreciated.

On the 11th ult. Barnby's sacred cantata "Rebekah" was performed in the Miners' Hall, Hetton-le-Hole, by the Hetton Church Choral Society, under the conductorship of the Rev. C. H. Newman. The solos were sung by Mrs. T. W. Hodges, Mr. D. S. Macdonald, and Mr. W. Walton, and the performance was quite successful. Mendelssohn's "Hear my Prayer" was also included in the programme.

On the same date, the 11th ult., a successful performance of Mendelssohn's "Elijah" was given in the Corn Exchange, Berwick, by the Berwick Choral Union, with Miss Roscoe, Miss Green, Mr. Wild, and Mr. Dan Billington as soloists. There was a small orchestra, and Mr. W. Green conducted.

An exceptionally interesting concert was given on the 12th ult., by the Middlesbrough Musical Union, in the Town Hall, Middlesbrough, the principal feature being the performance, under the conductorship of the composer, of Mr. S. Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast." This work has quite established Mr. Coleridge-Taylor's reputation in the Northern counties as a composer who, having something to say, knows how to express himself in musical language of an original and interesting character. On the present occasion the work was performed under very favourable circumstances, the beautiful tenor solo, "Onaway! awake, beloved!" being sung by Mr. Edward Lloyd. Chorus and orchestra exerted themselves with excellent results, doubtless inspired by the presence of the composer, who, at the close of the performance, received quite an ovation. Mr. Coleridge-Taylor also conducted his Ballade in A minor for orchestra; the remainder of the programme, including Edward Elgar's "Banner of St. George," being under the direction of Mr. N. Kilburn, the conductor of the Society. Mr. Felix Corbett gave an excellent performance of Schumann's Pianoforte Concerto in A minor.

Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast" was also performed by the Bishop Auckland Musical Society on the 5th ult., under the conductorship of Mr. N. Kilburn, and was received with much enthusiasm. As the resources of this Society are by no means exceptional, its successful performance of the cantata proves that the work is within the reach of any choral society of ordinary attainments.

On the 13th ult. Mr. N. Kilburn was presented by the members and friends of the Sunderland Philharmonic Society with a massive silver bowl and a very handsome clock, in recognition of his services as honorary conductor of the Society for a period of thirteen years. Mrs. Kilburn was also presented on the same occasion with a very chaste necklet of pearls and diamonds.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The Nottingham Sacred Harmonic Society concluded its season, on March 23, with a magnificent performance of "Elijah." With such artists as Madame Ella Russell, Miss Hilda Wilson, and Mr. Andrew Black, the respective solos were in safe hands, and the tenor music was given by Mr. William Green, whose beautiful voice and artistic method were fully appreciated. Madame Jeannie Bentley, Miss Nellie Wright, Mr. Greatorex, and Mr. Walker, all members of the Society, assisted in the double quartet. The chorus sang, as it always does in this work, with vigour and brightness. Mr. Henry J. Wood conducted a masterly performance, which, if it erred on any side, was too emotional in the dramatic scenes, and therefore in danger of becoming what Mendelssohn himself described as a "biblical Walpurgisnacht."

On March 28 Messrs. Ellenberger and Thorpe gave a chamber concert, assisted by Miss K. Ellenberger (pianoforte) and Mr. G. F. Johnson (viola). The programme included Mozart's String Trio, Beethoven's Pianoforte Sonata in A flat (Op. 110), Mendelssohn's Romance in D for violoncello, and Schumann's Pianoforte Quartet in E flat. In addition to the above, Mr. Ellenberger contributed a novelty, so far as Nottingham is concerned, with a performance of Kreuz's "Russian Dances." We regret to say that Nottingham does not support these concerts as the works presented and the performances thereof deserve.

Mr. Ford Waltham gave a vocal recital on the 13th ult., assisted by Miss Gertrude Crisp, Mr. B. Withers (violoncello), and Mr. Oaksford (accompanist). Mr. Ford Waltham received a warm recall for his dramatic rendering of Korbay's "Hungarian Songs," which alike suit his voice and style. A special word of praise is due to Mr. Withers for the fine rendering of his violoncello solos.

Mr. H. S. Irons, the well-known organist of St. Andrew's Church, gave a recital on the 13th ult., which included works by Mendelssohn, Beethoven, and Bach, representing the classics, and Delbruch, Silas, and Wolstenholme representing modern writers.

As showing the gradual development of choral singing in the provinces, mention should be made of the performance of "Elijah," at Ashburn, on March 23, under the direction of Mr. W. H. Tutt; as well as the performance of "St. Paul" by the Worksworth Choral Society, on the same date, conducted by Mr. Carl Ashover.

MUSIC IN PLYMOUTH.

(From a Correspondent.)

The first performance, on the 12th ult., of Dr. S. Weekes's oratorio "Nehemiah" excited great interest, and was attended by a crowded audience. The chorus, a well-balanced body of about 300 voices, and band of ninety consisted of Dr. Weekes's Choral and Orchestral Societies, supplemented by members of the Cornwall County Choral Society and several of the other Plymouth choral associations, and was conducted with marked ability by Mr. Walter Weekes, son of the composer, Dr. Weekes not being sufficiently recovered from a serious illness to take the direction of his work. The overture, a fine and well-developed movement, is based upon two themes, the first of which, expressive of the *determined* character of *Nehemiah*, is made frequent use of throughout the oratorio in connection with his various appearances. The second theme represents a vision or remembrance of Zion in its former beauty and re-appears towards the end of the work in a quartet and chorus, "Zion, our loved home." The overture leads without break into the opening chorus (for double choir), "Lord, Thou art wrath." This is one of the finest numbers of the work, opening with massive antiphonal effects for the two choirs, followed by a well worked eight-part fugue. Another extremely fine chorus is No. 8, "Who is among you that feareth the Lord"; it is full of energy and vigour, with most fluent part-writing and some striking harmonic changes. In the second part a march and chorus (*Nehemiah* and his people on their way to rebuild the city walls), interrupted by a halt outside the temple, from which is heard a choral accompanied by organ, proved a most popular number, and was so persistently encored that it had to be repeated. The chorus with quartet (No. 26), "Vengeance is Mine," is specially noteworthy on account of the massive scoring of the commencement, the quiet contrast of the quartet, and the subsequent skilful blending of the soprano and tenor solo voices with the chorus. A fine group of choral numbers concludes the oratorio—viz., the quartet and chorus on the "Zion" theme, which is given first by the quartet in harmony and repeated in unison by the chorus; bass solo and chorus, "Stand up and bless"; and the final double chorus, with an elaborate eight-part fugue and an effective and imposing climax.

The solo and concerted portions of the work present much interest, both from the expressive and at times highly dramatic setting of the words and on account of the skilful and appropriate orchestration. The principal movements for solo voices are the Prayer (No. 3) for contralto, admirably sung by Madame Marian McKenzie; the tenor air, "He hath broken the gates of brass," in which Mr. Whitworth Mitton displayed a fresh clear voice and easy delivery; the soprano song, "Trust in Him," brilliantly given by Madame Ella Russell, for whose voice it was exactly suited; and the music for *Nehemiah*, of which Mr. Watkin Mills's conception and rendering were excellent, notably in the song (No. 13), "Blessed be the Lord," and the pathetic and beautiful aria, "Zion doth mourn." Mention should also be made of a charming unaccompanied quartet, "Be thou faithful," and the dramatic trio for the two Samaritans and *Nehemiah*, in which the contrast between the jeering taunts of the former and the calm confidence of the latter are well contrasted. A very effective "Persian March," with "local colour" supplied by the character of the music and by the addition of tom-toms, tambourine, triangle, &c., to the score, formed an attractive feature in the first part.

Altogether the oratorio is a work of great distinction, and well worth the attention of choral societies with sufficient means to deal with the double choruses, while it is not too much to say that the performance was superb and reflected the utmost credit on all concerned, especially the young conductor, on whom the main part of the work of preparation had fallen. Dr. Weekes, who was present, received such an enthusiastic ovation as amply testified at once to the success of his work and the esteem and affection felt for him both by the performers and the public, among whom he has laboured in the cause of music for nearly forty years.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Hoyland Common and District Choral Society gave a successful concert in the Theatre on the 13th ult. Under the direction of Mr. G. M. Coates, an excellent rendering of Cowen's "Rose Maiden" was enjoyed by a large audience. The chorus, numbering about one hundred and fifty, did themselves and their conductor great credit. The principals were Madame Norledge, Miss Hoole, Mr. Tom Child, and Mr. Charles Knowles. Mr. J. H. Parkes led the band and Mr. Soar accompanied.

Stanford's "The Revenge" was performed to a large audience in the Retford Town Hall, on the 13th ult., by the Retford Vocal and Instrumental Society. Mr. Hamilton White conducted.

On the same evening the Buxton Choral Society performed the "Creation" under Mr. F. Burgiss. The work was rendered in an adequate manner and the singing of the chorus throughout was equal to the best traditions of Derbyshire choral singing. Miss Maggie Jaques, Mr. T. H. Brearley, and Mr. J. Lycett were the soloists. Mr. David Clegg (organist) and Mr. G. H. Lockett (pianist) also did excellent work.

The Heeley Orchestral Society, directed by Mr. W. Chapman, and the Brincliffe Musical Society, conducted by Mr. J. H. Parkes, have given successful concerts during the past month.

The Sheffield Choral Union performed Sullivan's "Martyr of Antioch" on the 18th ult., in the Music Hall, Surrey Street. Directed by Mr. S. Suckley, the performance was creditable in every respect. The sopranos and contraltos sang especially well in the chorus of Heathen Maidens and Christians, and the entire choir gave an excellent rendering of the chorus "Brother, thou art gone before us." The principals were Miss E. S. Hutchinson, Mrs. Vazson, Mr. R. Thompson, and Mr. W. Nicholls. Mr. W. Mason led the band. On the same date Bennett's "May Queen" was admirably performed by the St. Peter's (Abbeydale) Choral Society, under the direction of Mr. William Gadsby.

The Norton Lees Choral Society, conducted by Mr. W. H. Robinson, gave a concert on the 21st ult., at which the chief item was F. C. Wood's cantata "King Harold."

Bennett's "May Queen" was performed on the same date by the University Musical Society, directed by Dr. Coward. The last concert of a busy month took place on the 27th ult., when the Amateur Instrumental Society gave a concert, under Dr. Coward. Mendelssohn's "Scotch" Symphony and works by Berlioz, Weber, Matt, Bellini, and Hérold were announced on the programme.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

Sir John Stainer's "Crucifixion" was performed for the first time in Stafford, in St. Mary's Collegiate Church, on March 29. The solos were entrusted to members of the choir and merited high praise. A feature which reflected great credit was the rendering of the duet "So Thou liftest," by Messrs. Whittle and Ball. The choruses were effectively sung. Mr. Sidney Taylor, deputy-organist, presided at the organ, and Dr. E. W. Taylor, organist and choirmaster of the church, conducted.

The Wolverhampton Festival Choral Society gave its last concert of the thirty-first season on the 10th ult., under the conductorship of Dr. Swinnerton Heap. The work chosen was Berlioz's "Faust," which requires courage and ability on the part of a choral society to undertake successfully. On this occasion the result was highly creditable to soloists, chorus, and conductor. At the last moment it was announced that Mr. Watkin Mills was ill and unable to sing; but Dr. Heap, with that fertility of resource for which he is noted, offered to fill in the parts allotted to the *rôle* of *Mephistopheles*, which, considering the short notice, he excellently carried out. The remaining solo work was in the capable hands of Miss Rosina Hammacott, Mr. Charles Saunders, and Mr. William Evans.

MUSIC IN WALES.

(From our own Correspondent.)

The musical activity of Wales, especially what is familiarly called Welsh Wales, is largely confined to the field of competition, and Easter is only second to Christmas as to the number of its Eisteddfodic contests.

This year, as usual, a number of more or less important Eisteddfodau were held in various parts of North and South Wales, the chief being at Mountain Ash, Tonypandy, Abergavenny, and Pembroke Dock. At Mountain Ash, Sir Hubert Parry adjudicated, it being his first appearance in Wales in that capacity. He emphasised what has been repeatedly pointed out by native musical judges, the necessity of self-control and restraint, and condemned the excessive and inartistic use of what he termed "the jingling piano"—to accompany all manner of compositions.

In the opinion of many, this competitive spirit, so extensively displayed as it is in Wales, is not an unmixed good, notwithstanding what the Eisteddfod has done for music within its borders. The continual selection of the same well-known choruses by certain of the great masters, and glees and anthems by Welsh composers, can hardly make for real musical development. Unfortunately, as long as Eisteddfodau are held with the object of making money, as they almost invariably are, committees will be to a large extent under the "tyranny of the choirs" and their conductors, who prefer the repetition of stereotyped and familiar pieces to the effort involved in mastering what is new and less hackneyed.

The well-wishers of the Eisteddfod and of music in the Principality have faith, however, for one thing, in the development—sure, if slow—of instrumental music as an indirect antidote to this inertness and one-sidedness; and it is to be hoped that the forthcoming National Eisteddfod at Cardiff, where important instrumental prizes are offered, may conduce towards that end.

The Cardiff Musical Society brought its tenth season to a close on the 12th ult., with a successful rendering of Elgar's "King Olaf," under the conductorship of Mr. T. E. Aylward. Chorus and orchestra numbered over 300, and the performance of this striking work gave evident satisfaction to a crowded audience. The soloists were Miss Alice Esty, Mr. William Green, and Mr. Charles Copland.

It is satisfactory to learn that the funds necessary for establishing a musical lectureship at the University College of Wales, Aberystwyth, have been secured, and with but little difficulty. Mr. D. Jenkins, the appointed lecturer, has been doing much good, if unostentatious work in connection with the College for some years past, and the lectureship will add to his opportunities for extended effort on behalf of musical culture.

The recent performance of Gounod's "Redemption" by the College choir, under Mr. Jenkins's baton, was very successful, this being the Society's sixteenth performance of a complete work. The principal vocalists were Miss Marion Isaac, Miss E. M. Owen, Mr. Trevor Evans, and Mr. Meurig James, the orchestra being led by Mr. Hulley, Swansea.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Both the variety and excellence of the Leeds Philharmonic and Subscription Concerts are shown in the last two programmes of the season. On March 22 the Joachim Quartet took the chief part in a concert of chamber music, playing Beethoven's so-called "Posthumous" Quartet in C sharp minor, while with Miss Fanny Davies they were heard in Schumann's Pianoforte Quartet. At the last concert of the season, on the 12th ult., Verdi's "Stabat Mater" was repeated, and, as a result of familiarity, was sung almost perfectly, and may be reckoned among the highest achievements of the Philharmonic chorus. They were less happy in the colossal "Triumphlied" of Brahms, for the simple reason that they obviously were but slightly acquainted with the music; but sang the "Ruins of Athens" and Parry's "Glories of our Blood and State" much better. Professor Stanford being in Breslau, superintending the production of "Shamus O'Brien," Sir Hubert Parry conducted, and introduced to Yorkshire his fine Symphonic Variations for orchestra. Madame Duma and Mr. Andrew Black were the vocalists. On March 24 the Leeds Symphony Society, an amateur organisation, gave a concert, the programme including Mozart's G minor Symphony and Mr. German's "Romeo and Juliet" suite. The choice was somewhat ambitious, considering the capacities of the orchestra, and they were handicapped by the absence, through illness, of their conductor, Mr. Grimshaw, whose duties were shared at short notice by Mr. Müller and Mr. E. Elliott. On March 27 the annual Holy Week performance of the "St. Matthew" Passion was given at the Leeds Parish Church. This time there was neither orchestra nor conductor, but the excellent training of the augmented choir, now thoroughly familiar with the work, was shown in a really finished performance. Mr. Benton was at the organ. On the 18th ult. the Leeds Orchestra, under Mr. Edward Elliott's conductorship, gave an enjoyable concert. Miss Gertrude Wortley played Weber's Concertstück in a thoroughly artistic and indeed brilliant style, and German's "Romeo and Juliet" suite, played sympathetically, was another important feature of the programme. On March 28 Mr. Willibald Richter, a pianist of very exceptional attainments, gave a recital, playing Bach's Chromatic Fantasia, a Beethoven Sonata, Schumann's Carnival, and some Chopin pieces with remarkable brilliancy and artistic insight.

The Bradford Festival Choral Society gave a concert on March 24 that did justice to its own abilities, and even more to those of the Bradford Permanent Orchestra, which was associated with it. Under Mr. Cowen's clear and inspiring beat they attempted, with a remarkable degree of success, a Wagner programme, including representative selections from nearly all Wagner's acknowledged works, from "Rienzi" to "Parsifal." The Grail scene from the latter work and the "Siegfried Idyll" were perhaps the happiest efforts, and were given with admirable finish and expression. Mr. Andrew Black was the vocalist. In connection with the re-opening of the Bradford Parish Church, the "Hymn of Praise" was given on the 13th ult. Here again some thirty members of the Permanent

Orchestra co-operated, thus demonstrating once more their importance as a factor in the musical life of the district. They certainly well deserve the municipal support for which they have been asking, though in so commercial a community it is to be feared that their inability to "pay their way" may be regarded as a proof of artistic shortcomings.

The Huddersfield Subscription Concerts were brought to a close on March 28 with a demonstration of local powers in the shape of a "Huddersfield Night." The Glee and Madrigal Society supplied a chorus and the Philharmonic an orchestra, both under Mr. Ibeson's conductorship. Mrs. Haley took the solo part in Beethoven's Choral Fantasia, and Miss Effie Thomas and Mr. Riley were very successful in vocal solos. On the following night a fairly creditable rendering of the "St. Matthew" Passion was given at the Parish Church, with the somewhat doubtful help of a band of strings. Mr. Parratt's organ playing was a noteworthy feature of the performance.

Handel's "Samson" was the subject of the Keighley Musical Union's concert, on March 21. Mr. Benton conducted a good all-round performance; the soloists being Miss Agnes Nicholls (who has rapidly established herself in the West Riding as an oratorio soprano), Mrs. Ashcroft-Clarke, Messrs. Lawley and David Hughes. The amalgamated Harrogate Societies, now under Mr. C. L. Naylor's conductorship, gave Bennett's "May Queen," on March 14, with Miss H. D. Bishop, Messrs. Blagbro and Billington as soloists. The Ilkley Orchestral Society, of which Mr. Staniland Hall is conductor, gave its second concert on the 13th ult., music of a light but artistic character forming the programme; while a notable feature of the concert was the artistic violin playing of Mr. J. K. Empsall.

The York Musical Society ended its season on March 21 with Schubert's Mass in E flat and Dr. Alan Gray's "Rock Buoy Bell," which were sung creditably, though a more intimate knowledge of the music would not have been out of place in the case of the chorus. Canon Hudson conducted the Mass and Dr. Gray his own work, while the soloists were Mrs. Telford, Miss Ditchburn, Messrs. Monaghan, Wilkinson, and Metcalfe. On the 5th ult. a very interesting venture was started in the shape of the York Symphony Orchestra, which has been founded by Mr. T. Tertius Noble, the very able and enthusiastic organist of the Cathedral. A Haydn Symphony, Mr. Noble's very pleasant "Wasps" Overture, and Mr. Elgar's fine Serenade for strings were played in a way that showed what a competent and painstaking conductor can make of not very promising materials by thorough preparation. The general result was certainly far better than might have been expected from the individual abilities of the players, the large majority of whom were amateurs. At Scarborough, on the 3rd ult., Haydn's "Creation" (Parts I. and II.) and Mendelssohn's "Walpurgis Night" were given by the Scarborough Choral Union, helped by a contingent from the Leeds Philharmonic Society. Mr. Pitcher conducted, and Madame Goodall, Miss Watson, Messrs. Brearley and W. Thornton were the principals.

The Hull Vocal Society gave Handel's "Samson" on the 18th ult. Dr. G. H. Smith, who had been preparing his audience by means of a series of lectures on the oratorio, took pains to give it, so far as possible, in its original guise. The chorus showed a very marked improvement and sang well throughout. The principals were Miss Helen Jaxon, Mrs. Kate Lee, Mr. Gregory Hast, and Mr. Arthur Barlow, of whom the first and last especially distinguished themselves.

On the 12th ult. the Hon. Lucien Orde-Powlett, an amateur to whom the North of Yorkshire owes much, conducted a concert at Bedale, the programme including a Mendelssohn Psalm and some interesting instrumental solos. The Pontefract Choral and Orchestral Society's performance of "Elijah," on the 11th ult., deserves notice as marking an exceptional degree of completeness for the district. Pains had been taken to strengthen the orchestra by outside help, and Madame Sadler-Fogg, Madame Bertenshaw, Messrs. Child and Knowles proved thoroughly competent principals. Mr. R. B. Walker conducted. Gade's "Psyche" was chosen by the Pocklington Choral and Orchestral Society for its concert on the 12th ult., and was very creditably performed, under the Rev. W. E. Booty's conductorship. The principals were Miss Maggie Jaques, Miss Crae, Mr. Blagbro, and Mr. Browning.

Among other choral concerts that deserve mention are those at Horton, where Gade's "Erl-King's Daughter" was given on March 29, and Driffield, where, on the 11th ult., Dr. Lloyd's "Hero and Leander" was performed.

The excellent series of twenty-five Sunday popular concerts given at South Place, Finsbury, during the past season, were brought to a close on March 25. This, the 307th concert, and last of the thirteenth season, was specially devoted to British chamber music. The programme on this occasion included Stanford's String Quartet in D minor (Op. 64); the *Andante* from Mackenzie's Violin Concerto (Op. 32); the three charming sketches for the pianoforte, "The Lake, the Millstream, and the Fountain," by Sterndale Bennett (whose music is far too much neglected); Parry's Pianoforte Trio in E minor; and songs by Goring Thomas, R. H. Walthew, and E. Josephine Troup. The instrumental performers were Messrs. Richard H. Walthew, John Saunders, Archibald Evans, Ernest Yonge, William C. Hann, and J. Preuveneers; and Miss Ethel Bevans and Mr. Franklin Clive were the vocalists.

The Victoria Madrigal Society, at its concert in St. Martin's Town Hall, on the 13th ult., introduced a novelty by its painstaking conductor, Dr. G. Stanley Murray. Under the title of "Autumn Leaves" it deals reflectively with the brevity of life and its pleasures. Its five distinctive sections include parts for a quartet of soloists as well as for chorus. The best numbers are "Le Regret" and "l'Apostrophe," employing the full force of executants. In these Dr. Murray displays perception of effect combined with skill in part-writing. The work received justice from Miss Clara Addison, Miss Jessie King, Mr. James Leyland, and Mr. A. H. Gee as the soloists, and from the choir. The latter also sang with sustained vigour Morley's "Sing we and chaunt it" and Wilbye's "Stay, Corydon."

No novelties were included in Messrs. Walenn's third chamber concert on the 18th ult., at St. James's Hall, but it is worthy of record owing to their giving a second performance, and an excellent one, of M. Rachmaninov's finely conceived "Trio Elegiaque" in D (Op. 9) for pianoforte, violin, and violoncello. The work was criticised in The Musical Times for April, 1898, at page 248, and repeated hearing confirms the opinion then expressed. The evening of the 18th ult. will also be memorable to those who were present for a magnificent interpretation, by Miss Esther Palliser, Miss Ada Crossley, Mr. Braxton Smith, and Mr. Arthur Walenn, of Madame Liza Lehmann's masterly song-cycle "In a Persian Garden," undoubtedly the finest composition which has come from a lady's pen.

A performance of a new cantata by Thomas Facer, produced under the auspices of the Free Church Council, took place on the 18th ult., at Westbourne Park Chapel. The chorus consisted of the united choirs of the Paddington Free Churches, and the Western division of the London Sunday School Choir Orchestra played the accompaniments, as well as an overture and march conducted by Mr. David M. Davies. The cantata was conducted by Mrs. Mary Layton. The principal soloists were Mrs. Hettie Whyte, Miss Esther Franklin, Mr. E. F. Humphry, Mr. J. Stewart, and Mr. Alfred J. Layton. Some explanatory and historical remarks were given by the Rev. Dr. Clifford in the interval. Mr. F. Crewe Riechelmann presided at the organ.

The prospectus of the Melbourne Philharmonic Society for the present year announces that it is intended to perform the following important works:—"Israel in Egypt," in July; "Hiawatha's Wedding-Feast" (Coleridge-Taylor), Beethoven's "Ruins of Athens," and MacCunn's "Lay of the Last Minstrel," in October or November; "The Messiah" on Christmas Day, and possibly Sir Hubert Parry's "Judith," at an emergency concert. These, with Gounod's "Mors et Vita," given on Good Friday, indicate the excellent work that is being undertaken by this Society, now in its forty-sixth year.

At St. Paul's Cathedral the customary Holy Week performance (March 28) of Bach's "St. Matthew" Passion music was as imposing as ever. The devotional character of the work was recognised by the vast congregation joining in the chorales to a greater extent than previously observed. The solo passages were entrusted to members of the Cathedral choir, those for soprano and alto being given by the whole of the boys, who kept well together. For other portions of the work the choir was largely augmented, and the entire composition was sung as smoothly as could be desired. Sir George Martin conducted and Mr. Charles Macpherson was at the organ.

The Denmark Hill Musical Society gave a private invitation concert on the 13th ult., at which Mendelssohn's "St. Paul" was performed, which thus concluded a very successful season. The solos were rendered by Miss Beatrice Holliday, Miss Louie Carrington, Mr. J. S. Holliday, and Mr. H. J. Corner. Mr. L. Szczepanowski was the principal first violin and Mr. Howard Leask and Miss Nellie Hancock presided at the organ and pianoforte respectively. Dr. Warriner conducted. It may be of interest to state that this flourishing Society gives no public concerts, all admissions being by invitation, whilst its entire income is derived from private sources.

The Nonconformist Choir Union Orchestra, under the direction of Mr. T. R. Croger, gave an attractive concert at the People's Palace, on the 8th ult. The programme included Edward German's Bourée and Gigue, from the "Much Ado about Nothing" music; Coleridge-Taylor's Characteristic Waltzes; a movement from Schubert's "Unfinished" Symphony; *Minuet* and *Finale* from Haydn's Symphony in D; the *Andante* and *Allegro molto* from Mendelssohn's Concerto in G minor for pianoforte and orchestra, the solo part being admirably performed by Miss Beatrice Cowley; Gounod's Overture to "Mirelle," and Arthur Berridge's "St. Alban's Festal March."

The musical evenings of the Curtius Club were resumed on the 12th ult., at the Princes' Galleries. The concert on this occasion was given by Madame Haas and Mr. Theodore Werner, whose most important performance was that of César Franck's seldom heard Sonata in A for pianoforte and violin, one of the best works of this composer. Madame Minna Fisher was the vocalist. The concert on the 19th ult. was undertaken by Mrs. Gordon-Woodhouse and Señor Rubio, who played Beethoven's Sonata in A (Op. 69) for pianoforte and violoncello. The vocalists were Madame Bertha Moore and Mr. Ley Vernon.

The Westbourne Park Choral Association gave its final concert for the season on March 28, under the direction of Mrs. Mary Layton. The programme included Mendelssohn's "Why rage fiercely the heathen," the Choral March from "Tannhäuser," two part-songs by Eaton Faning, "Daybreak" and "The Miller's Wooing," and "The Snow," by Edward Elgar, a beautiful composition for ladies' voices, two violins, and pianoforte. The principal soloists were Mrs. Hettie Whyte, Miss Edith Kingsford, Miss Esther Franklin, Mr. Albon Nash, and Mr. Arthur Barlow. Violin, Mr. George Wilby.

The Gravesend and Milton Choral Association has just attained its majority, and several artists who have visited Gravesend have expressed their desire to recognise in an agreeable and suitable manner the valuable services rendered by the honorary secretary, Mr. R. Feaver Clarke, during the past twenty-one years. A pleasing and probably unique feature in connection with this Society is that the conductor, Mr. Charles R. Green; the accompanist, Mr. Howard Moss; and Mr. R. Feaver Clarke have each held their respective offices in unbroken continuity throughout the twenty-one years.

A course of lectures on "Der Ring des Nibelungen" was commenced on the 18th ult., at Steinway Hall, by Mr. J. C. Ashton Jonson. As a preparation for the Bayreuth performance the general plan of the "Ring" was described, and then the leading points of "Das Rheingold" were clearly set forth. The numerous musical illustrations were played in a masterly manner by Mr. Edwin H. Lemare.

Mr. Fountain Meen gave a most successful concert at the Northern Polytechnic Institution, on the 18th ult., the hall being crowded. The artists were Madame Clara Samuell, Mrs. Betjemann, Mr. Ernest Hodgson, Mr. Santley, Mr. G. H. Betjemann, Miss Greta Garnier, and the Meister Glee Singers. Mr. Fountain Meen gave as organ solos, "Choral Song and Fugue," by S. S. Wesley, and "Scherzo," by W. S. Hoyte; he also played, with Mr. G. H. Betjemann, Grieg's Sonata in F for pianoforte and violin, besides acting as accompanist.

Mr. Percy Sherwood, an Englishman residing at Dresden, has been awarded the prize of 500 marks, offered by the committee of the Allgemeine Deutsche Musik-Verein, for a string quartet, and another of 300 marks has been adjudged in favour of Herr Hermann Bischoff, of Munich, for a choral composition. Both the successful works will be performed in the course of the annual meeting of the Verein, on the 10th to the 13th inst., at Dortmund, for which occasion an interesting programme has been prepared.

At Cross Street Baptist Church, Islington, a performance of T. Mee Pattison's "Miracles of Christ" and Mendelssohn's "Hear my Prayer" was given, on the 18th ult. The solos were rendered very effectively by Miss Adeline Boff, Miss Mary Large, Mr. T. B. Thomson, and Mr. R. Cobring. The choir and orchestra, numbering over sixty performers, rendered excellent service under the conductor, Mr. Harold S. Smets (organist and choirmaster of the church), and Mr. T. Mee Pattison ably presided at the organ.

To lovers of Schumann an interesting occasion should be the recital, by Mr. Charles Fry, of Byron's dramatic poem "Manfred," with Schumann's music, on June 21, at St. George's Hall. This will be given for the first time in London in its complete form, the poem being necessarily abridged for concert use. The music will be performed by the full orchestra and chorus of the London Organ School (augmented to about 100 performers), under the direction of Dr. Yorke Trotter.

On Good Friday night a performance of Gounod's "Redemption" was given at the Court Hill Schools, Lewisham, by the Lewisham Choral Society, under the direction of Mr. Frank Idle. The soloists were Madame Kate Bernberg, Miss Muriel Heath, Miss Annie Brazil, Mr. Ben Grove, and Mr. John Gritton. At the organ was Mr. Henry Tolhurst, and at the pianoforte, Mr. Henry R. A. Robinson.

The Highgate Philharmonic Society gave a very excellent performance of Mendelssohn's "St. Paul," on the 12th ult., in the Stanley Hall, Junction Road. Miss Teresa Blamy, Miss Beatrice May, Mr. Maurice Aubrey, and Mr. H. Lane Wilson (who deserves special mention for his expressive singing in the part of *St. Paul*) rendered the solos, and Mr. William A. Gardner was an efficient conductor.

Miss Norah Nicolas gave a concert on the 12th ult., at the Steinway Hall, and proved herself a violinist of great ability and promise. Her interpretations of Saint-Saëns's "Introduction and Rondo Capriccioso," Svendsen's "Romance," and Sarasate's "Zigeunerweisen" were admirable. She was assisted by Mr. C. A. Lidgey, Mr. Ludwig Lebell, and Mr. Frederick Keel.

Miss Winifred Williams gave her annual concert at Gresham Hall, Brixton, on the 19th ult., assisted by Miss Gertrude Hughes, Miss Alice Williams, Miss Ethel Williams, Mr. Thomas Thomas, and Mr. Jerome Murphy (vocalists), Miss Nadia Sylva (violin), Mr. Cyril Clensy (violoncello), and Mrs. Alicia Adelaide Needham and Mr. George Minson (accompanists).

Gounod's "Redemption" was performed by the Dulwich Philharmonic Society, at the Crystal Palace, on March 25. The solos were ably rendered by Miss Edith Hensler, Miss Jessie King, Miss Florence Ogilvie, Mr. Albon Nash, and Mr. Arthur Barlow. Mr. J. W. Lewis was the painstaking conductor, and Mr. Fountain Meen presided with his usual ability at the organ.

The third annual central competition of district prize choirs, organised by the Sunday School Union, was held in Bishopsgate Chapel, on the 11th ult. Nine choirs competed. The singing was much above the average of Sunday School choir singing. Onslow School, Brompton, gained the first prize, Hanover School, Peckham, coming next, and Holly Park, Crouch Hill, third.

Messrs. Joseph Perceval and A. C. Praeger gave their second annual evening concert at the Central Hall, Acton, on the 12th ult. The soloists were Miss Kingsford, Miss Edith Broad, Miss Minnie Chamberlain, Mr. Horace Lott, Mr. Joseph Perceval, Mr. B. Paterson Parker (violoncellist), and Mr. Walter George. Messrs. A. C. Praeger and H. J. Evans accompanied.

The annual performance of "The Messiah" at Christ Church, Westminster Bridge Road, was given, as usual, on Good Friday evening, and attracted a large audience The soloists were Madame Ada Patterson, Madame Rose Dafforne, Mr. Samuel Masters, and Mr. Harry Dearth. Dr. F. N. Abernethy presided at the organ, and Mr. J. R. Griffiths conducted.

Signor G. Aldo Randegger gave a pianoforte recital on March 27, at the Steinway Hall, and proved himself to be an executant possessing artistic taste and ability. His reading of Beethoven's Sonata in E flat (Op. 27, No. 1) was somewhat effeminate, but his interpretation of a Chopin selection was distinguished by poetic and romantic expression.

At St. Mary's Church, Hornsey, the usual performance of Stainer's "Crucifixion" was given on Good Friday, under the direction of Mr. Henry J. Baker, organist of the church. The choir consisted of seventy voices, and the solos were sung by Mr. Wright Beaumont and Mr. Edwin Webster, the latter vocalist's singing being specially excellent.

At the Easter Vestry of Christ Church, Lee Park, a presentation of a cheque for fifty guineas, together with an illuminated address, with the names of the subscribers enclosed in an album, was made to Mr. J. T. Field, as a mark of esteem and appreciation of his long and faithful services as organist and director of the choir of the church.

On March 29, at St. John's, Hoxton, before a large congregation, the church choir (augmented), with the assistance of the Mildmay Park Orchestral Society, gave a successful performance of Mr. C. Lee Williams's cantata "The Last Night at Bethany." Mr. F. Bowen conducted.

Gounod's "Redemption" was given in St. Paul's Church, Beckenham, on March 28. Mr. Newcombe conducted and Mr. G. J. Hall presided at the organ. The solos were taken by Miss Green, Mrs. Boulcott Newth, Messrs. Henry Clements and A. W. Henley.

Messrs. Puttick and Simpson's next half-yearly sale of valuable violins, &c., will take place on the 16th inst. Amateurs and others possessing examples of the rarer makers, and being desirous of disposing of same, are invited to communicate with the auctioneers.

Mr. C. H. Kitson, who has been assistant to Mr. Arthur Somervell at Haileybury College for nearly two years, has been appointed organist and music master at St. Edmund's School, Canterbury.

A brass band contest (open to all amateur bands) will be held at the New Brighton Tower and Pleasure Gardens, on Saturday, August 5, when prizes to the value of £132 will be offered for competition.

Dr. A. Madeley Richardson has accepted the appointment of musical director of the Passmore Edwards Settlement, in succession to Mr. Charles Williams.

The death took place on Easter Day, at Lindenhof, Coswig, Saxony, in her eighty-ninth year, of Caroline, widow of Henry Hugh Pierson, the composer.

Sir Henry Tate, Bart., has presented a large three-manual organ, to be constructed by Messrs. Beale and Thynne, to the Battersea Polytechnic.

FOREIGN NOTES.

Berlin.—Lortzing's posthumous opera, "Regina," the libretto of which had been revised by Herr L'Arronge, was produced for the first time at the Royal Opera on March 21, and although the music appeared to be *passé*, the work, on the whole, proved very effective and was most favourably received.——Highly satisfactory results were exhibited at a series of public concerts recently given by the pupils of the Klindworth-Scharwenka Conservatorium, amongst the works produced by the members of the choral and instrumental classes being the second part of Perosi's "La Passione di Christo."

Bremen.—A new opera, "Frau Holle" (the legendary personage to whom allusion is made in the ballad sung by the shepherd lad in "Tannhäuser"), was brought out successfully at the Stadt-Theater last month. Herr Georg Kunoth is the author of both music and libretto.

Breslau.—The well-known Bohn'sche Gesangverein gave two interesting concerts, last month, devoted entirely to vocal compositions by Haydn, the first consisting of sacred works only and the second including the cantata "Ariadne auf Naxos," as well as excerpts from the operas "La vera Costanza," "Philémon et Baucis," "L'Incontro improviso," and "Orlando Paladino."

Budapest.—The last Philharmonic concert of the season, on March 27, included a magnificent performance of Beethoven's Ninth Symphony, under Dr. Hans Richter, in which the choir of the Verein der Musikfreunde took part, the concert opening with Erkel's Overture to the opera "Bathori Maria," conducted by the composer's son, Alexander.

Cassel.—A competition of male choirs, on a large scale, is to be held here, from the 25th to the 28th inst., under the special patronage of the Emperor William, and for which some valuable prizes have been offered. An old opera by Spohr, "Die Kreuzfahrer," the score of which has recently been discovered in the archives of the Royal Theatre, will be revived on this occasion. The composer, it may be added, for many years occupied the post of first Capellmeister at the Cassel Theatre.

Constantinople.—At the instigation of an enthusiastic admirer of the Bayreuth master, M. Cotard, a performance of important excerpts from "Parsifal" was given, on March 20, at the Græco-French Institute, by a number of resident musicians and amateurs, under the direction of Herr Paul Lange. The performance was preceded by an explanatory lecture, delivered by the director of the Institute, Herr Hantz, which produced a very marked impression.

Dresden.—The twenty-fifth anniversary of the first performance of Edmund Kretzschmer's successful opera "Die Folkunger" was signalised, on March 23, by a special performance of the work at the Royal Theatre. Fräulein Therese Malten, the original interpreter of the principal female *rôle*, again sang the part on the present occasion, though she has now practically retired from the operatic stage.

Elberfeld.—The opera "Lovelace," by M. Henri Hirschmann, first produced last year in Paris, met with a very good reception at its production, on the 3rd ult., at the Stadt-Theater, under Capellmeister Hertz's direction.

Frankfort-on-Main.—The first performance took place, on March 20, of a new "Passion" oratorio, by Felix Woyrsch, under the direction of Professor Bernhard Scholz, with the co-operation of a select choir, and Mesdames Uzielli and Nievelt, Herren Sistermans and Burgstaller, in the solo parts. The work, which has been most highly spoken of in the leading press organs, produced a profound impression upon a very numerous audience.

Helsingfors.—Professor Xaver Scharwenka met with a most enthusiastic reception in two concerts given by him last month, when the eminent pianist-composer introduced, for the first time here, his Pianoforte Concertos in B flat and C sharp minor, besides playing a number of pieces from the classical repertory. The artist also conducted his C minor Symphony, at one of the Philharmonic concerts, with considerable success.

Leipzig.—The sum of one thousand marks has been voted from the Weimar Liszt Fund to the well-known

Riedel Choral Society towards a performance, at St. Thomas's Church, of Liszt's seldom-heard oratorio "Christus." —— Berlioz's "Phantastic" Symphony ("Episode de la vie d'un artiste") was performed, for the first time, at one of the recent Gewandhaus concerts, under Herr Nikisch's direction, but failed to appeal to the taste of the great majority of the audience.

Milan.—An attempt recently made at the Teatro Lirico to revive "Le Nozze di Figaro" failed completely, on account, partly, of the inadequate training of the singers for the interpretation of Mozart's music, and partly because of the indifference of the audience. The work had not been given in Milan since the year 1825, when it was eclipsed in popular favour by Rossini's "Il Barbiere."

Monaco.—Father Marciano Perosi, a brother of Don Lorenzo, is the composer of a symphonic work entitled "Farewell to the expiring century," which will shortly be performed here. The composer is a professor of music at the College of the Visitation.

Monte Carlo.—Mr. Isidore de Lara's new opera, "Messaline," the libretto by MM. Armand Silvestre and Eugène Morand, was produced for the first time on March 20 and well received by a very numerous audience.

Paris.—M. Paul Puget's new opera, "Beaucoup de bruit pour rien," the libretto from the pen of M. Edouard Blau, and founded, of course, on Shakespeare's comedy "Much Ado about Nothing," was brought out at the Opéra Comique on March 24, with great success.——An excellent revival of Weber's "Oberon" took place, last month, at the Théâtre Lyrique, the noble work—almost unknown to the present generation of opera-goers—proving most highly attractive. It is, therefore, likely to remain in the repertory for some time.

Pesaro.—Mascagni is just now engaged, for the first time, on the composition of a ballet, entitled "I Marionnetti," the scenario having been furnished by Signor Roberto Bracco.

Prague.—Goldmark's new opera, "Die Kriegsgefangene," was produced at the German Theatre, on March 23, in the presence of the composer, and achieved a brilliant success. The performance, under the direction of Capellmeister Markus, was excellent.——On the 8th ult. the first performance took place, at the same theatre, of Hugo Wolf's four-act comic opera "Der Corregidor," with very considerable success, this being the first important theatre at which the only operatic production of the gifted song writer has so far been produced.

Rohrau.—A committee has been formed at Vienna for the purpose of collecting the necessary funds for the reconstruction, as near as possible in conformity with the original, of the house where Haydn was born, and which was recently destroyed by a conflagration.

Rome.—The season of opera at the Costanzi Theatre was opened, on the 2nd ult., with Puccini's "La Bohème," and amongst novelties to be shortly brought out are Mascagni's "Iris" and a new work by the Maëstro Floridia, entitled "Colonia Libera."

Stockholm.—A new opera by the Swedish composer, A. Hallén, entitled "Waldemar's Treasure," the subject being taken from early Scandinavian history, was brought out at the Royal Opera, on the 8th ult., and received with great favour.

Stuttgart.—A new opera, "The Feast of Solhang," the libretto founded on Ibsen's drama, by the young Swedish composer, J. Stenhammer, was brought out at the Royal Theatre, on the 12th ult., with great success.

Turin.—The first performance took place, on the 2nd ult., at the Church of the Sacred Heart, of a new mass, "Benedicamus Domine," by Perosi, which had obtained a prize at the recent Exhibition of Sacred Art. The rendering by the Schola Cantorum, under the Maëstro Dogliani's direction, was an excellent one; but there was no manifestation of enthusiasm on the part of the enormous audience assembled.

Vienna.—Siegfried Wagner's comic opera "Der Bärenhäuter" was produced at the Imperial Opera, on March 26, under Herr Mahler's direction, and received with great favour, quite an ovation being offered to the son of the Bayreuth master by the warm-hearted Viennese audience at the conclusion of the performance.——The first Viennese performance of Herr Mahler's Second Symphony for soli, chorus, orchestra, and organ was given on the 9th ult., the work being constructed somewhat on the lines of Beethoven's Choral Symphony. The performance was an excellent one, under the composer's direction, and produced a most marked impression.——On March 25 the annual concert of the Schubert-Bund took place, the principal number in the programme being Anton Bruckner's massive choral work "Helgoland," the concert concluding with a very fine interpretation of Schubert's "Allmacht."——The performance, on the 8th ult., by a company of Italian artists, and under the composer's direction, of Perosi's oratorio "The Resurrection of Christ," was a complete success as far as the reception of the work by the public was concerned, while the opinions of the leading press organs are somewhat guardedly expressed.——Dr. Richter has, it is now definitely stated, renewed his contract as conductor of the Imperial Opera till the year 1904, with a largely increased salary, the absolute choice of the operas to be conducted by him, and an unlimited leave of absence to fulfil his various foreign engagements.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashford (Kent).—The united forces of the Choral and Orchestral Societies gave one of their best concerts on the 6th ult. The works performed were Mendelssohn's "Lobgesang" and Barnett's "Ancient Mariner." The solos were sung by Miss Amy Sargent, Mrs. E. Colville, Miss Ethel Chapman, Mr. Wilfrid Kearton, and Mr. George Lauder, all of whom did ample justice to the music entrusted to them. The choruses were excellently sung and the band rendered admirable service. Dr. Wilks conducted with his usual ability.

Biggleswade.—The Biggleswade Choral Society performed Handel's "Saul," on the 13th ult., in the Town Hall, with a band and chorus of 100, under the able conductorship of Mr. J. G. Cooper. The soloists were Miss Annie Bartle, Miss Florence Croft, Mr. Harry Stubbs, and Mr. George Stubbs. In a short miscellaneous part following "Saul," there was included an "Intermezzo" for strings, entitled "An idle moment," composed by Mr. Cooper, and which was well received.

Blackpool.—At the Winter Gardens, on Good Friday, Sterndale Bennett's "May Queen" was given in a very praiseworthy manner by the Blackpool Choral Society. The soloists were Miss F. de Boufleurs, Miss Alice Bertenshaw, Mr. Austen Mahoney, and Mr. Stanley Cookson, all of whom gave great satisfaction. Mr. H. Whiteaker was the conductor.

Blindley Heath.—On the 5th ult. the Choral Society gave a satisfactory rendering of Barnett's "The Ancient Mariner" in the Blindley Heath Hall. Mr. W. E. Bartlett was the efficient conductor, and Miss Hazeldine accompanied. Mrs. Broughton, Mrs. Williams, Dr. Fenn, and Mr. Frank Betterson sang the solos with great acceptance.

Bootle.—The very interesting closing lecture of the twelfth season, given in connection with the Borough of Bootle Free Public Library and Museum, was delivered by Mr. A. E. Workman, in the Town Hall, on March 28, the subject being "The Life and Works of Handel." It was largely attended, and the illustrations were ably rendered by Miss Salmond, Misses M. Wild and E. Buchanan, Messrs. T. Morgan, W. K. Poulsom, Robert Wilson, W. McBryde, J. W. Collinson, and A. E. Workman.

Briton Ferry.—On the 13th ult. the choir of Bethel Chapel gave a successful performance of Mendelssohn's "Elijah," when they rendered several of the choruses with excellent effect. The soloists were Miss Dina Saul, Miss Bessie Evans, Mr. Gwilym Richards, and Mr. David Hughes. Hulley's band provided the orchestral accompaniments, whilst Miss Jessie Davies presided at the pianoforte. Mr. Gwilym Richards conducted.

Cambuslang.—At a concert given in the Institute Hall, on March 21, the Cambuslang Choral Society gave a very creditable performance of Haydn's "Creation," before a crowded audience. Miss Agnes Thomas, Mr. C. J. Rhodes, and Mr. Walter Harvey contributed the solos with much acceptance. Mr. Alex. Stevenson presided at the pianoforte, and Mr. H. Walton conducted.

Canterbury.—At the Cathedral, on Good Friday evening, Stainer's "Crucifixion" was well rendered by a large chorus, with Messrs. Pearson and Higgins, two of the lay-clerks, as soloists. On Easter Thursday evening a still greater success was achieved by an excellent performance of Mendelssohn's "Hymn of Praise," the instrumental portion being entrusted to an orchestra composed of strings, brass, drums, and organ, led by Mr. Cecil Gaun. Mr. Halward (one of the lay-clerks) sang the tenor solo, while the soprano solo work was divided amongst three of the Cathedral choristers. Both works were ably conducted by the Cathedral organist, Mr. H. C. Perrin.

Cheltenham.—On the 6th ult. the Cheltenham Musical Festival Society gave a performance of Mendelssohn's "Elijah" in the Assembly Rooms. The solos were artistically rendered by Madame Medora Henson, Miss Susan Harrhy, Miss Ada Crossley, Mr. Gwilym Richards, Mr. C. Eynon Morgan, Mr. Fred. Lightowler, and Mr. Bantock Pierpoint. Mr. J. A. Matthews conducted with his accustomed skill.

Chesterfield.—The Chesterfield Orchestral Society gave its sixth annual concert, in the Stephenson Memorial Hall, on the 11th ult. Elgar's "Serenade" for strings only, Mendelssohn's "Scotch" Symphony, and German's "Gipsy Suite" were the chief pieces performed. Mr. H. N. Biggin was the able conductor.

Clydebank.—The Clydebank and District Choral Union gave a harmonious and sympathetic rendering of Mendelssohn's "Elijah" in the Burgh Hall, on the 11th ult., under the skilful conductorship of Mr. W. J. Clapperton. The soloists were Miss Jenny Taggart, Miss M. W. Fyffe, Mr. Thomas Menzies, and Mr. Charles Tree, all of whom acquitted themselves with great credit.

Cork.—The first production of any of Perosi's works in the United Kingdom took place in the capital of South Ireland, in the performance of his "Missa Pontificalis" by the choir of SS. Peter and Paul's Catholic Church (renowned for its excellent musical services), under the direction of Herr Theo Gmür, on Easter Sunday last. The local papers are full of praise, both in regard to the work itself and as to the admirable way in which it was performed.

Cornforth.—A performance of Handel's "Judas Maccabæus" was given by the Cornforth and District Choral Society, at the Board Schools, West Cornforth, on the 17th ult. The solo vocalists were Miss M. Wilson, Miss A. Stainer, Mr. W. Macdonald, and Mr. J. Duncannon, all of whom gave a satisfactory account of their music, the ladies making a special success in the duet "O lovely peace." The choir consisted of about seventy voices, and its successful efforts indicated the result of the careful training received from Mr. Dennay. The orchestral accompaniments were played by the band of Durham County Asylum, with the assistance of Messrs. W. Parker and J. Mason at the pianoforte and harmonium; the whole performance being ably directed by Mr. J. G. Robinson, conductor of the Society.

Coventry.—The choir of West Orchard Chapel, under the conductorship of Mr. John Potter, the organist, gave a very successful sacred concert on Good Friday, when Sir Frederick Bridge's "Cradle of Christ," Mendelssohn's "Hear my Prayer," and Tschaïkowsky's "Elegie" were performed. The solos were artistically rendered by Miss Nina Poole and Mr. H. E. Smart; and Mr. Parkes presided at the organ.——On the 11th ult. the Coventry Musical Society gave a performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast," which has, in so short a space of time, attained so much fame and so well-merited a success. With a band and chorus of over 200, under Mr. Walter Hoyle, the honorary conductor, the work was attacked with vigour and precision and performed with credit to all concerned. The solo, "Onaway! awake, beloved!" was sung with admirable effect by Mr. Herbert Grover, who was cordially applauded.

Crickhowell.—The Choral Society gave a very creditable performance of Mendelssohn's 95th Psalm in the Clarence Hall, on the 5th ult. Mr. George Robertson Sinclair conducted, and the soloists were Masters Herbert Harden and Willie Gammage and Mr. Charles Saunders. The accompanist was the Hon. Mabel Bailey.

Darlaston.—The members of the Choral Society gave a successful performance of "St. Paul," on the 20th ult. The solos were excellently rendered by Miss Edith Farrow, Miss K. Harper, Mr. Joseph Reed, and Mr. W. Evans. A noticeable feature was the excellent work of the members of the chorus, who sang with much enthusiasm. Mr. T. Johnson was conductor and Mr. F. Ward leader of the band.

Darlington.—The Darlington Orchestral Society gave its eighteenth annual concert on the 6th ult., in the New Drill Hall. The programme included Schubert's "Tragic" Symphony, Cowen's "English Dances," &c. The orchestra numbered between fifty and sixty performers, and the whole of the orchestral numbers were rendered with admirable precision. The vocalists were Miss Nellie Buckley and Mr. Brearley. Mr. J. Walton was the solo violoncellist, and all these artists acquitted themselves admirably. The honorary conductor of the Society, Mr. Fred. Tovey, conducted with his customary ability.

Devizes.—The Musical Association gave a satisfactory rendering of Mendelssohn's "Elijah" in the Corn Exchange, on the 10th ult. Mr. H. H. Baker ably conducted, and the soloists were Miss Gertrude Woodall, Madame Hamlen Ruland, Mr. Frank Tebbutt, and Mr. Mansell Lewis. This is the first time Mendelssohn's fine work has been given in Devizes, and its performance reflected great credit upon all concerned.

Falmouth.—Mr. J. F. Barnett's popular cantata "The Ancient Mariner" was given by the Philharmonic Society, under the baton of Mr. F. G. Patey, on the 14th ult., with very considerable success. It is hardly possible to speak too highly of the way in which the chorus acquitted itself of its task. The performance was remarkable for vigour and decision no less than for delicacy and beauty of tone. The soloists were Miss Lilian Jane, Mrs. Krieger, a local amateur (in the place of Miss Palmer, absent through indisposition), Mr. J. C. Truscott, and Mr. G. S. Meadows, all of whom acquitted themselves with distinction. Much praise is due to Miss Treweeke for the admirable manner in which she led the orchestra.

Frome.—Mendelssohn's "Elijah" received a very satisfactory rendering in Wesley Chapel on Good Friday evening. The soloists were Misses Marianne Richards, Mary Wood, and Lily White; Messrs. E. T. Morgan, D. Harrison, and C. E. Poole, all of whom acquitted themselves with great credit. Mr. R. G. White and Mr. S. Grant were the efficient organist and conductor respectively.

Galway.—A very successful performance of Part I. of Mendelssohn's "St. Paul" was given on March 28, by the Galway Musical Society, under the conductorship of Mr. Walter Williams. This Society is making rapid progress, and the excellent way in which the above work was performed speaks well for its efficiency and for its future success.

Gravesend.—The Gravesend and Milton Choral Association attained its majority on the 18th ult., and in commemoration thereof gave a very fine performance of Gounod's "Redemption." The solo vocalists engaged were Madame Bertha Rossow, Miss Greta Williams, Mr. Edward Branscombe, Mr. Charles Copland, and Mr. H. Lane Wilson, who all acquitted themselves splendidly. The orchestra comprised members of the principal London orchestras, led by Mr. Charles Newton, Mr. Howard Moss presiding at the harmonium. The accompaniments were played with considerable skill and intelligence, the pianoforte parts being very delicately rendered. Too much praise cannot be given to the chorus, whose efforts reflected great credit upon the training of Mr. Charles R. Green, who conducted with marked ability.

Guernsey.—Two very successful concerts were given on March 21 and 22, by the Guille-Allès Choral and Orchestral Associations, at which Mendelssohn's "Hymn of Praise" and Sir Frederick Bridge's "Flag of England" were performed. This was the first performance of the latter work in the Channel Islands, and it was very creditably rendered and most enthusiastically received. The solos were sung by Miss Kate Cherry, Madame Edith Hands, and Mr. Vivian Bennetts, who all gave great satisfaction to large audiences. The orchestra was ably led by Mr. Richard Arscott. Mrs. John Gardner afforded invaluable assistance at the pianoforte and Mr. John David conducted throughout.

Hetton-le-hole.—A performance of Handel's "Samson" was given in the Primitive Methodist Church on Good Friday. The orchestra and choir numbered 120 performers. The soloists were Miss Maggie Wilson, Miss Amy Stanners, Mr. D. S. Macdonald, and Mr. J. Duncanson, all of whom did full justice to their respective parts. The choruses were admirably sung and the orchestra (under the leadership of Mr. W. Stranghan) acquitted itself in excellent style. Mr. John T. Dixon was an efficient organist and Mr. R. Young conducted in a manner that merited full praise.

Holbeach and Spalding.—Two successful performances of J. Allanson Benson's dramatic cantata "Bottreaux Bells" were recently given by the combined Spalding and Holbeach Choral Societies, together with orchestra, in the Public Hall, Holbeach, and the Corn Exchange, Spalding, on the 6th and 7th ult. respectively. The soloists were Miss Emilie Sheffield, Miss Adelaide Lambe, Mr. Ager Grover, and Mr. Alex. Musgrove. The second part of the programme included Eaton Faning's "Miller's Wooing," together with three new songs (given with orchestral accompaniment) by the conductor, Mr. S. Gatty Sellers.

Howden.—On the 11th ult. the Howden Shire Choral Society gave a very successful concluding concert of the season, in the Shire Hall, under the able conductorship of Mr. Fosbery. Cowen's "Rose Maiden" was given, and the solos were well sung by Madame Norledge, Miss Clara Brooke, Mr. Dunkerton, and Mr. W. H. Dawson. Miss Fitch and Mr. R. P. Jones presided at the pianoforte and organ respectively.

Kingston.—On the 12th ult., at the Town Hall, an excellent rendering of Cowen's "St. John's Eve" and Schubert's "Song of Miriam" was given by the Kingston Musical Society. The soloists were Miss Agnes Treacy, Mrs. Morris Goddard, Mr. Dan Jones, and Mr. John Horan, jun. The concert was under the capable direction of Mr. T. F. Marchant.

Lancaster.—On the 5th ult. the Lancaster Choral Society gave an interesting miscellaneous concert, the chief features of which were Stanford's "The Revenge," Schubert's "Rosamunde" Overture, Gounod's Overture to "Mireille," three movements from Massenet's Suite, "Scènes Pittoresques," and the "Tannhäuser" March. Miss Katie van Noorden sang some songs in a pleasing manner and Mr. J. W. Aldous conducted with his customary ability.

Louth.—The Louth Choral Society gave a very creditable performance of "Spring," from Haydn's "Seasons," and also Cowen's "St. John's Eve," in the Town Hall, on the 6th ult. The solos were ably rendered by Madame Goodall, Miss Isa Frood, Mr. Charles Nicholson, and Mr. John Browning. Mr. Owen M. Price was the efficient conductor.

Middleton-in-Teesdale.—On the 14th ult. a very successful concert was given by the Choral Society, in the Lead Company's Schoolroom, Mr. T. E. Robinson conducting. Van Bree's "St. Cecilia's Day" was given, Miss Amie St. John singing the solos in a very praiseworthy manner. The accompaniments were ably rendered by Mr. Oddie and Mr. T. Henderson.

Moffat (N.B.)—The Choral Union, under the conductorship of Mr. M. B. Kidd, gave its annual concert on March 23. The choral works consisted of Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast" (being its second performance in Scotland), Gounod's "Gallia," and Mendelssohn's "Hear my Prayer." The soloists were Miss Gordon Pillans (soprano), Miss Sybil C. Tireman (violinist), Mr. J. A. T. Stronach (tenor), and Colonel Younger (baritone). Miss Nevay was the accompanist.

Newbury.—The Choral Society added another leaf to its laurels by its performance of Mackenzie's "Rose of Sharon," on the 19th ult., at the Town Hall. The attempt was an ambitious one, but it was fully justified by the result. The choir sang admirably, especially in the chorus "God save the king," "Make a joyful noise," and "Sing, O heavens." A full orchestra was employed, under the leadership of Miss Dorothy Blunt; and for the excellence of the performance, as a whole, Mr. J. S. Liddle, who conducted with skill and discretion, is to be congratulated. The solo vocalists were Miss Florence Cromey, Miss Anita Sutherland, Mr. Horace Lott, Mr. Giffard Wells, and Mr. J. Percival.

New Malden.—Mr. Reginald Hellyar's Choral Society gave its second concert in the Institute Hall, on the 11th ult., in aid of the funds of the New Malden and Coombe Victoria Nursing Institute. The programme included Gaul's sacred cantata "The Holy City," the solos being taken by Miss Maud Allen, Miss Patti Campion, Mr. Edward Iles, and Mr. Samuel Masters. The chorus sang with much precision and testified to the excellence of its training by the conductor, Mr. Hellyar.

New Westminster (British Columbia).—The New Westminster Choral Society gave a very creditable performance of Haydn's "Creation" in the Opera House, on March 21, under the able conductorship of Mr. A. E. White. The solos were successfully rendered by Mrs. Boyce, Miss Walton, Messrs. J. B. Rushton, J. F. Colliston, Godfrey W. Booth, and M. Y. Knight, jun.

Paignton.—Mr. S. H. Martin's Choral Class gave a performance of "Elijah," on the 19th ult., in Christ Church. Mr. Norman Kendall sang the part of the *Prophet*, and the other solo vocalists were Miss Tresilian Davy, Miss Gertrude Hicks, and Mr. Albert Collings. The chorus sang, on the whole, excellently, and a small orchestra was employed, assisted by Dr. Wood (of Exeter Cathedral) at the organ. Mr. Martin conducted with ability.

Peebles.—On the 5th ult. the Peebles Choral Society gave its annual concert in the Chambers Institute Hall, under the able leadership of Mr. James J. Finlay. Parry's oratorio "Job" was performed with great credit, and the solos were well sustained by Miss Rough, Mr. Glencorse, and Mr. Moncur.

Pontypridd.—A most successful concert was given, on the 3rd ult., in the new Town Hall, the artists being Miss Llewela Davies (solo pianist), Miss Gwendolen Davies (solo violin), Miss Norah Rich (soprano), Mr. Frederic Griffith (solo flute and piccolo), and Mr. Harry Miller (baritone), all of whom were recalled for their excellent performances. The Hopkinstown Male-Voice Party also took part. Miss Llewela Davies and Mrs. John Lewis were the accompanists.

Portsmouth.—The Portsmouth Musical Association, under the direction of Mr. J. W. D. Pillow, gave its first concert in the Parish Institute, on the 11th ult., when Cowen's "St. John's Eve" was satisfactorily rendered. The solos were well sung by Miss Lillian Crosby, Miss Bessie Grant, Mr. Albert Pearce, and Mr. Griffith-Percy. Mr. W. F. Earle presided at the pianoforte.

Reading.—The choir of St. Giles's gave an excellent rendering of Mr. C. Lee Williams's sacred cantata "Bethany," on March 28, in the Parish Church. The work was produced under the direction of the organist of the church, Mr. P. R. Scrivener, who is to be congratulated upon the satisfactory results of his careful training of the choir. The soloist was Mr. C. M. Child, of Oxford Cathedral choir, who acquitted himself with success. The organ, at which Mr. W. Boggis efficiently presided, was supplemented by a small but efficient orchestra, of which

Miss E. Radcliffe was the leader.—On the 11th ult. the Reading Philharmonic Society gave a very successful concert in the large Town Hall, under the experienced conductorship of Mr. W. H. Strickland. Mendelssohn's "Athalie" and Handel's "Acis and Galatea" were performed with great credit, the soloists being Madame Emily Squire, Misses Roche, Ethel Ravenscroft, and L. Brooksby, and Messrs. Gwillym Evans and Foxton Ferguson. Mr. D. Boseley accompanied on the organ.

Retford.—Mr. Hamilton White's Vocal and Instrumental Class gave an excellent concert on the 13th ult., when Stanford's "Revenge" and Gounod's "By Babylon's Wave" were given in a manner that reflected great credit upon Mr. White's conductorship.

Runcorn.—On the occasion of his recent marriage, Mr. William Cooke, organist and choirmaster of St. Paul's Church, Widnes, was the recipient of a handsome mahogany Chippendale music cabinet from the choir and a set of Tennyson's poetical works, handsomely bound in morocco, from the congregation.

St. Albans.—The St. Albans Oratorio Society, on March 22, gave a praiseworthy performance of Mendelssohn's "Elijah," in the Assembly Room, Town Hall. Miss Eva Weston, Miss Eliza Thomas, Mr. Harry Stubbs, and Mr. Daniel Price sang the solos with power and refinement; and Mr. W. H. Speer conducted with his usual marked ability.

Salisbury.—The Sarum Choral Society inaugurated its fifty-first season, on the 19th ult., with a performance of Mendelssohn's "St. Paul." There was an excellent orchestra, conducted on this occasion by Mr. T. Aylward—Mr. Bowey having been unfortunately incapacitated by illness. Another absentee was the Countess of Radnor, who was replaced by Miss Isa Wells; the other vocalists being Madame Marie Moody, Miss Elsie Mackenzie, Mr. Trefelyn Davies, and Mr. Andrew Black. The choruses were most efficiently sung, and Mr. Bowey's efforts in the training both of the choir and orchestra were by no means overlooked. Admirable work is being done in the locality by this Society, which, it will not be forgotten, celebrated its Jubilee last year by an excellent performance of "Elijah."

Sedgley.—An excellent performance of Mr. C. Lee Williams's sacred cantata "The Last Night at Bethany" was given by the choir of the Parish Church, on Palm Sunday, and repeated on Good Friday. Mr. Williams's beautiful work, which had not been previously heard in the district, attracted large congregations. The choir acquitted itself admirably. The soloists, Mr. Jones and Master Clifford Fullwood, sang with taste and feeling. Mr. W. Richards, organist of the church, who conducted, is to be congratulated upon the success attending the performance; and Mr. Sidney T. Butler rendered valuable aid at the organ.

Skipton.—On the 11th ult. the Skipton Choral Society gave the closing concert of its sixteenth season in the Town Hall, and it proved very successful. Bennett's "May Queen" was performed, with Miss Lizzie Burgess, Miss Ada Ackernley, Miss A. Scott, Mr. Edwin Kellett, and Mr. William Thornton as soloists. Mr. Arthur Pearson ably conducted, Miss Dawson presided at the pianoforte and Mr. J. Turner Smith at the organ.

Southsea.—A very successful rendering of the "Song of Redemption" was given in the Victoria Wesleyan Church, on the 2nd ult., Easter Sunday evening, when Mr. B. Groves conducted.

Strabane (Co. Tyrone).—The Strabane Choral Society brought its season to a close by a very successful concert on the 14th ult., the audience being numerous and appreciative. The choir gave a very spirited rendering of Elgar's "The Banner of St. George." The accompaniment was supplied by Miss Brennan, honorary pianist, and a string band under the leadership of Mr. Hamill. The concert was most effectively conducted by Mr. C. J. Brennan. The soloists were Mrs. Graham, Mrs. Steele, Miss M. Smyth, Mr. Sylvester Smith, Mr. J. M'Quitty, and Mr. J. C. Herdman. Violin solos were contributed by Mr. G. M. Elliot.

Swansea.—Mendelssohn's "Hymn of Praise" was admirably rendered at Bethesda Chapel on March 23. The soloists were Miss May John, Miss M. L. Davies, and Mr. Tod Jones. Miss E. Benjamin ably accompanied, and Mr. T. S. Thomas was the successful conductor.

Tunbridge Wells.—The Christ Church Choral Class, under the direction of Mr. R. S. Johnson, performed Stainer's "Daughter of Jairus," at the Town Hall, on the 18th ult. A full orchestra assisted, and the cantata was, on the whole, well rendered, the solo parts being undertaken by Miss Mabel Greenstead, Mr. F. J. Ascough, and Mr. E. Oliver. The second part of the concert consisted of a miscellaneous selection, in which several other artists, in addition to those named, took part.

Upholland.—On Wednesday, the 12th ult., Mr. Ch. H. Moody conducted a meritorious performance of Gaul's "Ruth," given under the auspices of the Upholland Choral Society. The second part of the programme was of a miscellaneous character, and included Schumann's "Gipsy Life" and Pinsuti's "In this hour."

Wallington.—An excellent concert was given on March 23, by the Wallington Musical Association, under the conductorship of Mr. E. W. Grascock. The principal works chosen for performance were Barnby's "Rebekah" and Goetz's "By the Waters of Babylon." The chorus, though small, acquitted itself remarkably well, and a word of praise is due to the soloists, Mrs. Upward, Mr. E. J. Cason, and Mr. Frank Ward, who discharged their duties very efficiently.

Wigan.—A Commemoration performance of Haydn's "Creation" was given in the Drill Hall, on the 5th ult., by the Wigan and District Choral Society. The concert was a farewell and benefit to Mr. C. H. Moody, who is leaving Wigan for Coventry. The hall was filled by an enthusiastic and fashionable audience. Miss Lilian Coomber, Mr. Lloyd Chandos, and Mr. Watkin Mills were the principals. The orchestra was largely augmented by a section of the Hallé Orchestra. The chorus was well balanced and powerful, and Mr. C. H. Moody conducted—for the last time in Wigan—a fine all-round performance. On the following Monday the committee presented Mr. Moody with a handsome cheque, at their general meeting, "in recognition of his onerous and capable work as conductor of the Society," coupled with the wish that he might be as successful in making friends in Coventry as he had been in Wigan. The mayor presided over a farewell dinner to Mr. Moody, at the Royal Hotel, and the clergy, wardens, sidesmen, and choir of the Parish Church presented him with a handsome gold hunter watch.

Woodstock.—On the 6th ult. a very successful concert was given in the Town Hall by the Woodstock Choral Society. Van Bree's "St. Cecilia's Day" was performed. Miss Margaret Furneaux sang the solos with great acceptance and Dr. Elsmore ably conducted.

Worcester.—The Worcester Musical Society gave an admirable performance of Haydn's "Creation" in the Public Hall, on the 11th ult., under the capable conductorship of Mr. W. Mann Dyson. The soloists were Miss Alice Phillips, Mr. Henry Large, and Mr. W. J. Ineson, all of whom gave great satisfaction. It is thirty years since the work was last given in this city.

Yeovil.—A successful performance of Haydn's "Creation" (Parts I. and II.), followed by a miscellaneous programme, was given by the Yeovil Philharmonic Society, on the 18th ult., in the Assembly Rooms. The solo parts were well rendered by Miss Edith Kingsford, Mr. Sidney Blandford, and Mr. Norman Kendall. Mr. Frank E. Bastick conducted and Mr. B. B. Swaffield was the accompanist.

Organ Appointments.—Mr. A. R. C. Charles, Organist and Choirmaster to St. Laurance, Catsfield, Battle.—Mr. William Reed, to St. Andrew's Church, Toronto.—Mr. R. W. Robson, Organist and Choirmaster to Prittlewell Parish Church, Southend.

ANSWERS TO CORRESPONDENTS.

M. A. J.—*The meaning of the term "authentic" is variously stated. It is derived from the Greek verb αὐθεντέω = to rule, to assume authority over; as if the authentic modes ruled and had superiority over their respective plagal modes. They are also called authentic as being the true modes promulgated by the authority of St. Ambrose, or as authentically derived from the ancient Greek system. To the four authentic modes associated with the name of St. Ambrose, St. Gregory added four others, directly derived from them, and thus called Plagal Modes, from πλάγιος = oblique, borrowed. The two forms of the perfect cadence were distinguished as the Authentic and the Plagal from the two main divisions of the ancient Church modes above referred to. In the former the tonic chord is preceded by that of the dominant; in the latter (the Plagal cadence) the tonic chord is preceded by that of the subdominant.*

Choirmaster.—*S. S. Wesley's tune "Aurelia" first appeared in "A Selection of Psalms and Hymns, arranged for the public services of the Church of England, by the Rev. C. Kemble. The music selected, arranged and partly composed by Samuel Sebastian Wesley, 1864." It is therein set to "Jerusalem the golden" (hence its name, "Aurelia"), and the other two well-known sections of Bernard's "De contemptu mundi" ("Brief life is here our portion" and "For thee, O dear, dear country"), which he wrote at Clugny in the twelfth century.*

G. L.—*Purcell's "Sacred Music," edited by Vincent Novello, is published in four volumes, price 31s. 6d. each. Of these, Vols. I., II., and III. consist of verse anthems in major keys, verse anthems in minor keys, and full anthems, hymns, sacred songs, &c., respectively; Vol. IV. consists of services and chants. All these anthems, &c., may, however, be obtained separately, and the most popular are issued in octavo size. J. S. Bach's Motets are published separately, but they could easily be bound up in one volume.*

Ambitious.—*If, as you seem to think, your voice is breaking, by all means stop singing, or you may ruin it. There is no reason why you should not have a good voice after the breaking period, but, as you say, you must "be careful." You should wait until your voice is properly "settled" before you commence its training. In the matter of diet, &c., live abstemiously and take regular exercise in the open air.*

Wm. D.—*Supplementing the information we gave in our last issue (p. 270), we may add that Schubert sketched (in a kind of pianoforte score) the Scherzo and Trio of his B minor Symphony, consisting of 128 bars. This draft is printed (together with some interesting particulars relating to the Symphony) in the "Revisionsbericht, Instrumentalmusik, Serie I.—VIII." of Schubert's works.*

Myra.—*Sterndale Bennett's Capriccio in D minor (Op. 2) is in regular first-movement form in regard to its outline and succession of keys. The second subject, originally in the key of the orthodox relative major, returns in that of the tonic* major, *the key signature being altered to two sharps. The Coda, however, is in D minor.*

Tempo.—*It is almost impossible to give suggested metronome indications for the tunes you mention. Much would depend upon the size of the church and the number of people in the congregation. Use your own judgment, having regard to the character of the words, but do not allow the tunes to drag.*

Organist.—*We should advise a little daily practice, but on no account must the voice be strained or allowed to become tired. At the age of fifteen, sixteen, or seventeen, according to the health and constitution of the pupil, a course of judicious training should be commenced under a* good *teacher.*

W. R. H.—*Raff's Organ Prelude and Fugue in E minor may be played at about* ♪ = 92 *for the Prelude and* ♩ = 92 *for the Fugue.*

G.—*Beethoven's "Farewell (or Adieu) to the piano" is not, so far as we are aware, "arranged for the organ." It is a bogus concoction and should be shunned.*

*** *Notices of Concerts,* of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

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DURING THE LAST MONTH.

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The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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Wonderfully interesting, quite beautiful and characteristic. It is marked by the same strong instinct for beauty of tone-colouring and for characteristic turns of melody that has distinguished his work in more modest surroundings, and it is a most favourable specimen of his powers. The theme, which we should be warranted in naming the second subject, is most fascinating in its naïve beauty, and placed as it is in contrast to a strenuous and most original theme of bluff and almost savage character, it is thrown into the best light. The feeling for real effect manifested throughout the work is most remarkable, and it is no wonder that the excellent performance given by the band called forth an exceptionally hearty outburst of enthusiasm.

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Sir Alexander Mackenzie led his band very brilliantly through the fiery and passionate Orchestral Ballade.... This piece certainly loses nothing by repetition. The warmth and spirit of its themes and the luxuriance of its instrumentation are in every way characteristic of modern art and latter-day freedom of expression. Thus rightly classified, Mr. Coleridge-Taylor's Ballade is a fine and impressive thing, which should surely be the forerunner of much more music in the same picturesque and imaginative vein.

MORNING POST.

It is a striking work, and it possesses a masterful force and half untamed and fiery exuberance that give it memorable distinctiveness. . . . These two themes and the initial subject are treated with great skill and command of the orchestra, the work in its entirety possessing a life and individuality that fix it in the memory, and increase expectation of what its composer may write in the future.

STANDARD.

The Orchestral Ballad produced for the first time in public to-night is a remarkable and striking work, and possesses in notable degree the peculiar blending of barbaric and Western modes of expression which is so distinguishing a feature of this young composer's efforts. . . . The whole work, indeed, seems to glow with intensity and life, and it holds the attention with relentless grasp. The success of the work to-night was instantaneous.

DAILY GRAPHIC.

The work occupies barely a quarter of an hour in performance, but it is long since a Festival novelty has provided fifteen minutes packed so full of excitement and charm. In its alternations of barbaric gaiety with languid swaying melody, in its wayward rhythms and strange exotic harmonies, this remarkable work provokes comparisons with the best work of the Bohemian school, and emerges with credit from the ordeal of comparison.

ATHENÆUM.

A short composition, yet of such vivid imagination, rich colour, and wise restraint, coupled with youthful boldness, that it is a forecast of a great and brilliant career—if only health and strength continue, and if Mr. Taylor escapes from the many dangers which beset a rising artist. The composer at the close of the performance was received with marked enthusiasm.

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THE TIMES.

Mr. Elgar's music has the inestimable merit that it seldom, if ever, conveys even a momentary suggestion of any other composer's work. All that he has to say is his own. . . . In some respects the representative themes, of which there are quite a formidable number, are treated with great skill and originality, and as each scene is worked up to its logical climax, so the series grows in interest up to the most beautiful point in the composition, a "lament" in which the voice of the defeated king is supported by the choir in a movement of such poignant expression and such sincerely-felt emotion that the fact of its being in the strange rhythm of seven crotchets in a bar is quite forgotten.

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In "Caractacus" we find music that interests no less deeply than it charms, and for the most part these two qualities run side by side. . . . For the present I can do no less than offer sincere compliments to an English composer who speaks with so strong and commanding a voice.

THE STANDARD.

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DAILY MAIL.

The cantata was received with enthusiasm and at the close the composer was recalled. The work is at once modern and original. There is a wealth of melody, and the barbaric grandeur of the triumphal procession through the streets of Rome is worthy of a Berlioz or a Wagner.

DAILY NEWS.

Mr. Elgar obviously knows how to interest the general public without sacrificing a whit of his musicianship. He is a melodist and a master of picturesque orchestral writing, while his choral workmanship, without being pedantic, is usually highly effective.

PALL MALL GAZETTE.

Mr. Elgar's musical personality is one to reckon with as a fact in art. He is academic in the excellent sense that he allows a real character, a genuine temperament, to be guided by the influence of the best masters; and he is wise to keep himself free from personal eccentricities, while at the same time fully giving the rein to his personal accomplishments. The result is that we get something so new in English music that one naturally hails it with respect and avowed expectation.

YORKSHIRE POST.

In the refreshing vigour of the music, the extraordinary grip of the orchestra, the mastery over all its resources, the keen appreciation of its colour, Mr. Elgar is quite supreme among our composers, and the freedom and force of his writing for the band are indeed remarkable. He is, however, not only capable of energetic effects, he can also give expression to extreme tenderness.

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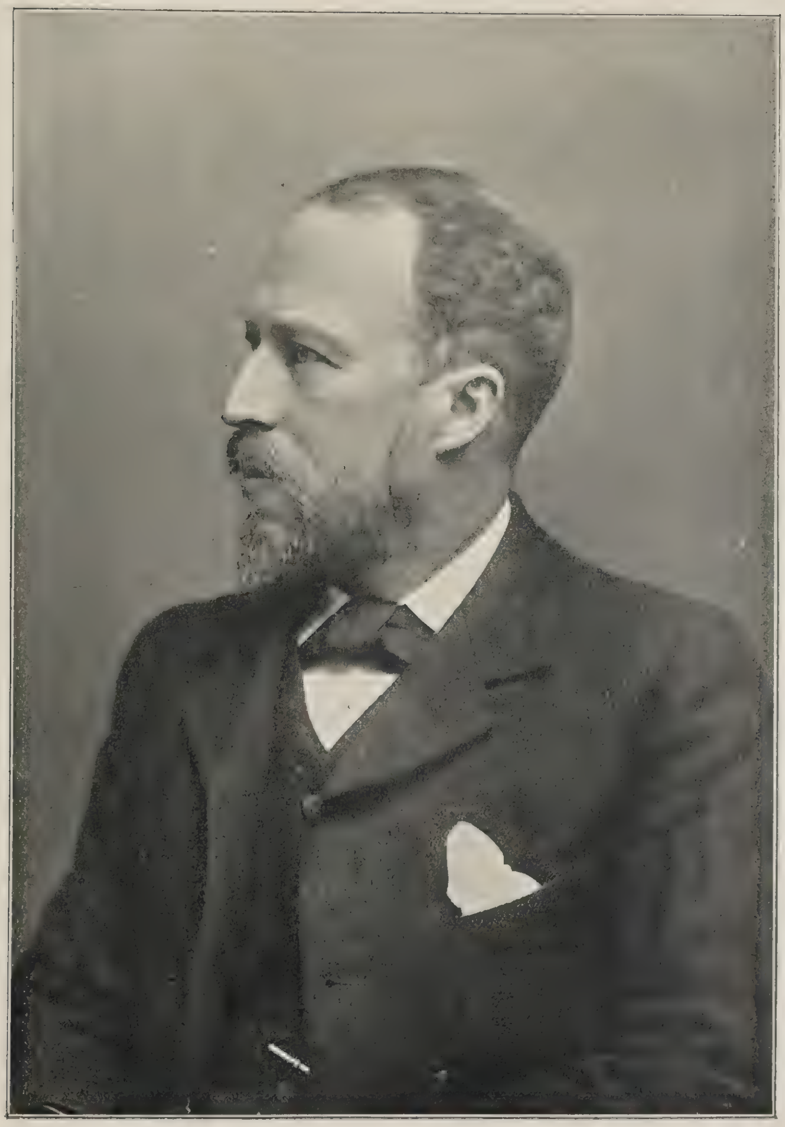

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PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 676.—*Vol.* 40.
Registered for transmission abroad.

JUNE 1, 1899.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1899.

CHARLES HARFORD LLOYD,
PRECENTOR OF ETON.

"*And all about them, as they played,*
What poets guessed, and sages planned,
And old undying music, made
Prophetic by a master-hand."
A. C. BENSON.

"The lines are fallen unto me in pleasant places," says Dr. Lloyd in the old-fashioned high-walled garden of his house in Eton College. The house itself, with its long frontage and two-storied elevation, was, until recently, the habitation of the Head Master. It dates from the time of James I., and its history is not without interest. A range of buildings had been erected in the College between the years 1603 and 1606. Part of this structure was a granary, as the records mention a "great window next the high way where the corne is taken up," which "great window" now forms a feature of Dr. Lloyd's staircase. Another portion was used as studies and dormitories for the Clerks and Commensals. Part of the building was subsequently devoted to uses of an important typographical nature. Sir Henry Savile (1549-1622), "the most learned Englishman in profane literature in the reign of Elizabeth," and who founded and endowed the Savilian Professorships of Astronomy and Geometry at Oxford, was appointed Provost of Eton in 1596 by Queen Elizabeth. Savile is known to posterity by his magnificent edition of the complete works of St. Chrysostom, the "first work of learning on a great scale published in England." The edition was set up in the original Greek, from a special fount of "silver" type procured from abroad, owing to the scarcity of Greek type in England. It was printed by John Norton, the King's printer, in the building subsequently transformed into a house and now occupied by Dr. Lloyd as Precentor of Eton. The first volume of the St. Chrysostom was issued in 1610, the last in 1613. The total cost of production of the eight tomes was £8,000, of which the paper alone absorbed £2,000; therefore it is not surprising to learn that the enterprise brought Savile more fame than money. It is not improbable that the printing-press of John Norton occupied the room now forming Dr. Lloyd's spacious study, in which wainscoted and old-world apartment he genially relates the "ups and downs" of his varied and interesting career.

EARLY YEARS.

Charles Harford Lloyd was born on October 16, 1849, at Thornbury, a small market town in Gloucestershire, near the banks of the Severn and eleven miles north of Bristol. He is the son of the late Edmund Lloyd, of the firm of Messrs. Crossman and Lloyd, solicitors, of Thornbury, whose business is now carried on by Dr. Lloyd's eldest brother. Charlie, as his intimates call him, began to play the pianoforte at a very early age. He received his first instruction in music from a governess. When he was ten years old he played the organ at the neighbouring church of Rangeworthy, of which his brother-in-law, the Rev. E. G. Penny, was the vicar. As a boy he also officiated at the near village of Falfield. He attended the Grammar School of his native town for his general education. At one time there was some idea of his being sent to Tenbury as a pupil, but his widowed mother considered that there were reasons against the proposal.

In 1862 (*ætat* thirteen) he took lessons in pianoforte and harmony from Mr. John Barrett, of Bristol, who wisely introduced his young pupil to Bach and Beethoven. "Here is my copy of 'the 48' and the date—August 28, 1862—when I learnt the first prelude," says Dr. Lloyd, as he takes down the treasured volume from his book-shelves. Asked to contribute to this article any recollections of his pupil of thirty-seven years ago, Mr. John Barrett writes:—

> During the year 1862, and to the end of 1865, it was my great privilege to be pianoforte teacher to Charles Harford Lloyd. I look back upon those Thursdays, when I journeyed from Bristol to Thornbury, as some of the red-letter days of my life.
>
> It was a grand experience to me to watch him, as he boldly attacked the works of the great masters, more especially Bach—he simply revelled in playing the Forty-eight Preludes and Fugues. He must have been in his thirteenth year when he commenced the study of them. At an early age he began as a composer, and frequently have I looked through the MS. of a composition, which was to be rendered by the members of that truly happy and musical family who lived so near the church and castle of Thornbury.

The "Sea-King's daughter from over the sea" in 1863 awakened the muse of Master Lloyd, whereby he composed "The Pearl of Denmark" Mazurka, the said "Pearl" being the Princess of Wales. Tennyson attracted his boyish fancy, as he set to music "What does little birdie say?" as a part-song, and "Sweet and low" as a solo, both of which are published.

ROSSALL.—THE SCHOOL SONG.

From 1865 to 1868 young Lloyd was a pupil at Rossall School, in Lancashire. Here he took some organ lessons from the late Charles

Handel Tovey, organist and music-master of the school. Unlike Mr. Barrett, Mr. Tovey ran the risk of lowering his pupil's taste by supplying him with the puff pastry fare of Batiste, Wély, and Co. At Rossall, Lloyd occasionally played the organ in the school chapel, and composed "Carmen Rossalliense," which became the school-song, and remains so to this day. In after years he was invited to become organist of the school, but declined the invitation.

A friend of his boyhood was the late Lady Jenkinson, who had been a pupil of Thalberg's. At her ladyship's house Lloyd met Ouseley and the late Mr. Gambier Parry. The latter invited him to pay a short visit to Highnam Court. Here he first met his attached friend of after years, Hubert Parry. He remembers that they both stayed up till the small hours of the morning "making music" together in the drawing-room, and that Parry sang "Is not His word like a fire?" *very* quickly!

AN UNDERGRADUATE AT OXFORD.

In 1868 Lloyd obtained an open scholarship, of the value of £40 per annum, at Magdalen Hall (now Hertford College), Oxford, where he matriculated October 17, 1868. Theology was then his bent and he had "a hankering after ordination." To this end he attended the Divinity lectures of Liddon and Payne Smith. He took his B.A. degree in 1872, taking a second class in Classical Mods. and also in Theology. But although his studies seemed to be leading him towards a clerical career, music was quietly taking possession of him and permeating his whole life.

Dr. Lloyd's recollections of his undergraduate period at Oxford in regard to music are of a specially interesting nature. The name of one good man and true is uppermost in his thoughts—that of John Stainer, then organist of Magdalen College, who was the life and soul of all musical happenings in the University. "I can hardly express my gratitude to Stainer," says Dr. Lloyd. "He gave me a term's lessons in harmony, but beyond that I gained an experience of untold value to me in watching him as he played the organ and accompanied in his own inimitable manner." One pleasant result of those harmony lessons at Oxford was a pleasing little part-song, "A sunny shaft," which subsequently found its way into The Musical Times. With the exception of these few lessons, however, and those of his boyhood already referred to, Dr. Lloyd has been entirely self-taught. His career furnishes another instance, more than once dwelt upon in these columns, of the inestimable advantages that any young man or woman may derive from exercising keen observation, making the best use of their opportunities, and developing the faculty of "picking up." Are not many students of music in the present day over-taught?

MUSICKINGS AT OXFORD.

Harford Lloyd took his degree of Bachelor in Music at Oxford in 1871, a year earlier than that of Bachelor of Arts, be it noted. His examiners were Ouseley, Corfe, and Stainer, and his exercise was a setting of Psalm viii. He did much music-making of a practical nature at Oxford. His financial resources were none too abundant, and he was glad to play the harmonium at Pembroke College Chapel and to conduct the Glee Club of that College of which his good friend, Canon Evans, was the Master. He frequently played pianoforte duets with H.R.H. the late Prince Leopold (afterwards Duke of Albany), who was "very kind" to him. On the first occasion of their playing together, Lloyd said to the Prince: "Which part will you take, Sir, treble or bass?" The Prince replied: "Bass, because the Queen always plays the treble." On two occasions—private concerts at Cowley House, the residence of the late Sir Benjamin Brodie—he and Hubert Parry were associated together as substitutes for an orchestra in performances of the "Hymn of Praise" and "Athalie," when the future director of the Royal College of Music presided at the pianoforte and the embryo Precentor of Eton evolved harmony from out the harmonium.

"HARMONOMANIACS."

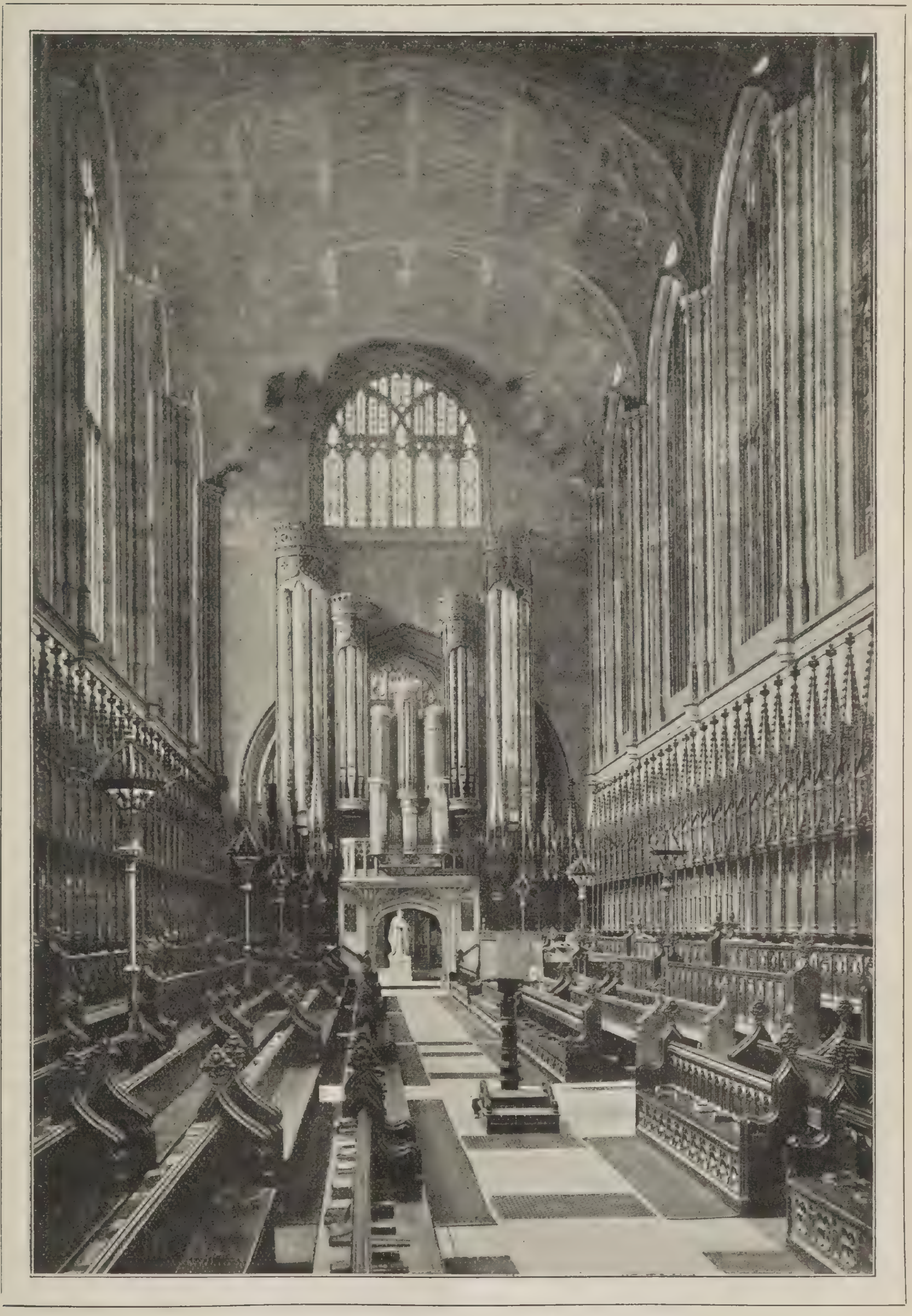
The mention of the harmonium naturally leads to the subject of the "Harmonomaniacs." As no musical dictionary is likely to give any explanation of this somewhat demented term, it may be desirable to state that it was the title of a society of Oxford undergraduates—musical merry-making men mentally misrepresented in the designation thereof. Harford Lloyd was the conductor of this jocose fraternity. A copy of the programme of the concert given on June 18, 1870, by the said (if not the staid) "Harmonomaniacs" is before us. The concert opened with a "medley overture" played by "The Band"—such as it probably was. Following the overture was "an opening song," entitled "Commem.," composed and sung by "S. H. Gatty." Here is a specimen stanza:—

In order chronological I'll now proceed to speak
Of the various entertainments in the programme for the week;
And first (there are so many things your memory to tax)
I'll remind you that you're listening to "Harmonomaniacs."

The twenty numbers in the programme included Thalberg's "Masaniello," played on the pianoforte by "C. H. Lloyd"; Sullivan's "Sigh no more, ladies," sung by "J. Edgar Sheppard" (now Sub-Dean of the Chapel Royal, St. James's); and, by way of a *finale*, the band played "Skedaddle," which may or may not have consisted of a series of rapid runs.

THE "O.U.M.C."

But music of a much more serious nature stirred the energies of the young undergraduate



Eton College Chapel.

of Hertford College. Exeter College could boast of a capital football player and a first-rate musician to boot, in the person of an old Etonian named Hubert Parry. This disciple of Orpheus had organised quartet parties and other chamber music performances in his and other undergraduates' rooms. Thus had he prepared the way for the establishment of the Oxford University Musical Club, which was founded by Lloyd in April, 1872. The Club (or, as it is known in Oxford, the O.U.M.C.) became an important public institution which flourishes to this day. During the present term the 658th meeting (or concert) is announced, and amongst the honorary members are Dr. Joachim and M. Paderewski, both of whom have played at the "meetings."

Amongst other friends of his undergraduate days at Oxford were Professor Donkin and his sons, all of them fiddlers, who were the first to introduce Dr. Lloyd to chamber music. Another congenial spirit, and one of his best friends, was Sir John Stainer's successor in the organistship of Magdalen College, Sir Walter Parratt, now so near a neighbour. "I owe a very great deal to Parratt," he says.

A PRIVATE TUTOR.

He had graduated in Arts and Music, and therefore the choice of a career became an urgent matter for consideration. This was the struggling-point in his life. "I was hanging on at Oxford," he says, "not knowing what to do. I coached fellows in various subjects—Political Economy amongst them. There was some idea of my becoming an Inspector of Schools and, *mirabile dictu*, an Inspector of Factories! But I became a private tutor—first to one of the Vernon Harcourts at Nuneham and afterwards to the sons of Lord Inverclyde (then Mr. John Burns), of Cunard fame, at Castle Wemyss. During the winter residence of the Burns family in Glasgow, I composed in my lonely lodgings my eight-part anthem 'Art thou weary?' originally setting it to Mr. Gladstone's Latin version ('Scis te lassum?') of that hymn. At Skelmorlie, on the Clyde, I sometimes played the organ in the Presbyterian Church. I saw a great deal of Millais and his wife in Scotland, and they were very kind to me. In 1873-74, previously to my sojourn on the Clyde, I had travelled as tutor to a pupil in France and Italy, and I used to go to the opera nearly every night in order to gain further knowledge of music. In Italy, through an introduction from the Millais family, I visited the Countess Gigliucci (Clara Novello), who, with her daughters, sang to me 'Lift thine eyes,' and it was very beautifully done." Upon his return to Thornbury Dr. Lloyd received a very gratifying letter from the Countess, of which the following is an extract:—

Fermo, Marche, Italia.
19th July, 1874.

My dear Sir,

Corelli's music and your welcome letter, dated 13th, reached me duly two days ago. Both inexpressibly charmed us all. Besides its own beauty, Corelli's trio has endless agreeable associations for me, to which you have added others, first by your masterly playing and now by your most kind attention in sending this copy of the two last movements. (Pity the first is wanting.) I know nothing more satisfactory than to discover that those whose talents we may admire in society, have amiability and character to match, as in your case.

On Mr. Henry Littleton's return to Rome from Naples, I told him what a musical treat he had lost, and your musical *intentions* and of my card of introduction.

. . . .

Auguring you, from all our party, all happiness and success,
Believe me to remain, My dear Sir,
Yours very sincerely and obliged,
Clara Gigliucci.

The "musical intentions" referred to in the above communication were not unconnected with publishing aspirations, and the Countess's "card of introduction" to Mr. Henry Littleton was the beginning of a long and pleasant connection between Dr. Lloyd and Messrs. Novello, which still exists, and in regard to which he says: "But for their helping hand I doubt if many of my compositions would have seen the light. As it is, I have seldom if ever shown them anything which they have refused to publish."

GLOUCESTER.

The year 1876 proved to be an all-eventful one in the life of Harford Lloyd. With its opening months came the parting of the ways. The finger of destiny pointed to the road that leadeth unto music, and thither the young private tutor journeyed. At the close of 1875 overtures had been semi-officially made to him on behalf of the Dean and Chapter of Gloucester that he should undertake the classical mastership of the Cathedral Choir School in that city. The negotiations were carried on by his old friend Canon Evans, the Master of Pembroke, who was also Canon of Gloucester. Lloyd had previously visited Gloucester, when he met Dr. S. S. Wesley, then organist of the Cathedral, at luncheon, on the invitation of Mrs. Ellicott, at the Bishop's Palace. On that occasion Lloyd played a pianoforte solo and Wesley followed with a sonata by Spohr, one of his favourite composers. They afterwards adjourned to the Cathedral, when he (Wesley) extemporised a fugue on the organ. Lloyd then did likewise for half-an-hour while Wesley, seated by Mrs. Ellicott, listened with great attention. In recalling the incident Mrs. Ellicott says: "While Mr. Lloyd was playing Dr. Wesley said to me, 'You prepared me for hearing a very fine pianist, but you never told me that he was an organist; I haven't heard such playing as this for years.'"

During the progress of the correspondence in regard to the Cathedral school mastership, an event happened that definitely settled the future career of Harford Lloyd, who was still a private tutor in Scotland. The distinguished organist of Gloucester had long been in indifferent health. On April 19, 1876, the heart of S. S. Wesley ceased to beat, and his troubled spirit was at last calmed—but in death. The Dean and Chapter had no hesitation in offering the vacant appointment to Lloyd, thus giving him larger scope for the exercise of his undoubted abilities. He accepted their offer and they never had the slightest cause to regret their action. There is no doubt that the influence of Mrs. Ellicott played an important part in these negotiations, and probably Dr. Lloyd himself hardly knows how much he is indebted to this warm-hearted lady for her help in turning the stream of his life into the channel for which nature seemed to have destined it.

The appointment, however, of a young unknown man, and one inexperienced in Cathedral music, as the successor of the great Wesley excited a strong feeling of dissatisfaction in certain musical circles, but the wisdom of the choice was proved. Lloyd began his duties on Midsummer day, 1876. Owing to Wesley's illness and other causes which need not be mentioned here, the choir at Gloucester was then in a state of insubordination. But the new organist speedily won all hearts by his genial tactfulness and quiet decision. Soon after his appointment he instituted special musical services in the Nave of the Cathedral and organised an entirely volunteer choir of ninety singers for this purpose. The lay clerks declined to take any part in these services. On one of these occasions Minor Canon Edgar Sheppard (now Sub-Dean of the Chapel Royal, St. James's) sang the tenor solos in "The Messiah."

THE FESTIVALS OF 1877 AND 1880.

The Gloucester organistship carries with it the important office of conductor of the Festival of the Three Choirs, which is held in Gloucester every three years. Dr. Lloyd's first Festival was in 1877, for which he specially selected Brahms's noble Requiem. It is no easy task for a young man with practically no experience in conducting an orchestra to face a body of London professional players; but Lloyd, with his usual thoroughness, had taken due pains to equip himself for the trying ordeal. He was then teaching one day in each week at a ladies' school at Malvern. He would rush up to London just in time to attend a Richter concert on a Monday night and return to Malvern by the newspaper train the next morning in time to instruct the fair damsels at the school. As to the manner in which he discharged his duties of conductor at this his first Festival, we venture to quote the opinion of the "special correspondent" of The Musical Times, as recorded in this journal in October, 1877:—

> In the course of our notice we have incidentally mentioned the excellent manner in which the new organist, Mr. Harford Lloyd, conducted several important works; but our testimony to his general efficiency during an arduous week, both in the Cathedral and the Shire Hall, we have left, as one of the most pleasurable duties, to the end. We know nothing as to the amount of experience Mr. Lloyd may have had in conducting before he accepted his present office, but we have no hesitation in affirming that not only his skill in conveying to the executants an accurate knowledge of the *tempi* of the several pieces, but his evident intimate acquaintance with the scores, and the intelligence he evinced in the endeavour to realise every point indicated by the composer merit the warmest eulogium.

Dr. Lloyd's second and last Festival in 1880, when he introduced Beethoven's Mass in D, was even more successful in results and proved him to be a conductor of special attainments. This Festival was also rendered memorable by the production of the first important work of Sir Hubert Parry—his setting of Shelley's "Prometheus Unbound." A very interesting testimony to Lloyd's powers, and one that was specially valuable by reason of its spontaneity, came from the leader of the band, "dear old Sainton," who wrote the following letter immediately after the Festival:—

> Conteville,
> Près Boulogne-sur-Mer,
> My dear Mr. Lloyd, Sept. 13, 1880.
>
> Here I am since last evening, and I will not allow one day to pass without expressing to you my sincere thanks for all your kindness and attention to me during this Festival.
>
> But what I have more at heart is to tell you how happy I have been to play under your conductorship, and how much I have admired—*sincerely admired*—all your doings in carrying out the sublime ideas of Beethoven in his *chef d'œuvre.* It was a hard task indeed, from which you came out quite victorious.
>
> In speaking for myself I am certain I interpret the feeling of every member of the orchestra, if I tell you that you have won the heart of every one by your kindness, your amiability, and, more than all, by your talent, of which your "Magnificat" is an incontestable proof.
>
> Let me add one line more to tell you the deep, very deep impression "Prometheus" has made upon me. There is the *étincelle électrique* so seldom found now-a-days. With a fine refined performance, Mr. Parry's work must create a great sensation.
>
> Good-bye, dear Mr. Lloyd. With our united kind regards to Miss Lloyd and yourself,
>
> I remain, most sincerely yours,
> P. Sainton.

What more natural than that Lloyd should forward this charming letter to his friend, Hubert Parry, whose work had not been received by the critics as Lloyd thought it deserved? The reply of the composer of "Prometheus" is no less characteristic and "unbuttoned," to use a Beethovenism:—

> Rustington, Worthing,
> My dear Lloyd, Oct. 27th, 1880.
>
> What a brick you are! and what a pig am I not to have written before to thank you for the short note you were so considerate as to send from Scotland for my comfort. Indeed I am most heartily pleased with old Sainton's words. It is most encouraging to have a purely spontaneous commendation from such a quarter; and I think it also very kind of him to write it.
>
> I hope you have had a thorough good holiday, and feel as hearty as possible again. It is a severe bout to go through that Festival. More than any man ought to be burdened with, much less a sensitive and highly strung musician, when he wants his nerves to be in the smoothest and steadiest trim. I do think you covered yourself with honour in every respect; and my own thankfulness to you will I hope last as long as life. I suppose you are publishing the Service. Mind and let me have a copy, like a good man, when it is ready.
>
> And so farewell, and the best of luck to you always.
>
> With a most friendly greeting to your sister,
>
> Ever yours,
> C. Hubert H. Parry.

TWO PUPILS—MESSRS. BREWER AND SINCLAIR.

The six years (1876-82) at Gloucester proved to be a delightful experience. "I have been happy everywhere," Dr. Lloyd remarks. How few can say that! Two of his articled pupils at Gloucester have made their mark and become cathedral organists, from both of whom much may be expected. Mr. A. Herbert Brewer now fills his old master's place at Gloucester, and Mr. G. R. Sinclair is organist of Hereford Cathedral, both "Three Choirs" Cathedrals and at both of which Wesley was formerly organist. Mr. Sinclair, who left Dr. Lloyd to become the first organist of Truro Cathedral, sends the following "appreciation" of his old master:—

> It is very difficult to know what to say about a person for whom one has such an affection and regard as I have for my old master. It was through the late Sir F. A. G. Ouseley that I became Dr. Lloyd's pupil, at Gloucester, and I need hardly tell you that Sir Frederick held Lloyd in very high estimation. In fact, I remember his saying that he considered him to be the "ideal Cathedral Organist."
>
> I lived with Lloyd at Gloucester for a year and a half after leaving school, and his influence and example upon me can never be forgotten. One of his most marked characteristics is the conscientiousness which stamps all he does, and his intolerance of anything like sham. It has been said that a man's character is often betrayed in his accompaniment of the church service, and I am sure Lloyd's playing fully justifies the assertion. I shall never forget the way in which he used to accompany the Psalms on the old unrestored Gloucester organ, with its beautiful tone, but clumsy action. These accompaniments were full of variety and colour, but an unrefined treatment of any verse was never heard.
>
> He has a great gift for extemporization. This is specially demonstrated in his soft voluntaries before the service. One of these, which he afterwards wrote down for me, is published as an Allegretto in E in Novello's series of "Original Compositions for the Organ." He also possesses a great power of varying his harmonies. I heard him do this with marvellous effect in a verse of a hymn sung by all the boys in unison at Eton College Chapel only a few days ago. Though these harmonies were most unexpected, they were always free from any of that vulgarity one so constantly hears.
>
> As a composer he has been much appreciated, as is proved by the many commissions he has had for Festivals. At the present moment I can think of ten works which have been produced at the Festivals of the Three Choirs. Though his compositions show that his thoughts flow freely from his pen, yet the whole is subject to rigid revision; indeed, probably no composer reviews his work more than he himself does. He once remarked to me that many preachers should deliver about one-half of what they actually write, and he considered the same principle might be applied to their works by many composers.
>
> Lloyd's great tact, combined with his musical powers, made him a very successful festival conductor. Many will remember the great Gloucester Festival of 1880, with its fine performance of Beethoven's Missa Solennis in D. He was always prepared for the emergencies which a conductor has so often to face; in fact, I only once remember his being "done," and that was during a performance of the "Creation" in the Gloucester Shire Hall. The bells of a neighbouring church began to be rung soon after the concert had commenced. The noise was most distracting, whereupon Lloyd sent a chorister over to the belfry to tell the ringers that he would give them five shillings if they would stop. The answer came after more than a quarter of an hour's ringing, in these words: "Will stop when we get the money." They got it!

OXFORD AGAIN—CHRIST CHURCH.

Widespread and sincere regret was experienced in Gloucester when Dr. Lloyd accepted the invitation of Dean Liddell to become organist of Christ Church Cathedral, Oxford, in succession to Dr. Corfe. All the Cathedral people at Gloucester were genuinely sorry at his departure and the severance of so pleasant a connection. Dr. Lloyd had certainly solved the problem of how to work harmoniously with the Cathedral clergy.

Canon Tinling wrote:—

> We shall miss you very much in Glo'ster—few will do so more than myself. I have often added to your labours, but in every instance in six long years I have met with true sympathy from you. May God's blessing rest upon you.

The Precentor, in a letter beginning "My dear Lloyd," bore similar testimony:

> All you have been kind enough to say with regard to kindness and courtesy on my part falls far short of what I can reciprocate of kind consideration on your part.

At Christ Church Cathedral, Harford Lloyd maintained the best traditions of his Gloucester period. During this, his second residence in Oxford (1882-92), he took his degree of Doctor in Music in 1890. He wrote the music for "Alcestis," performed in the new Theatre, Oxford, May 18-24, 1887. He was appointed to a specially created lectureship in music at Christ Church, and there discoursed on "Crotch," "English Glees," and "Form as exemplified in Beethoven's Sonatas." He also lectured in the Sheldonian Theatre for the Professor of Music (Sir John Stainer) on "Wagner's Siegfried Idyll." At various times he conducted the Oxford Choral Society, the Oxford Philharmonic Society, and the Oxford Orchestral Association, besides different College Societies; but the most important concerts he directed were a series of Public Classical Concerts organised by the University Musical Club on the initiative of Mr. W. H. Hadow and continued for six seasons (1891-1897). At these concerts symphonies, concertos, and other important works were played by picked London executants. After the first season Dr. Lloyd migrated to Eton, but at the request of the committee he continued to conduct the concerts for five subsequent seasons.

APPOINTMENTS AND COMPOSITIONS.

The strictly chronological sequence of events in Dr. Lloyd's life may be broken at this point in order to record his various distinctions and appointments, and also a list of his compositions. He took (at Oxford) the degree of Bachelor in Music in 1871; Bachelor of Arts, 1872; Master of Arts, 1875; and Doctor in Music, 1890; and he is an Honorary Member of the Royal Academy of Music, a Member of the Philharmonic Society, and a Fellow of the Royal College of Organists "without examination." He has at various times examined for musical degrees in the Universities of Oxford, Cambridge, London, and St. Andrews, and is one of the Examiners for the Associated Board of the Royal Academy and Royal College of Music. From 1887 to 1892 he was a teacher of the organ and composition at the Royal College of Music. He has also held the office of examiner for the Oxford Locals and the Oxford and Cambridge School examinations. He is conductor of the Eton and Windsor Choral Society and the Eton and Windsor Orchestral Society; moreover, he *sings*, under the baton of Sir Walter Parratt, in the Eton and Windsor Madrigal Society! It may also be mentioned that he was at one time a candidate for the organistship of Magdalen College Chapel, Oxford, and for the Professorship of Music at Edinburgh University (in 1891), though in the latter instance he withdrew his candidature.

As a composer Dr. Lloyd has done excellent work, and he has been in request at the various Festivals—Gloucester, Hereford, Worcester, and Leeds. One of his Festival compositions, the cantata "Hero and Leander," has attained a wide popularity amongst choral societies. The following is an attempt at a complete list of his compositions:—

VOCAL.

Cantatas, &c.—*"Hero and Leander" (Worcester, 1884); *"The Song of Balder" (Hereford, 1885); *"Andromeda" (Gloucester, 1886); "Alcestis" (Oxford, 1887); "The Longbeard's Saga," male voices (1887); "The Gleaners' Harvest," female voices (1888); *"A Song of Judgment" (Hereford, 1891); "Rossall" (1894); *"Ballad of Sir Ogie and the Ladie Elsie" (Hereford, 1894); "Hymn of Thanksgiving" (1897).

Services, &c.—Morning and Evening Service in E flat; Magnificat and Nunc dimittis in D, in F, another setting in F (for soprano and baritone soli, chorus, and orchestra), and G; and Versicles, Responses and Litany for men's voices. Nine anthems, various hymn tunes, carols, &c.

Part-songs, various (including two in eight parts, sung at the Leeds and Worcester Festivals), songs, including "The garden of the heart," "Magdalen at St. Michael's gate," "Annette" (with clarinet obbligato), "In summer weather," "Hawke," "The Vigil," "A Song of Exmoor," &c.

INSTRUMENTAL.

Orchestral.—Concerto in F minor, for organ and orchestra (Gloucester, 1895); and a Festival Overture (Gloucester, 1898).

Chamber music.—Duo concertante for pianoforte and clarinet; Sonata for pianoforte and violin, in MS. (played at Oxford by Mr. James Taylor and Dr. Joachim); and Trio for pianoforte, clarinet, and bassoon, in MS.

Organ.—Sonata in D minor; Allegretto in E; Andante in A; Minuet in A; and various short pieces in "The Village Organist."

ETON.

To return to the biographical narrative. In 1892, upon the appointment of Sir Joseph Barnby to the Principalship of the Guildhall School of Music, Dr. Lloyd became Precentor of Eton College. He had unsuccessfully *competed* for the post seventeen years before, but now he was *invited* to fill it! His official title at Eton is Precentor and Instructor of Music—the former office he holds from the Provost and the latter under the Head Master; thus he is the "chief musician" in that great and historic school. Dr. Lloyd presides at the organ in the chapel (the stately edifice shown in our illustration) at "Morning Chapel," which is attended by the boys of the Upper School, when the service is short and simple. Every afternoon there is a full cathedral service, and, of course, on Sundays. The choristers are boys from the town and are educated by the College authorities, but not boarded as at present there is no residential choir school. There are six lay clerks in the choir, but on Sundays several of the masters and senior boys lend their aid with excellent effect. Dr. Lloyd also rehearses the Lower School boys in the Lower Chapel, where there is an organ but no choir. As Instructor of Music his work is largely that of supervision, though he takes some pupils. He has six assistant music masters under him, who teach pianoforte, violin, violoncello, &c. No better testimony to the popularity of a master can be furnished than that supplied by one of his pupils, especially if he be a public school-boy or an "old boy." We are indebted to the kindness of an old and recent Etonian, Mr. Edward J. Dent, of King's College, Cambridge, for supplying, at our request, the following "appreciation" of Dr. Lloyd:—

> Dr. Lloyd's most important work among Eton boys has been to bring good music into their Eton life. He takes a personal interest in every individual boy who learns music, and he has considerably raised the standard of the music performed at school concerts. He also made a practice of giving frequent organ recitals on Sunday evenings, which were always much appreciated. Latterly his example has led to Sir Walter Parratt's giving special organ recitals for Etonians in St. George's Chapel, Windsor, and it is most gratifying to see what a large number of boys habitually undertake this musical pilgrimage.
>
> As a teacher, Dr. Lloyd was at first very terrifying, as nothing ever escaped him; but his surprise visits to our music lessons were always interesting, because he always had something new to show us—generally a point of phrasing, or, to his organ pupils, some ingenious device of registration. To the latter, his invariable advice was, "If you want to learn how to play the organ, go and listen to Sir Walter." And he was not content with the mere playing of an instrument; he did everything to awaken in us an interest in musical history and musical literature; and having a large library was always pleased to lend anything that we were willing to read. He was also very kind in giving us tickets for concerts at Windsor; and I owe my first experience of a Beethoven symphony to his generosity in taking me up to London to hear the Choral Symphony at a Richter concert.

FIVE O'CLOCK CHAPEL.

The sun is shining brilliantly on this May Sunday afternoon. If the air is not altogether balmy, the breeze gives added dignity to the Royal Standard which proudly floats over Windsor Castle, thus signifying that Queen Victoria, so soon to become an octogenarian, is in residence within those stately walls. But our way is to the Sanctuary—the afternoon service in Eton College Chapel. The organ-loft affords a fine coign of vantage from which to witness the interesting scene below. The boys are quietly assembling in twos and threes. Each boy finds his way to his appointed seat in the Chapel according to the printed bill for the current "school-time." By the hour of service the whole of the 600 boys are met together in the place where prayer is wont to be made. The seventy Collegers are robed in surplices: the Oppidans are clad in usual Eton attire. In addition to the families of the masters, only a few privileged strangers are present. Sometimes a distinguished old Etonian is numbered amongst the great congregation, as on the present occasion, when Lord Rosebery, whose two sons are in the school, may be discovered amongst the worshippers. Dr. Lloyd plays a most delightful extempore voluntary, admirably in keeping with the surroundings of the noble edifice and suited to the occasion. At five o'clock the procession enters from under the organ screen. This is headed by the Sixth Form boys, in single file, walking with "measured tread" and *very* slowly, in a manner becoming their dignity. The choir immediately follow in pairs. All remain seated until the Head Master at the rear of the procession passes through the gateway, and then everyone rises. While the opening sentences are being intoned by one of the Conducts (corresponding to Minor Canons), various boys are seen to be making their way from different parts of the chapel to the Head Master in his stall and to the Masters "in desk," to whom they hand a document. The uninitiated might perhaps assume that these are specially polite boys who are thoughtfully supplying "The Head" with a copy of the anthem or service! But they are the Præpostors of each division, who are handing in the lists of attendances at this service.

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* Festival works.

It is a deeply impressive sight to look down upon that vast congregation of the flower of England's youth. Imagination wings its flight in such thoughts as these. May there not be amongst those many young fellows a future Prime Minister, one upon whom the destinies of this vast Empire may in the future largely depend? Who of them will become ambassadors, philanthropists, statesmen, and noblemen—not in name only, but through whose veins runs the blood of true nobility? Ay! and in the realm of music! Is there a future typical English composer amongst that youthful throng? another Thomas Augustine Arne or a Hubert Parry? Were they not both Eton boys?

But one is aroused from such reveries by the strains of the organ when Dr. Lloyd gives out Goss's fine double chant in E, to which the Psalm for the seventh evening of the month is chanted. The good training of the choir at the hands of Dr. Lloyd soon manifests itself, and a high tribute must be paid to his admirable accompaniments throughout this impressive service. A foretaste of what is to come is furnished by the Gloria to the Psalm, which is heartily sung by that noble 600. The service is Dr. Basil Harwood's melodious Magnificat and Nunc dimittis in A flat, and the anthem is drawn from the riches of Dr. Lloyd's predecessor at Gloucester, in that it is S. S. Wesley's familiar, yet ever welcome "Blessed be the God and Father." The unique feature of this service comes at its close—the hymn sung by all the boys, and sung mainly in the lower octave. On this occasion it is a tune they simply revel in — Smart's setting of "Hark! hark! my soul, angelic songs are swelling." It is impossible to describe the thrilling—nay, more, the overwhelming, deep-toned utterance of this mighty unison. This soul-stirring service, at which there is no sermon, is worthily brought to a conclusion by a masterly rendering by Dr. Lloyd of Mozart's Fantasia in F minor.

In conclusion, there is no need to enlarge upon the attractive personality of Dr. Harford Lloyd. Even in this inadequate sketch of his career it has more than once shown itself, and much more may be read "between the lines." Everyone knows that the motto of Eton is *Floreat Etona*. Everyone—and this includes every Eton boy—who knows the Precentor of Eton will heartily join in saying: *Floreat Carolus Harford Lloyd, et hic noster Precentor esto perpetuus!*

WESLEYANA.

In complying with the request to contribute some side-lights on the life of Dr. S. S. Wesley, I have pleasure in recording the following personal recollections of my old and distinguished master. This retrospect covers the latter part of his career—his later days at Winchester and the last six years of his life at Gloucester. I have ventured to include one or two incidents connected with his father, Samuel Wesley, with whom *my* father was intimately connected.

My father, the late organist of Bath Abbey, who held that appointment for fifty-three years, was a pupil of Samuel Wesley, as I was a pupil of his son, Samuel Sebastian Wesley. My father used to speak with great reverence of old Sam Wesley, and declared in many respects he was the most remarkable man he ever knew. He was an excellent Greek scholar, the finest performer, extempore and otherwise, of his day, and as a composer it is astounding that his reputation is not greater. His numerous motets, his Psalm "Confitebor Tibi," and his Cathedral Service in F, besides a quantity of other compositions, show him to have been one of our most learned contrapuntists and scholars in music.

My father used to tell two anecdotes concerning him. On one occasion Sam Wesley played the evening service at some fashionable

Episcopal chapel in London. The parson, a popular preacher, and as absent-minded as Wesley himself, was in the habit of letting himself into the chapel by the vestry door just in time to preach, the office being read by an assistant. Now it was the custom for the regular organist to perform a voluntary between the office and the sermon. Sam Wesley took a Gregorian subject as his theme, and worked it in his own inimitable way. The parson came in, put on his gown, and, being very musical, listened attentively (knowing that the great Sam Wesley was playing), and became so entranced in the music that he forgot all about his sermon! He lost himself in a reverie, took off his gown, left the church, and returned home, close by. Upon being asked by his wife why he was so early, he hastily returned to the chapel, let himself in, still heard the sounds of the organ, entered the pulpit, and preached. And yet such was the effect of the music that though the extemporization was greatly prolonged no one in the congregation had noticed that it was of greater length than usual.

Wesley and Crotch had quarrelled. Friends, however, made a reconciliation between them, and, to celebrate the occasion, a dinner was given by Wesley, who also, out of compliment to Crotch, and as a surprise, provided a choir to sing Crotch's motet "Methinks I hear the full celestial choir." The majority of the singers were stationed on the floor of the room, but the "Celestials" were placed upstairs in a small musicians' gallery, they being accompanied by a seraphine, an old-fashioned kind of harmonium. The motet was started delightfully by the choir below. Unfortunately, however, there had been no rehearsal, and the seraphine above was of a different pitch from the harpsichord below. When the "Celestials" entered in a different key the effect may be imagined. The whole company burst into laughter. Crotch, imagining that it was a studied insult to him, left the building in a rage and would not return.

Sam Wesley had a very pretty wit. On the occasion of Sir William Parsons, the Master of the Music, being knighted, S. Wesley remarked: "I suppose it was on the *score of his merit*, rather than on the *merit of his score*."

My father and Samuel Sebastian Wesley (to whom I shall hereafter refer as Wesley) were great friends as boys; but upon my father being appointed to Bath they, for some reason, did not meet for many years. When I was about ten years old my father went to open the organ at St. Thomas's Church, Winchester. I remember his returning home with great delight saying that in the streets of Winchester he had met his old friend Wesley. The meeting led to a revived friendship, and from that moment, several times a year, visits were exchanged between Bath and Winchester, and, later on, Gloucester, that continued till the death of Wesley. It was at my father's house that Wesley wrote for his little godson, my brother Ernest (who was afterwards a Magdalen boy, and died some three years ago in America), his delightful tune so well known to children, to the popular words "There is a happy land."

I went on my first visit to Wesley at Winchester when I was twelve. The most apocryphal tales are told as to his eccentricities. I lived with him for some time and do not share in the view. He was moody, often absent-minded, nervous, and irritable; but not more than one would expect from an artist, who is usually not accustomed to hide his feelings. He had a keen sense of sly humour. He carried in very wet weather an enormous gig umbrella of a vivid green colour. Now after my being articled to him, when I was about thirteen, he used to go to the afternoon service at Winchester College, held on Sundays after the Cathedral service. We waited in the ante-chapel until Dr. Moberley had finished his sermon, and then walked up between the boys to the organ, which hung over the sanctuary at the North-East end. He frequently used to make me carry this enormous green gingham through the rows of boys, to my great discomfiture, and I can see the sly twinkle in his eye as he turned round to me when we arrived at our destination at the East end.

The chapel in those days was a delight—wainscoted to a great height in oak, carved sumptuously in a Renaissance style (*circa* 1650), with seats of the same period arranged North and South in the collegiate fashion, and an old-fashioned "hanging" organ case, designed and carved in the same manner: the effect of the whole was unique. I saw it about three years ago, and was shocked to find the appearance of the fabric much altered and mutilated. The wainscoting, reredos, and fittings were gone; modern benches facing the altar had been introduced; and in lieu of the quaint old organ case, a modern one of a somewhat ordinary and feeble design had been substituted.

The organ, by Green, had, if I remember rightly, three manuals, GG Great and Choir, and Fiddle G Swell, but no pedal pipes! Yet what splendid effects Wesley used to produce from its limited means, and with what dexterity he accompanied such an anthem as "God is our hope" (Greene)! That now almost obsolete art of "score-playing" was certainly exemplified in him. He once told us, on a modern organ part being brought up to him by mistake, that such arrangements were an abomination to him, and that a true musician and artist should scorn to play the vocal score, but, from the figured bass and general disposition of voices, construct an *original* organ part. This, he said, gave the opportunity for the master; and, he added, "Any fool could perform from one of the modern arrangements of the anthems, they being only intended for novices."

Wesley was an ardent fisherman, and he used to take me with him on these expeditions, which I rather dreaded, as, on failing to catch anything, or such little accidents as getting his line and hook in a tree, he used to rate me as if I were the cause of his misfortunes.

There were two of those clerical musical functionaries called "precentors" at the Cathedral and College. The Cathedral precentor was an unusually zealous officer. In a moment of musical enthusiasm he had written an anthem, "Come unto Me," which composition interested us all very much. This gentleman had the temerity, in the presence of Wesley, to conduct the rehearsals. It was indeed a wonderful sight to see him directing affairs, Wesley grimly standing by his side. I am bound to say the precentor was *not* a favourite with the Winchester choir. There was a very obstreperous alto at the Cathedral. He had a very high, unnatural voice, and he slightly stuttered. The precentor, after preaching, sent for him one Sunday morning, and said: "Mr. C., I observed with great pain that during the whole of my discourse this morning you were sleeping." The alto indignantly replied: "Mr. Pre- - -centor, I was n- - -ot sleeping, believe me. Would to Heaven I *c- - -ould* have slept." The interview closed abruptly. I remember this precentor used to unearth music by composers like Porter, Vaughan, and other inane authors, which he insisted upon having performed. When one considers that this kind of relationship existed for many years everywhere, and that cathedral organists—professional musicians of high standing—were liable to be thwarted on every side by such people, one need not be surprised at reading some of Wesley's published views on such matters, as, for instance, his preface to the original edition of "Wesley in E." I think that he took such an "anachronism" too seriously, instead of seeing the somewhat comical side of the relationship as he might well have done. Hence the tinge of bitterness in his remarks is not to be wondered at.

The organist's residence at Winchester was one of four houses built by Charles II. for several of his suite whom the Dean of Winchester protested against receiving in his Deanery, when the Merry Monarch sojourned in Winchester. The particular house referred to was "Nell Gwynne's." It was a most venerable looking structure, oak panels in some of the rooms, and a grand staircase. Kent and Chard, I believe, both lived in it, and in Wesley's time there was an old pianoforte that once belonged to Chard. Dr. Chard must have been a wonderful man if he may be judged by the few manuscript compositions of his in the Choir Books. As compositions they would have been unworthy the youngest pupil in a musical academy, and yet at that time I used to hear old people say: "Ah! Dr. Wesley's music is all very well, but you should have heard Dr. Chard's."

It was while I was living with Wesley at Winchester that he composed and scored for full orchestra his "Ode to Labour," which was performed at the Agricultural Hall, Islington, on October 17, 1864. This work contains his celebrated song, "Silently, silently." While he was writing this the wife of a dignitary next door *would* play upon the pianoforte. Wesley stood it for some time, but at last his patience being exhausted, an *awful* message was sent in, which certainly had the desired effect, and he "silently" completed his task. On the occasion of the Prince of Wales's marriage a local committee was formed to conduct patriotic rejoicings in the city, and Wesley was approached with a view to his supplying a new composition for the occasion—£70 was hinted at as the honorarium. The anthem, "Give the King Thy judgments, O God," was written and performed; but I am sorry to say that the £70 was expended on a somewhat third-rate display of fireworks!

Wesley certainly did excellent work at Winchester, and was much respected by the citizens. A few years ago an admirer and former pupil of his, thinking that some memorial ought to be placed to his memory as at Exeter, collected subscriptions for placing a "Brass" in the Cathedral. It is scarcely to be believed, however, that the Chapter intimated that leave would be required to place it in the fabric *plus* a *large fee*; consequently the project fell through. A recumbent effigy of Bishop Wilberforce had been previously placed there, and one scarcely imagines that in this instance any fee was demanded. In any case, however, the episode is not a pleasant one to contemplate; for why should Wilberforce be so honoured and not Wesley? At Gloucester, however, a stained glass window has been placed in the Lady Chapel to his memory.

In the year 1863 Dr. Garnier was Dean of Winchester. He was of a great age, and had one peculiarity, a penchant for holding services which were understood to mean his retirement from all public duties—though *not* from the emoluments attendant upon his stall. I was present on one of these occasions. It was, indeed, a dismal affair—a mournful service, and an anthem by Capel Bond, arranged from Handel, in which the "Dead March" figured as a movement. Dr. Garnier, during the reading of one of the lessons, broke down in the middle and wept copiously. I too was much affected; but finding these proceedings were received with great equanimity by the congregation, and enquiring the cause, I was informed that "these services had occurred before, and had lost their effect."

Miss Marryat resided for a time at Winchester. She was welcomed by all, and lionized as an authoress and the daughter of a popular author. Enthusiasm for this gifted lady was slightly damped shortly afterwards when her new novel appeared, in which all the notables of the city were apparently used by her as material for her characters. It was a kind of imitation of "Barchester Towers." The unkindest cut of all was her allusion to the apparent senility of the dear old Dean. Wesley in this book figured as a kind of cross between a "Machiavelli" and a "Walter Savage Landor."

When I was fourteen Wesley moved to Gloucester. It was stated at the time that the Gloucester Chapter had consulted him as to Amott's successor, when Wesley, to their great surprise, offered himself, and was instantly accepted. Here for some time he was much engaged in getting ready his house, to which a new top storey was being added. His garden, always very untidy, was called in the Close "Wesley's Wilderness." Two dogs, Rob and Gip, were the delight of his life. Rob was his great favourite—"the very apple of his eye"—and he used to accompany us on our long walks. Some three years after our arrival in Gloucester, Rob unfortunately died. I shall never forget his obsequies, which took place at night in "Wesley's Wilderness" under a yew tree. Poor Wesley was quite ill for days after. He had a habit of stopping occasionally in his walks and meditating in a most unexpected way. As the result of an accident many years before in Exeter, he slightly turned in one foot. "Rob" Wesley was so much with his master that *he* apparently turned in *his* foot and also stopped to indulge in canine reveries. Rob was an unmusical animal, but Gip, I think, really loved the gentle art. One tune Wesley used to perform especially for Gip's delectation, when his howlings were terrible to listen to; fortunately, any other melody would immediately stop these manifestations.

Wesley used to be dressed by an eminent London tailor, though his appearance would not always have indicated this. I have known him receive boxes full of clothes from London; these he would put by, no more to be worn. I have witnessed his garden at Winchester with an accumulation of garments being aired. I can safely say a small regiment could have been dressed with them. There was, in the choir of Gloucester, a pompous tenor (by trade a tailor), whom Wesley, having had a slight difference with, sought to propitiate by ordering a frock coat. My brother Minton was the ambassador and conducted the whole negotiations. After carrying to and fro many patterns of cloth, one was at last decided upon, and the solemn moment came for the measurements, which unfortunately had to take place in the tailor's shop. Wesley was so dissatisfied with the cut of the garments displayed there that he incontinently fled: the propitiation failed and the negotiations were never resumed.

We used to attend the Three Choir Festivals of course. I remember our going to Hereford the last time the old organ there was rebuilt. It was Wesley's turn to preside at the instrument. One of the authorities came up to him afterwards and said apologetically: "I am afraid, Doctor, that the pneumatics are not quite regulated yet." "*Pneumatics!*" snorted Wesley; "*rheumatics*, I should call them."

Wesley had a strong aversion to ordinary musical degrees. It was the custom for one of the University professors to visit the Palace at Gloucester frequently. He was in the habit of sitting up in the loft during service, turning over for the officiating pupil, and giving little subjects for him to work out, and otherwise being very friendly and kind. One of the pupils was a favourite with him, and one day he said very kindly to him: "Mr. H——, I should be pleased for you to present yourself for a Bachelor's degree. I am holding an examination in three months. Will you offer yourself?" Now, as the process then was much shorter than it is now, and the pupil had just set some five-part music, and the professor had *invited* him, he was all agog for the distinction. He rushed to Wesley in a breathless manner to convey to him the tidings. Wesley nearly ordered him out of the house, and sarcastically talked about *his* pupils taking such degrees. Mr. H—— plucked up courage to say, "But you, sir, are a Doctor," to which he replied: "I was a candidate for the Chair of Music at Edinburgh. It was then considered advisable for the candidate to be Doctored, and consequently I applied for the degree at Oxford. The affair was purely formal. I wrote an anthem for it which was performed, but I was not *examined*." He then added: "An ordinary academical degree is not to my fancy. I would have it only conferred upon men of position." He further narrated that one or more of the previous professors had declined to entertain candidates who were neither Cathedral or College organists nor performers or composers of renown. Mrs. Wesley assured me that for many years he refused to use his title, but at last, to prevent confusion between his father's initials and his own, he adopted it.

During his Gloucester period he frequently opened new and important organs throughout the country. I never knew him in his zenith as a solo player, but it was delightful to hear him perform Bach in a somewhat German fashion; but all his solo work paled before his extempore performances. On a certain Sunday afternoon at Gloucester, he was very irritable and certainly tantalized the solo singer in the anthem, so much so that he, Mr. Brandon, stopped, and the anthem was finished without him. The matter was obviously an unfortunate one; but in a short prelude before the sermon Wesley improvised in *such* a manner that no thought was possible for anything else. I trust in this case I shall not be accused of magnifying a little matter, but my remembrance of it is even now very vivid. The prelude I am sure did not exceed sixty bars; but I have still in my mind a recollection of a series of remarkable syncopations. It resembled in some way a unique and somewhat similar sequential passage in the second movement, "I laid me down and slept," of the Winchester anthem, "Praise the Lord, O my soul," which many think has never been equalled. Another notable example of his extempore playing occurred shortly after. Attwood's anthem "Teach me, O Lord," was performed. The final movement, an extremely florid Fuga, did not go very well; but at the conclusion of the Service, as if to make amends, he took the subject *inverted*, and performed such a masterly movement as to completely put Attwood's music into the shade and to efface all memories of the misfortunes of the choir. It was, indeed, an exposition of improvisation such as probably we shall never hear again.

Wesley was rather a *bon vivant*. Everything in the way of food and drink had to be of the very best. He always chose the eatables himself, and if owing to business this personal choice was not possible, woe betide the luckless purveyor if the viands were not quite up to the mark. He was an inordinate tea drinker—morning, noon, and night—especially in the later years of his life; I venture to think his end was accelerated by this habit. He possessed a wonderful recipe for a salad, the virtues of which were incontestable. It was said to have been by the celebrated "Soyer."

Wesley had a love for attending sales and securing bargains. Vainly did we all hide auction announcements from him—he smelt them out, as an African witch doctor does the king's enemies. Consequently the house was full from top to bottom with old furniture, curiosities, &c. In the garrets, I believe, could be found almost any known article of commerce, from an Orrery to a tobacco chopping machine. He loved a bargain, but was tender-hearted withal. I used now and then to assist him in his acquisitions. On one occasion he was much fascinated with a pair of old Worcester vases. He dared not go himself to the shop, as the old dealer knew him. I was therefore the negotiator. Wesley fixed a decided and rigid money limit. After a most exhaustive and Jewlike struggle I triumphed, and brought home the vases in great glee. He received them with delight, said a few encouraging words to me of commendation, and then asked me "did the old man look very poor?" Upon my remarking that I thought there was no great appearance of wealth in his establishment, he petrified me by coolly asking: "How could you have had the heart to beat down such a poor old man?" and then he sent me back with the balance.

There was an officious minor canon in Gloucester, who was of an amiable but meddling disposition. One afternoon after service he came up to Wesley and said: "I think the anthem went very badly to-day. I also consider that it was taken too fast." "Sir," said Wesley, drawing himself up; "*I* am at the *head* of my profession; *you*, Sir, are a nobody. I am *amazed* at your audacity. *Good afternoon, Sir.*"

To sum up my impressions of my old master, I must say he was refined in his tastes to a degree. He had a knowledge of the best literature of all periods, a love for pictures, and a most excellent judgment in regard to architecture, with an intense love of nature. He was kind-hearted, manly, and courageous, though somewhat Utopian in his views. He would have become eminent in *any* profession.

During the last few years of his life, Mr. Gladstone was very anxious to confer on Wesley the honour of knighthood. This he would not accept, and, independently of himself, Mrs. Wesley said she could not allow herself to be called "Lady" Wesley. Mr. Gladstone, however, wished him to receive *some* recognition at the hands of the Government, and so he was placed on the Civil List. At his (Wesley's) death Lord Beaconsfield, unsolicited, offered a continuance of the pension to Mrs. Wesley during her lifetime.

Wesley had the deepest veneration for John Sebastian Bach. He once told me that the "Forty-eight Preludes and Fugues" contained all that was necessary for "Musical Salvation," and that it was "the Alpha and Omega of the art." He aptly named two of the "Forty-eight" as "The Saints in Glory" and "The Kingdom of Heaven being opened to all believers." He also had a great penchant for Louis Spohr. He loved Handel, but, I grieve to say, was *not* a great admirer of Mendelssohn.

There are two points on which I fear not many of his admirers could agree with him—his views on the tuning and compass of the organ. Strange to say, he advocated unequal temperament tuning to the end of the chapter. One cannot pretend to offer any explanation of such a preference. Certainly in this respect he was not in touch with his idol, John Sebastian Bach. Of all men, Wesley is the last composer who could have afforded to perform his own compositions on an instrument so tuned. Again, how could the works of Bach be performed comfortably on an FF or GG organ? One cannot explain his attitude on two such important points. His arguments on the matter always appeared to me to be insufficient and not altogether worthy of him. I sometimes dared to think (may I be forgiven!) that he did not altogether believe in his own views himself.

It is very interesting to read the articles concerning him written at his death. One of the notices mentions the "European Psalmist," "The Wilderness," "Aurelia," and the "Chant Service" as being his notable works! "The Wilderness" obviously *is* the most romantic and dramatic modern anthem ever written, but the other three items may not be so considered. The "European Psalmist" was the bane of his life. He had an idea that that overdone and, to a certain degree, uninteresting subject "Psalmody" was a great want in the Anglican Church, and certainly when he started, nearly forty years ago, to edit a collection it might have been so. But he procrastinated so fearfully, year after year, that when the book *was* completed it had not only become hopelessly old-fashioned and antiquated in form, but nearly all the subscribers had gone to "that bourne from whence no subscribers return." If the valuable time that he spent on Psalmody—and which almost anyone could have done equally well—had been given to original work, what might the music of our Church have not now possessed?

Though he did somewhat pander to the popular taste in "Aurelia"—which I well remember his writing in Winchester, and running up to the drawing-room to play over as an attempt at a *popular* psalm tune—yet we must not forget that he was the author of that choral, "Hampton," which is indeed a sturdy specimen of Anglican Psalmody. One notice, written in a somewhat elegiac strain, concerning him, said: "The race in this world is 'not always to the swift nor the battle to the strong.'" Still the author of such works—notably his twelve anthems—may be considered by his friends as not to have been altogether an unsuccessful man! Many regard his as the only name to be coupled with that of Henry Purcell in the English school, and possibly they are not far wrong. Considering that he never in any way advertised himself, as is now the custom of so many, we may presume he was successful from a pecuniary point of view, for he always lived in a dignified manner and exercised a most genial hospitality. He had great conceptions of what Church music *might* be, and often said that only *one* Cathedral in any way grappled with the subject in a reasonable way. He referred, of course, to St. Paul's. He had visions, I believe, of a "good time coming" for such music. These were not realised in *his* time, and possibly are still in the "very dim future."

One feels sorry that Wesley did not live to see the "Bride adorned in all her beauty," but I suppose he had consolations in the consideration of his own achievements; in any case, his old pupils and admirers can always remember his many qualities with veneration, and feel the better for having been in any humble way connected with such a personality. He rests in the old burying-place at Exeter. His last words were: "Let me see the sky." One's thoughts turn to his poetic setting of "The darkness is no darkness with Thee, but the night is as clear as the day, the darkness and the light to Thee are both alike."

J. Kendrick Pyne.

SOME RECOLLECTIONS.

IX.—Critics I have known.

In the April number of this periodical I gave an example of the calling of a musical critic to one of the most difficult and, perhaps, the most ungrateful tasks in journalism. The illustration, as readers may remember, was drawn from my own story, and now I wish to say some words regarding those who received me into their ranks as a comrade; holding out to the new-comer the right hand of fellowship.

By comparison with the army of critics who have sprung up to serve an ever-lengthening list of journals, those of the early sixties were but a little company. It was almost possible to count them on the fingers of one hand. Their numbers were much smaller even than the scanty array of dailies and weeklies within the province of which music had a place. Most of them served more than one journal—a circumstance brought about in part by small pay, in other part by the few pens that were considered good enough for art-work at one time regarded as of no particular importance. I may mention some examples. James W. Davison, as well as being the critic of *The Times*, regularly contributed to the *Pall Mall Gazette* and the *Saturday Review*, besides editing the *Musical World*. The busy pen of H. Sutherland Edwards served, at one period, the *Morning Post;* wrote articles on the opera for the *Pall Mall Gazette*, and in various ways ministered admirably blended humour and information to other journals. For myself, coming in as a new man, and equipped, at any rate, with ambition and industry, I became, before the sixties were out, the greatest pluralist of them all; writing for the *Pall Mall Gazette*, the *Graphic*, the *Sunday Times*, the *Musical Standard*, the *Pictorial Times*, and the *Musical World*. To these were added, in March, 1870, the *Daily Telegraph*. At that time I was prepared, not unnaturally perhaps, to stand up for such a multiplication of journalistic voices in one individual. Now I do not regard it as healthy. There are various reasons—I shall not discuss them here—why it is better to have many critics, each occupying a small space, than merely a few, each covering a large area. "In the multitude of councillors there is wisdom."

I have referred to the good feeling shown by the critics already in possession towards myself as a new-comer. It is true that I never made the acquaintance of one or two members of that small band. Henry F. Chorley belonged to the exceptions. Chorley stood entirely aloof from his journalistic colleagues. He aimed at being considered a Society man, and may have thought that his status would not be improved by association with the "common or garden" critic. Perhaps he was right. I do not judge him, and he was certainly entitled to select his own acquaintances and friends. So it came about that with the musical writer on the *Athenæum* I never exchanged a word. For the rest, I bear most of them in grateful remembrance, especially the head and chief, the potent wielder of Jove's thunderbolts; the almost arbiter of musical destiny in this country—James William Davison. Few, perhaps none, of the critics who have arisen since Davison ceased to labour can form any adequate idea of the power exercised by that remarkable man. It was often said at the time that, in respect of music, he held the London press in the hollow of his hand. That was not true, because Chorley, also a power in his way, held aloof in unbending independence, and the allegiance of Charles Lewis Gruneison could not be depended on as a constant quantity. But the statement was only the exaggeration of a truth. Over his colleagues, with the exceptions aforesaid, Davison's influence was commanding. Where he led they followed, more or less closely; doing so with no very definite consciousness of the fact, but submitting to guidance the secret of which lay not only in superior knowledge and literary skill, but also, to a remarkable extent, in personal charm.

It may be imagined that, as a recruit to musical criticism, I perceived a great gulf between myself and the field-marshal commanding in chief. I did not dare to approach him, nor, for some time, did I know him by sight. Making guesses at the personality of colleagues whom I then recognised only in print, I came to the conclusion that the portly person, confident of manner and loud of voice, whom I often saw in concert-rooms—Gruneison, that is to say—was the embodiment of Printing House Square. A greater mistake could not possibly have been made, and I laughed at myself when, as was inevitable, the honour of an introduction to the real Davison came to me. That event, important for one of us, chanced at the Crystal Palace, whither I had gone, with the solicitor-critic for whom I was then "devilling" on the *Sunday Times*, to hear the first performance of Arthur Sullivan's Symphony in E minor. The year, if I rightly remember, was 1865. Leaving the concert-room when all was over, my companion exclaimed, "There's Davison!" at the same time pointing out a man of middle height and rather spare form, carelessly dressed in black, wearing a hat which had seen service, and generally indicating by his appearance that he wasted no time in the labours of a dandy. I was struck at once by the keen grey eyes, which seemed to sparkle with the humour of a passing thought. The next moment my lawyer-chief was discharging the function which, in this country, legalises acquaintanceship. Davison gave me a searching look, and, for the sake of saying something to an utter stranger, queried, "How did you like the Symphony?" "Well," said I, "it seems to me that the last movement died hard." The eyes were now glittering more brilliantly than ever, and their owner, repeating the words "died hard," burst into a loud laugh. Had I been guilty of a *bon mot*—an achievement by no means in my line—or did the laugh express derision? Anyhow, our meeting at the Crystal Palace was the beginning of a friendship which endured till the death of the elder man twenty years later.

Naturally some little time elapsed before I learned Davison through and through—before I could read him like a book. But when that consummation had been attained, I knew that, complex and uncertain as were the manifestations of his nature, the man himself was no riddle. Davison may best be described perhaps as the servant of his emotions. These were the determining influence of his life, in a degree approaching to that of femininity, and I believe the fact accounted for much of the personal power he wielded. No man was ever more devoted to those whom he loved for themselves, or admired for their gifts and graces. Against these he would hear nothing; in support of them he would fight to the bitter end. I remember on one occasion that a certain clique of so-called "advanced" musicians, imagining a chance existed of enticing him to their side, invited the powerful critic to meet them at dinner. Probably they knew that he was a convivial soul, and keenly appreciated the attentions of his fellows. Moreover, the moment was favourable, inasmuch as *The Times* had just spoken in an unusually complacent tone of the school of music they championed. As the dinner went on, the name of the present writer was mentioned, and, I presume, discussed unfavourably, since the clique seemed to consider that in strict justice I should be set down as "a fool." When next I met Davison, he was in a state of blazing indignation. He told me how he had protested against the "malicious lie," and he urged the chastisement which, he declared, I could so easily inflict. I took no notice. It is always better to ignore personal attacks, especially when their stupidity makes it possible for the attackers honestly to believe in them as proper and necessary. Davison, on his part, declared off with his whilom hosts, never advancing a step towards the place where they would have him be. This is but one illustration out of many which proved the staunchness of the critic's nature. He had known and loved Mendelssohn; to touch that composer with hostile intent was, in his eyes, equivalent to laying a hand upon the ark of the covenant. So with others—with Sterndale Bennett, Macfarren, Smart; and, of course, with the greater masters of a previous generation. A French journal once launched a well-aimed shaft at the peculiarity just noticed. The writer declared that whenever a new pianist approached the shore of England, the figure of Davison was seen on the top of the cliff waving him back, while the voice of Davison shouted, "No pianists wanted here; we have Arabella Goddard." If this devotion to persons known and admired be a fault, it is surely one which leans to virtue's side. It may sometimes have stood in the way of absolute justice (I do not know that it did), but, according to St. Paul, there is a quality which adorns human nature more than capacity and will to give every man that which is his due, neither more nor less: "For scarcely for a righteous man will one die, yet peradventure for a good man some would even dare to die." Davison was the good man. If not always logical, he was ever true to those he loved. I remark again that the affectionateness of this man's soul; his absolute devotion to those whom he had accepted as worthy, is the key to his life and character. That it gave him trouble goes without saying. Plenty of enemies were round about his path, watching for a slip, and ready, seeing none, to convict him by inference. But they all failed, as did Costa, Ella, and others, when they sought to convince Delane of Davison's sins, and went away from Printing House Square with a polite assurance that should the editor desire their help in the management of the paper he would ask for it.

I have heard remarks to the effect that Davison was open to a bribe. They are lies. Filthy lucre, as the price of honesty, had no charms for him. His whole nature revolted against the idea, and his righteous indignation blazed fiercely when attempts were made to corrupt him. He kept none of these matters from me, and I know that there were men who sought to lure him with the rustle of bank paper. More, I know their names, and musical society would be very much surprised were I to cite them; which, of course, I shall not do, their owners having passed away. Human nature being what it is, attempts to "nobble" a man in Davison's position were inevitable, especially having regard to the fact that he could make or mar with the influence of a journal at that time well nigh omnipotent. There is no parallel case now, nor can there be, nor is it well that there should be. The responsibility, the danger of temptation incurred by those who wrote for *The Times* thirty or forty years ago were terrible, and I do not wonder that my old friend felt his post to be an anxious one.

Of Davison as a musical critic, apart from the results of his affectionate temperament, hardly anything but good can be said. In making this statement I do not except the attitude he assumed towards Wagner and the ultra-modern school. How could I, indeed, seeing that, in my humble way, I have followed his example, with, I hope, unswerving fidelity. He was often taunted, as even I have been, with playing the part of drag on the coach of progress. At such times he would laughingly declare that, when going down hill, the safety of a vehicle depends on the drag. Be that as it may, it is well that the public should have time to consider new movements before adopting them, and that strange ideas and practices should pass through the fire of criticism. Herein lies the value of *laudatores temporis acti*. They may be devil's advocates, but a right to the honour of beatitude or sanctity should be disputed up to the hilt as a reasonable precaution, especially at a time when the public, having attained that dangerous thing, a little knowledge, are peculiarly liable to be deceived. Davison was, at one time, a rapid writer. He would sit out an opera, go to the Albion, or some other hostelry, and produce a column of copy, despatch it to the office, and then prepare to "spend the evening." In those days the police were not so particular as they now are. It was not at all unusual to find the conviviality of the Albion in full flow at two and even three o'clock a.m.; and I remember occasions when the feast of reason did not end till four o'clock, despite the efforts of "William," the head waiter, to clear the place. An interesting company used to gather in the coffee-room night after night. Most of them are dead now. Actors, musicians, littérateurs, journalists—all were represented, often in strong force. But even then the last of the coffee houses (where nobody drank coffee) was threatened. Clubs were beginning to multiply; they continued to multiply; slowly but surely the Albion lost its patrons, and with them its distinction. Davison remained faithful to his old resort till the place passed into new hands and suffered a change which altered its character and brought one stage of its career to an end. I cannot but cherish pleasant recollections of the Albion as it was in the early years of my work as a critic. The art of conversation, then declining generally, was still practised under its roof, and in whatever "box" Davison sat, there the wits would gather and the laugh be loudest. John Oxenford, Shirley Brooks, Tom Taylor, "Johnny" Toole, and many another known to fame kept the game alive. How many criticisms of plays and players, operas and opera singers used to be written in the snug front room opening at the foot of the staircase! We knights of the pen regarded that apartment as our own, and had a stranger looked in about midnight he would have retired before the darts of resentful eyes, Davison, Campbell Clarke, Sutherland Edwards, Desmond Ryan the elder, how many more?—have I seen scattered about that now vanished room, among horse-hair and mahogany, scribbling in silence, and hurry, that which was to inform the world next morning. It seems to me that there was more companionship among critics then than now. But that may be the error of a man who has lost his ancient comrades and does not care to seek others.

Among all of us Davison was, I think, supreme as a writer of English. His sentences, though they ultimately became somewhat obscured by parentheses, were, at their best, as pellucid as a mountain brook; his choice of terms was always happy, sometimes noble and dignified, and the skill with which he wrapped up the unpleasant conclusions of his judgment, or put "between the lines" that which he desired the *cognoscenti* to understand, has never been equalled in my experience. In his best mood, moreover, he would draw, for illustration, upon the abundant stores of a prodigious memory—stores rich with the spoils of quaint old-world books—and if he could slip in a line of Shelley, or a reference to some obscure event in the pages of Sir Thomas Mallory, he was happy for the rest of the evening. In the last years of his activity the brilliance of his style and the easy confidence of his criticism much abated. He wrote with difficulty, often so revising his MS. as that only a few words of the original remained, and even then, were I present, he would ask me to read the "copy" with a severe eye. One thing he never lost, and that was the "saving grace of humour." His repartee was common knowledge, but only close friends knew the odd or subtle forms which his more intimate humour would take; they only possessed an adequate idea of the extent to which the play of a singularly keen intellect was affected by sensitiveness to all things humorous. His delight in mystifying the readers of the *Musical World* was absolutely boyish. Some subscribers to that journal may remember an advertisement which appeared for years in its pages, on and off, announcing that the editor desired to sell an old book of legendary lore, the name of which I now forget. The "ad." was always printed in black letter, and as often placed upside down as in the usual position. But its most curious feature was a constantly varying price, sometimes high, at other times low. One week you could obtain the book for a few pounds; the next week, probably, a hundred would not buy it. But the cream of the jest lies in the fact that when the one offer ever made came to hand the volume could not be found. Davison's chuckle over this incident was worth hearing.

Here I must bring these desultory recollections to an end for the present. They will be resumed next month.

Joseph Bennett.

On Friday, the 5th ult., Sir John Stainer gave his terminal lecture in the Sheldonian Theatre on "The Influence of Fashion on the Art of Music," of which we hope to give an authorised report in our next issue. The lecture, in which the subject was treated from various points of view, was attentively listened to by a large audience. The lecturer made no allusion to the fact that this was the last lecture he would deliver as Professor, but after its close a large number of Oxford lovers of music took the opportunity of expressing in the kindest manner their appreciation of the interesting and important work he had done during the ten years he held the post.

On the very day that the Queen was born—May 24, 1819—it so happened that the Philharmonic Society, then six years old, gave a concert. Apart from its interest in connection with so auspicious a Royal natal-day, the programme may be quoted by way of comparison with the schemes of to-day, in order to show the change that has taken place in these eighty years. It should be added that the Philharmonic concerts were then given at the Argyll Rooms, which stood upon the site of the shops now numbered 246, 248, and 250, Regent Street:—

UNDER THE IMMEDIATE PATRONAGE OF
His Royal Highness the Prince Regent.

PHILHARMONIC SOCIETY.

Seventh Concert—Monday, May 24, 1819.

Act I.	
Sinfonia in E flat	*Haydn*
Aria, "Deh se piacer" (La Clemenza di Tito)..	*Mozart*
Miss Goodall.	
Quartetto, two violins, viola, and violoncello ..	*Griffin*
Messrs. Weichsel, Watts, Challoner, and Lindley.	
Terzetto (MS.), "La Solitudine"	*Attwood*
Messrs. Welsh, Braham, and Sale.	
Overture, "Idomeneo"	*Mozart*
Act II.	
Sinfonia in C	*Beethoven*
Scena, "Son Regina" (Semiramide)	*Portogallo*
Miss Corri.	
Settimetto, Violino, Viola, Violoncello, Contrabasso, Clarinetto, Corno, e Voce Umana ..	*Beethoven*
Messrs. Weichsel, R. Ashley, Lindley, Dragonetti, Willman, Tully, and Mackintosh.	
Overture (MS.)	*Woelfl*

Leader, Mr. Weichsel. At the Pianoforte, Mr. Griffin.

One feature in this octogenarian programme calls for special comment. The "Settimetto" is our old familiar friend the Septet, which apparently was not performed upon the seven instruments for which it was written. In fact, it appears as if the part for the bassoon was *sung* by Mackintosh, the chief bassoonist of the day, on the evening of Queen Victoria's birthday—perhaps in honour of the event!—otherwise, how is it possible to account for the "Voce Umana" in the septetic combination? If this question were put to so well-informed a trio as Sir Hubert Parry, Professor Prout, and Mr. W. H. Cummings, we should not be surprised if each one of them would "Voce Umanaly" reply: "I give it up."

The Board of Electors to the Professorship of Music in Oxford consists of the Vice-Chancellor, the two Proctors, the heads of Christchurch, New College, Magdalen, and St. John's, and the two Savilian Professors. Their task of filling up the vacancy caused by the resignation of Sir John Stainer is not likely to be a difficult one, as we understand that Sir Hubert Parry has already signified his intention of standing for the post; and by the time that these pages are in the hands of the reader his election may have taken place. During the ten years of the Professorate of Sir John Stainer, Sir Hubert Parry has been his cordial co-operator as Choragus. Under a statute recently passed, future Professors will be able to nominate the Choragus, and make use of him in the preparation of illustrations to lectures and in other ways, but the Choragus will only hold his post during the will of the Professor, and he will cease to be an *ex-officio* examiner, though eligible for the duties of examiner on the same conditions as other musical graduates. The office of Corypheus, the elaborate duties of which, as described in the statutes, have never been performed, and the stipend of which is *nil*, now ceases to exist. The office of Choragus is contemporary with Heather's foundation of the Professorship, but that of Corypheus was only created about 1856, and was for many years in abeyance. It is not generally known that the proper title of the Professor is *Heatherian Professor of Music.* It seems a pity that the name of the founder of the Chair should no longer be associated with the permanent result of his munificence.

Music was represented at the banquet of the Royal Academy of Arts by Sir Alexander Mackenzie, Sir Walter Parratt, and Sir Hubert Parry. In responding to the toast of "Music," proposed in felicitous terms by Sir Edward Poynter, Sir Hubert Parry said :—

It is extremely pleasant to have one's name associated with the art which is the devotion of one's life, especially when it is so delightfully commented upon as it has been by the President of the Royal Academy. It is not the less pleasant to have it associated with that very popular art, the drama, and I can find it in my heart to wish that, considering the representatives of the drama have such immense experience in addressing audiences, it were permitted to the representative who is associated with it to-night to take upon himself the answer for both halves of the toast. But, as that is evidently not to be, the inexperienced apology for a musician must endeavour to take up his parable, and to say something in justification of the main occupation of his life. I suppose it is well that I should try and say something, at the risk of boring you possibly for a moment, upon lines which are not absolutely familiar, though everybody knows the facts, without always taking them to heart. I need not go back as far as—shall we say ?—Henry II. and the English Trouvères. It would be superfluous and, I have no doubt, inappropriate. I am not going to enter on a learned historical dissertation, but my object is to point a moral, and I think that my drift will be very soon appreciated. If I mention the word Agincourt, it is not as any superfluous compliment to the many gallant officers who are present, or simply because Agincourt marks the time, which we delight to think of, when the nation was showing its first talent for organization in coping with the tumultuous forces of mere bravery. It is, I think, a date that we ought to regard and cherish also because of the curious fact that at that moment this country was in possession, the rare possession, of far and away the greatest composer in Europe. Moreover, this is not an isolated connection of events by any means, because if we look on and think of the days, the glorious days, of Elizabeth, when Drake and his companions and the gentleman who bore the familiar name of Hawkins—which was admired and dreaded in those days even as it has been recently (laughter)—were singeing the beard of the King of Spain, we remember that that was the most glorious time in the annals of music in this country. (Cheers.) This country was then producing music which could not be surpassed in the world; it was the noblest, the most untarnished moment in our musical history, for everybody took the greatest interest and joy in the noblest productions. (Cheers.) So we pass on to 1688, no date to be ashamed of, a date when the nation arose and exerted itself in a manner in which I hope nobody will expect it soon to have to be exerted again. At that date the supreme musical composer was Purcell, a man who came at an untoward time, but was one of the greatest geniuses that the world ever saw. (Cheers.) So we pass on to the days of Blenheim and Malplaquet, almost coincident with the splendid enthusiasm which proved this country worthy of the genius of *ce célèbre compositeur Anglais, Monsieur Handel*, as a distinguished Frenchman recently described him. Those were glorious days too, when we showed how we could appreciate the noblest works of art in the wholesome genius of our dear old friend Haydn. They were the days of Jervis and Duncan, of Trowbridge and Nelson, of Camperdown and the Nile! And so it seems, from the past, that when we are strongest, heartiest, and do the most work we appreciate the noblest minstrelsy. (Cheers.) I take leave to come to modern times, and I should like to ask what is the county which now in England is most thoroughly hearty in its devotion to music, where you can see the real, genuine enthusiasm for the art ? That county is Yorkshire, and I would ask where Yorkshire stands in the cricket championship ? There is no town in the world where more splendid enthusiasm in singing can be found than in the town of Sheffield, and I should like to ask where Sheffield was in football ? I think that one of the most popular of Ex-Prime Ministers and one of the most enlightened members of the Treasury Bench would be able to answer me from ocular evidence. (Laughter.) The moral of this discourse is that when a nation, when a people is worthy of the greatest things in music and has risen to the greatest enthusiasm for it, then it is most healthy, most whole-hearted, and most fit to take the highest place in the world.

By way of peroration the Director of the Royal College of Music observed :—

I am sure you will excuse my taking this opportunity to point out that musical art is not mere "parlour-warbling" and messing about on the pianoforte when one ought to be out of doors, but the real cultivation of and the appreciation of higher things. Such an appreciation is the mark of this country when in its finest condition of healthiness and keenness, and that condition seems to be betokened by the present state of our country. I hope therefore that the end of the Victorian epoch will be no less honoured hereafter on account of its great intellectual development, and keenness for doing things useful to the world, than on account of its establishing and replacing high music in the place it ought to occupy in the national life.

If "parlour-warbling" and "messing about on the pianoforte" are not strictly technical terms, they are very expressive; moreover, are they not too truly descriptive of much that still passes for "music" in this country ?

The advocates of Municipal Opera in London have some ground to go upon, or, to be strictly accurate, they have the promise of some *terra firma* at the hands of the London County Council. In other words, Sir Alexander Mackenzie and those associated with him are now within sight of a site whereupon to erect a permanent home for opera. It will be remembered that about a year ago an influential deputation of musicians and others waited upon "the powers that be" at Spring Gardens, in order to urge upon them the importance and desirability of a municipal opera house in the greatest city in the world. Their petition, signed by 140 prominent persons, then and there presented has not only been carefully considered, but the whole subject has been thoroughly investigated and discussed by the General Purposes Committee, with the result that they recommended the Council to pass the following resolutions :—

(*a*) "That the petitioners be informed that the Council has made careful inquiries into the subject matter of their petition."

(*b*) "That, whilst unable to take action in the erection or subsidy of a permanent opera house, the Council is prepared to consider proposals for reserving a site in connection with one of its central improvements for the purpose of its being used for the encouragement of the art of operatic music."

(*c*) "That it be referred to the Technical Education Board to report upon the present position of musical education in London, and the best means of affording increased facilities for the encouragement of high-class musical performances in connection with the polytechnics."

These resolutions were carried, *nemine contradicente*, at the meeting of the Council on the 16th ult. One of the chief obstacles to the full development of the scheme has therefore practically been overcome. Money in London is a possibility, but land even in this vast metropolis is too often an impossibility. The project now awaits the advent of the necessary millionaire who will supply that which the Council are at present unable to offer. With such a fine field (and site) for his opera operations, he should expedite his appearance at this stage of the proceedings. *Bis dat, qui cito dat.*

The one hundred and sixty-first anniversary festival of the Royal Society of Musicians was held on the 12th ult., at the Whitehall Rooms, Hôtel Métropole. In the absence through indisposition of Lord Battersea, Mr. Walter Macfarren presided. He was supported by Sir Alexander Mackenzie, the Sub-Dean of Her Majesty's Chapels Royal (the Rev. Edgar Sheppard), Mr. F. H. Cowen, Mr. Alberto Randegger, Mr. Oscar Beringer, Mr. John Thomas, Dr. Cooper Key, Mr. W. H. Cummings (Hon. Treasurer), Major-General Meredith Harnett, Mr. J. R. Cooper, Mr. Augustus Littleton, Professor Stanford, Mr. W. Kuhe, Mr. G. H. Betjemann, M. Emile Sauret, Mr. G. D. Rose, and Mr. Stanley Lucas (Secretary). The Chairman, in proposing the toast of "The Queen," said that he assisted at the Coronation of Her Majesty sixty-two years ago as a little Westminster Abbey boy. In urging the claims of the Society, Mr. Macfarren said that though not a member—he was too old to join now—he believed that he would get a £5 note if he were in danger of going into the Workhouse. He appealed on behalf of the Society, and hoped that all would double their subscriptions of previous years. Mr. W. H. Cummings subsequently announced that donations and subscriptions had been promised to the amount of £800. During the evening a telegram was sent to the Queen, who is a Patroness of the institution, congratulating Her Majesty on her approaching eightieth birthday. A reply was received later, and read to the company, as follows: "The Queen thanks you for your kind and loyal congratulations."

A further contribution to "Bugginsiana" has been kindly furnished by a correspondent, Mr. Claude Byron, who sends a programme of the Louth Musical Festival, held on October 18, 19, and 20, 1809. In this document the name of "Master Buggins" appears as one of the "principal performers." The father of the young gentleman may be traced in "Trumpets and Horns: Mr. Hyde and Mr. Buggins"; but whether each of these gentlemen played two instruments, or the trumpeter was Dr. Jekyllised on that occasion, history recordeth not. An interesting feature of this programme is the information that one of the eight stewards of the Festival was the "Reverend George Clayton Tennyson." This clergyman was, of course, the father of the late Poet Laureate. At the date of the Louth music-making, the author of "In Memoriam" was just two months old. We do not hear of a Musical Festival in that Lincolnshire town now-a-days. Can it be that the people of Louth are loth to resuscitate an event which was doubtless attended with great *éclat* ninety years ago? While on the subject of "Master Buggins," we regret that the name of Mr. John S. Bumpus was omitted to be mentioned as having supplied the Dublin and Italian information, contained on p. 305 of our last issue.

Professor Prout delivered a lecture on "J. L. Dussek" before the London section of the Incorporated Society of Musicians, on the 13th ult., in the course of which he expressed regret at the undue neglect into which Dussek's music had fallen in these days. It seems that at one time Dussek was considered by some English musicians to be even a greater composer than Beethoven! In proof thereof the following letter, which appeared in the *Supplement to the Musical Library* (a continuation of the *Harmonicon*) in February, 1835, may be quoted:—

Beethoven and Dussek.

TO THE EDITOR OF "THE MUSICAL LIBRARY,"

Sir,—I beg to say that I do not at all agree with your correspondent "S. E.," concerning Beethoven's pre-eminence as a pianoforte writer. I am acquainted with the sonatas he mentions, but can find nothing in them at all comparable to the master-pieces of Dussek. The sonata in C minor (Op. 3), by the former, which his admirers vaunt as so masterly a work, is, I must humbly confess, quite unintelligible to me. Not so, however, that really passionate flow of feeling, the *Sonate Pathétique*, which is indeed lovely, but still does not come up to my *beau ideal* of perfection. I vastly prefer that of Dussek in the same key, one of the three dedicated to Clementi. Had Dussek written more to please himself, and less for the gratification of an unintelligent public, he would have left all competitors at an immeasurable distance behind him. As we find him, I know of nothing that comes near him in feeling, variety, and science. As writers for the pianoforte, Hummel and Kalkbrenner must, in my opinion, take the precedence of Beethoven. The sonata in F minor (Op. 20) and the concertos in A flat and B minor of the former, with the sonatas in A flat (Op. 40), in A minor (Op. 48), and in F minor (Op. 56), and the concerto in D minor of the latter, are, in my mind, superior to any of Beethoven's writings for the instrument. Your correspondent somewhat rashly asserts, that "It has been said of Dussek's music, that, with all its originality and sweetness, it is liable to clog and pall on the feelings, from its mannerism and want of variety; an objection which is certainly founded on truth, and which may possibly apply in some remote degree to the parallel music of Haydn."

"*It has been said*"—by whom?—by your correspondent;—and, I should imagine, by no one else; unless, perhaps, by some imaginary assertor, raised up in the writer's mind during the period in which he took so intense an interest in the argument he has advanced. I never before heard of Dussek's "want of variety." Variety and decided originality are the chief features of his works. His invention seems inexhaustible. Perhaps your correspondent may allude to his variations and other minor works; but we estimate a composer by his great, not his smaller compositions. Nevertheless, in the latter, I think he displays much variety, and even in trifles excels every other master.

I esteem your correspondent for his attachment to the writings of so wonderful a man as Beethoven, whose very name should render sacred the most trifling effusions; but in expressing his admiration of one great genius, he should not undervalue another; or in the warmth of argument make assertions that have no real foundation to rest on. If he is not acquainted with the *chef d'œuvres* of so fine a writer as Dussek, let me respectfully recommend him to study them, and he will be amply requited for all the time and labour he may bestow in obtaining a mastery over them.

I am, yours, &c., &c.,
J. W. D.

This curious and somewhat startling letter written by the late Mr. J. W. Davison, the great musical critic of *The Times*, speaks for itself. One or two minor points, however, need attention. Davison refers to Beethoven's pianoforte sonata in C minor, "Op. 3." The three sonatas in that key are Op. 10, No. 1, Op. 13, and Op. 111. As he specially commends Op. 13 (the *Pathétique*), it may reasonably be assumed that the "unintelligible" sonata was Op.

III, though he probably altered his opinion in after years. It is amusing to notice that, in order to glorify *his* composer, Davison "undervalues" Beethoven at the expense of Dussek; in so doing he adopts the identical measures that he condemns in the methods of "S. E.," the Beethoven man! The works of Dussek had evidently found a warm corner in the heart of "J. W. D." It will be remembered that he wrote the article "Dussek" in Sir George Grove's "Dictionary of Music and Musicians"—that and the notice of Schira being his only contributions to that monumental work.

Kind friends from abroad send us from time to time notices of performances of English compositions in "furrin parts." The latest tidings of that nature come from Essen, where some of the 26,000 *employés* of the gun-king, Krupp, seem to take relief occasionally from the engrossing occupation of making deadly weapons of war for the Kaiser and others, by making music, or rather having music made for them. It was at the club (Casino) of Herr Krupp's *employés* that the band of the 159th Regiment of German Infantry recently soothed the gunmakers' savage breasts by discoursing the peaceful sounds of Wallace's "Maritana" Overture, a selection from Sullivan's delightful "Mikado," and a Musette by Morley, said to be founded upon an air by Mary Queen of Scots. One might reasonably have expected that the programme would contain something more bloodthirsty than these dulcet strains—*e.g.*, a "Battle Symphony" with guns obbligato, or a movement in canon.

Mr. A. W. M. Bosville, the indefatigable founder, treasurer, and conductor of the Bridlington Musical Festival, is also his own programme annotator. Like everything else that his hand findeth to do, his annotation operations are mightily well carried out. A characteristic specimen of his method may be quoted from his remarks on Mendelssohn's "Hebrides" (or "Fingal's Cave") Overture. It should be added that, in order to heighten the imagination of the listener, this attractive programme-book is pictorially illustrated, in the present instance, with a view of the famous cave at Staffa. Mr. Bosville says:—

> The overture at first depicts the summer sea on a calm day, then some one turns a handle and the wind howls and the waves roar; rather, it must be admitted, as if they were accustomed to rage "twice daily in the Central Hall" for the benefit of sightseers.
>
> After the exposition of Mr. Fingal's little melody we are treated to a "war-like Fanfare of the collected blow-instruments swarming round." This is really not so terrible as the German programme writer would lead one to suppose.
>
> Mendelssohn's bright and sunny nature, and his comparatively easy going life, naturally made him more successful in depicting the summer sea than in reproducing the winter storm. His mission in music was to charm, not to terrify, so one basks in the sunshine, and feels perhaps that it is a good thing that the storm is not so very real after all. A storm is such a nasty damp thing.
>
> Mendelssohn, the idol of the crinoline age, the butt of this pince-nez-cum-blouse age, will perhaps be more fairly judged by posterity. In the meantime the Hebrides Overture is admittedly one of his most charming compositions. In every Temple of Fame a few niches should surely be reserved for those who charm. There are plenty of tragedies in real life to satisfy those whose itching souls demand the constant attentions of a tame porcupine.

Mr. Bosville may be commended for his timely animadversions upon pince-nez-cum-blouseism and porcupinity.

Lieut. Dan. Godfrey has been arrested! "Where?" and "What *has* he done?" might well be asked with quivering lip and anxious excitation. The answer to the first question is "the Hub of the Universe," otherwise Boston, U.S.A., the land of free and independent citizens. His offence—"daring to permit his band to play secular music on Sunday"! The said "secular music," be it observed, was a stirring military march, sandwiched between some delightful sacred pieces. The audience were delighted, but the strains proved too much for the ultra-seriousness of an Inspector of Police, who marched off the great British bandmaster to the police station, where he was duly charged and informed that a cell was in readiness for him unless he could find substantial bail for his appearance at the police court on the following (Monday) morning. Twenty dollars gold was the required security, which, however, was soon forthcoming. The law took its relentless course and Lieut. Godfrey, having been duly arraigned before the magistrate, heard the charge read over to him. In reply he explained that he had not the least idea that he was committing an offence against the laws of the country, and that if the magistrate would pardon him this time he would promise "never to do it again." The heart of the judge was softened. He allowed "the prisoner" to leave the court without suffering one day's incarceration in durance vile or even without fining him one cent.

The returns relating to music in elementary schools (*i.e.*, Board and Voluntary schools in receipt of State aid) in England and Wales for the year ending August, 1898, have recently been issued. They will be scanned with some interest by the musicians who a year or two ago concerned themselves in a movement designed to persuade or enforce schools to employ the staff notation. This movement culminated in a strong deputation to the Education Department, which was received without much encouragement by Sir John Gorst. Part of the reply to the deputation was that many large schools in the country did, as a matter of fact, teach the upper standards the staff notation although returned as tonic sol-fa schools, and a promise was made that such schools would in future be specially tabulated. The new return gives this information for the first time. The following are the figures:—

DEPARTMENTS IN WHICH SINGING IS TAUGHT.

Entirely by Staff Notation.	Entirely by Tonic Sol-fa.	T. Sol-fa: Stds. I. to IV. Staff: Stds. V. to VII.	By Ear.
2,461	21,643	883	5,899
(2,448)	(21,612)		(6,536)

The 1897 figures are added in brackets for comparison.

There is reason to doubt whether 883 represents the full number of schools that use both notations. Many teachers who teach the staff prefer to be examined in the sol-fa only. The returns further show that tonic sol-fa still holds the field, and that ear-singing is declining with satisfactory rapidity. The amount paid for ear-singing was £11,893 (compared with £49,939 paid in 1884), and for note-singing, £204,953.

Overheard at the recent London Musical Festival after the repetition of Saint-Saëns's "Rouet d'Omphale" (encored): "Why that piece ends like the one they played before!"

Dr. Hans Richter will be the subject of the biographical sketch in our next issue. A special portrait of the great conductor will form one of the supplements.

THE QUEEN'S EIGHTIETH BIRTHDAY CELEBRATIONS.

(By our Special Correspondent.)

Windsor Castle, the stateliest of "the stately homes of England," has witnessed many a regal ceremony in which pomp and pageantry have prevailed; but on the morning of May 24 those grey walls looked down upon a scene of a very different nature—a scene which had as its chief characteristic, homeliness. It was to celebrate the eightieth birthday of Our Most Gracious Sovereign Lady, Queen Victoria—to serenade her, in fact, on this auspicious morn—that a few hundreds of her millions of subjects were met together in the Great Quadrangle of Windsor Castle. With the exception of a few privileged spectators, including some representatives of the Fourth Estate, the function was of a purely local nature and of pleasant simplicity. The Military Knights of Windsor, resplendent in their scarlet and gold uniforms, furnished a touch of colour to the scene. The Mayor and Corporation of Windsor, clad in their official robes, fitly represented the inhabitants of the Royal Borough. The Eton boys (and their masters) were present in full force, many of them in the uniform of the Eton volunteers, whose band headed the long column of loyal Etonians.

So far the onlookers. What of the active participants — the serenaders and the Serenade? Nothing could be more appropriate than that the musical talent of Windsor and Eton should unite their forces and sing to the Queen on this "four-score years" birthday-morn. Thus the members of the Windsor and Eton Amateur Madrigal and Choral Societies and the choirs of St. George's Chapel and Eton College Chapel performed "a programme of music" admirably befitting the occasion. This representative choral force was under the skilful conductorship of Sir Walter Parratt, Master of the Queen's Musick and organist of St. George's Chapel, Windsor, who wore the robes of a Doctor in Music.

The Serenade began with the National Anthem. The loyalty of the Eton boys here asserted itself spontaneously as they "joined in" on their own initiative. The Jubilee Hymn, written by the late Bishop of Wakefield, with an additional verse written by Mr. A. C. Benson "By command" for the occasion, was next sung to Sir Arthur Sullivan's tune, the Eton boys heartily lending their aid in the fourth verse. One of the "part-songs for singing in the open air" by Mendelssohn, known as "The Woods," followed. To this succeeded the first novelty in the programme—a madrigal entitled "To the Queen," the words by Mr. Frederick W. H. Myers, the music by Mr. Edward Elgar, who was present to hear the first performance of his poetically conceived strains. One of its most expressive portions was the composer's felicitous treatment of the lines:—

> Beyond, beyond their wisdom's bound,
> Thro' fairer realms the Queen shall roam,
> Till soul with soul the Wife hath found
> Her mystic-wedded home.

Another madrigal, which closed the selection, was a setting by Sir Walter Parratt of "The Triumph of Victoria," to words by Mr. T. Herbert Warren, President of Magdalen College, Oxford. This, also sung for the first time, received, as indeed did all the music, an excellent rendering.

All eyes were then directed towards the window of the Oak dining-room, in which Her Majesty had listened to this Serenade by her Windsor subjects. After a moment's pause the Queen appeared. "Helmets off," was the word of command. Everyone uncovered at the call of "Three cheers for the Queen," which was responded to with vociferations as hearty as they were sincere, and which she graciously acknowledged by repeated bows. The Queen, who was observed to be using her opera-glasses and scanning the company in the Quadrangle below, sent for Sir Walter Parratt, and expressed to him her appreciation of the music and the admirable manner in which it had been rendered. "I am much obliged to you," was the observation from her lips which reached the ears of the choir below. Another ringing "three cheers" terminated this beautifully simple, homelike, *un*statelike, and never to be forgotten incident in the long life of good Queen Victoria.

ST. PAUL'S CATHEDRAL.

The first of the London celebrations was held in St. Paul's Cathedral at the hour of 11 a.m. The ordinary Cathedral choir was supported by an orchestra of thirty performers. "O God, our Help in ages past," by Dr. Isaac Watts, was the processional hymn, sung to the time-honoured tune "St. Ann's," by Dr. Croft. With this exception and that of the National Anthem, all the music was by Handel, the massive diatonic nature of which is so eminently suited to the reverberating interior of the Cathedral. The coronation anthem, "Zadok the Priest," was followed, after a sermon by the Archbishop of Canterbury, by the Dettingen Te Deum, composed by Handel in 1743 to celebrate the battle of Dettingen. The martial character of the music makes this Te Deum (much of which Handel "borrowed" from Urio) very effective and soul-stirring. The service concluded with two verses of the National Anthem, followed by Hesse's variations on the air played by Mr. Charles Macpherson, the sub-organist of the Cathedral, who presided at the organ throughout. Sir George Martin conducted with the success resulting from natural intuition and long experience. To eulogise the singing of the St. Paul's choir would be like gilding refined gold or painting the lily.

THE CHAPEL ROYAL, ST. JAMES'S.

It was here that the Queen was married fifty-nine years ago. The music at the eightieth birthday commemorative service, one hour after noon, was of a very different calibre to that used at the Queen's marriage, thus once more showing the greater attention given to music in these days. The orchestra consisted of the professors and students of Trinity College. The orchestral selections were Handel's "Largo," Sir Alexander Mackenzie's effective Benedictus, and the War March from Mendelssohn's "Athalie." As at St. Paul's, "Zadok the Priest" was sung, and the Te Deum was the ever-popular setting by Henry Smart in F, scored for the occasion. The musical arrangements were in the capable hands of Dr. Creser, organist of the Chapel Royal, who conducted, while Mr. F. G. M. Ogbourne officiated at the organ.

WESTMINSTER ABBEY.

The "venerable fane," in which the Queen was crowned in 1838, was filled to overflowing at the special service held at five o'clock in the afternoon. From the point of view of the organ screen—or, rather, by standing on a thirty-two feet pedal pipe, *not* in its perpendicular position, be it observed —the sight of the vast congregation in nave, choir, and transepts was very impressive. The Abbey choir was largely augmented for the occasion, and a full orchestra assisted. The singers were seated inside and the players on instruments immediately outside the Sacrarium. Mr. W. G. Alcock, who ably presided at the organ throughout the service, played Mendelssohn's First Organ Sonata as the "in" voluntary. After the choir had taken their places, Mr. Edward Elgar's imposing "Imperial March" was played by the band. The National Anthem—by choir, band, organ, *and* congregation—followed. To this succeeded Mendelssohn's 115th Psalm, sung to its Latin words "Non nobis, Domine." The Te Deum, appropriately enough, was the fine setting by Sir George Martin, composed for the Thanksgiving Service at St. Paul's on the memorable occasion of the Diamond Jubilee celebration. It has been proved that Sir George's setting is not a mere *pièce d'occasion*, but a good piece of downright honest work that will live long after having served its generation. The Old 100th Psalm concluded a service that reflected the greatest credit upon Sir Frederick Bridge, who conducted it with his usual efficiency.

Did space permit reference might be made to the extraordinary development of Church music in the Queen's wonderful reign. But the homely morning Serenade at Windsor and the great public Services at St. Paul's and Westminster Abbey, at each of which celebrations music formed the chief feature, indicated how revered, how deeply loved is the Ruler of this mighty Empire, Queen Victoria—Whom GOD Preserve.

CHURCH AND ORGAN MUSIC.

In the tide of all human affairs the law of ebb and flow prevails. Of late we have all been gratified by the widely increased attention paid to the development of orchestral music; and not the least satisfaction in this connection has been the largely extended employment of instrumental music, and the more general use of orchestral accompaniments in our churches. Such advances were called for in no uncertain tones, but in the belief that all the finest and most perfect forms of sacred art find their true home in the Church. There are, indeed, many signs which go to show that a larger and more artistic development of the instrumental music of the Church is happily likely to abide with us.

Equally gratifying is it to note signs of something like a re-action in regard to increased interest in the cultivation of the higher forms of unaccompanied music. The importance of such a movement it would be difficult to over-estimate. Some points of artistic gain in this connection may well be touched upon.

These are, increased accuracy of both intonation and pronunciation likely to be secured by the practice of unaccompanied vocal music; the acquisition of a more natural, if not an absolutely true "temperament" by the rehearsal of music not under the influence of the fixed tones and equal temperament of the organ. Again, there is an obvious tendency in the cultivation of the best unaccompanied vocal music to create greater interest in perfecting the organisation of our church choirs; as in the desire to secure more evenly balanced parts; moreover, there is a more marked desire for the gathering together of voices of the best available quality, and in the acquirement of a more truly vocal system of phrasing than is readily attainable under the influence of the strongly marked and artificially produced rhythmic impulses of the organ, or of a body of orchestral instruments.

At St. Michael's and All Angels', Sydenham, on the 10th ult., a musical service was held, which included a short but well-arranged section of Mendelssohn's "Elijah," beginning with the recitative, "Man of God," and ending with the chorus, "He, watching over Israel." The organist of the church, Mr. Ernest Foster, played several organ solos.

At Brixton Church the monthly orchestral services continue to be held, conducted by Mr. Douglas Redman, with Mr. Welton Hickin at the organ. Upon a recent occasion the instrumental pieces were two movements from Haydn's Symphony in D ("The Clock") and the first movement of Mendelssohn's Violin Concerto.

At Peebles Parish Church a series of recitals recently given by Mr. J. J. Finlay presented, among other pieces, Mendelssohn's Air with Variations in D, now accepted as one of the standard recital pieces, a Sonata in D minor, of three movements, by Bibl, and "Le Carillon" (Wolstenholme). Mr. Henry Riding's programme, at St. Michael's, Cornhill, on the 16th ult., included S. S. Wesley's fine Choral Song and Fugue. Mr. H. C. Perrin has lately given recitals at Warwick, in the Parish Church, on the large organ built by the Hope-Jones Electric Organ Company, and at All Saints' Church, Coventry. His programme included Morceau Symphonique (Guilmant), Reverie (Lemare), Best's effective March for a Church Festival, Pastorale in A (Rheinberger), and March in D (Deshayes). Mr. H. J. Dawson's recital scheme at Eltham Parish Church, on the 18th ult., included "Alleluia" (Dubois) and Boellmann's fine "Suite Gothique."

Mr. Arthur Ingram recently gave an interesting recital in the Church of St. John the Evangelist, Montreal. His selection included organ music by Délibes, Widor, and E. H. Lemare. In connection with the re-opening of the organ in the stately old church at Luton, recitals were given during the first week in May by the organist, Mr. F. Gostelow, Dr. E. H. Turpin, and Mr. H. W. C. Erskine. The programmes included Töpfer's Sonata in D minor, which deserves a better fate than the too general neglect into which it seems to have fallen; Guilmant's "Prière et Berceuse," Gigout's Scherzo in E, Tours's Andante, Saint-Saëns's Fantasia in E flat, and an *Allegro* from one of Rheinberger's sonatas. It goes without saying that the father of organ music, J. S. Bach, was well represented on each of the several programmes. The Luton organ has been artistically reconstructed and added to by Messrs. Norman and Beard. At Wilmslow Parish Church, on the 7th ult., Mr. R. E. Parker gave a recital, his list of pieces including an Adagio in B flat (A. Alexander) and Guilmant's imposing March based on the initial theme of Handel's chorus "Lift up your heads."

THE OPERA.

The grand opera season at Covent Garden Theatre was opened, on the 8th ult., with Wagner's "Lohengrin." As only well-known operas have since been presented, comment is only necessary concerning the new singers. The first to appear of these was Frau Mottl, who made her *début* on the opening night as *Elsa*. She sang sympathetically and acted intelligently, although her movements were too vivacious to be consistent with such a "dreamer of dreams" as the heroine.

The next night a successful *début* was made by Mdlle. Strakosch, who, however, won acceptance more by the truth and intensity of her acting than by her singing as *Santuzza* in "Cavalleria Rusticana."

Madame Louise Hamer first appeared on the 9th ult., as *Lola* in "Cavalleria Rusticana," and played the part intelligently. Miss Macdonald, who personated *Nedda* in "Pagliacci," on the same date, sang prettily, but her means are more suitable to a smaller house.

Madame Litvinne made her entrance on the 11th ult., in the exacting part of *Isolde*, to M. Jean de Reszke's *Tristan*. She proved to have a powerful soprano voice and a commanding style. Her second appearance was on the 13th ult., in the title-*rôle* of "Aïda," much of which she sang very finely. As *Brünnhilde*, in "Die Walküre," which was mounted on the 18th ult., Madame Litvinne failed to improve the impression she had previously made, although her embodiment possessed great merits.

Miss Susan Strong made her *rentrée*, on the 15th ult., as *Venus* in Wagner's "Tannhäuser," and sustained the part with a seductive and refined grace rarely achieved. *Elizabeth* was personated for the first time here by Frau Gadski, an artist of gracious presence, gifted with a voice of pure quality which has been highly cultivated. On the 18th ult. she personated *Sieglinde* in "Die Walküre," but without distinction, saving that she sang well. The conductor of "Tannhäuser" and of the "Die Walküre" was Dr. Muck, from the Imperial Opera House, Berlin. Like most German conductors of to-day, he was inclined to drag the slow portions, particularly in "Tannhäuser"; but with this exception he secured fine readings.

Mdlle. Zelie de Lussan gave a clever interpretation of the title-*rôle* of Bizet's "Carmen," on the 10th ult., Miss Marie Engle appearing as *Michaela* and M. Saleza as *Don José*. Other principal artists who have appeared and sustained their respective reputations are Frau Schumann Heink, Mdlle. Bauermeister, and Messrs. Van Dyck, Dippel, De Lucia, Ancona, Albers, Bispham, Van Rooy, Plançon, and Lemprière Pringle. The operas, other than those by Wagner, have been conducted by Signor Mancinelli and M. Flon.

A very commendable performance (save with regard to stage management) was given, on the 23rd ult., of "Der Fliegende Holländer." Frau Gadski as *Senta* appreciably deepened the favourable impression she had previously made, and Mr. David Bispham gave a memorable embodiment of the titular part. The other characters were ably sustained by Mdlle. Olitzka and Messrs. Pringle, Dippel, and Schramm. Dr. Muck secured an excellent interpretation of the instrumental portion.

The new stage lighting, entirely by electricity, has conduced to better effects; but the chorus singing and stage management have frequently been faulty, and the raising the prices of the stalls and other parts of the house fifty per cent. for the Wagnerian performances was certainly not justified by the merit of the interpretations.

PHILHARMONIC SOCIETY.

MARTUCCI'S SYMPHONY IN D MINOR AND STANFORD'S VARIATIONS ON "DOWN AMONG THE DEAD MEN."

The programme of the concert on the 4th ult. was a model of conciseness and artistic interest. It comprised two overtures, Mendelssohn's "Meeresstille" and that to Spontini's opera "Olympie," a song for Mdlle. Olitzka, and two new orchestral works of important dimension, both of which were conducted by their respective composers. The first of these was Signor Giuseppe Martucci's Symphony in D minor (Op. 75), which was originally produced at a concert given by the Società del Quartetto at Milan, November 28, 1895, and was first performed in London at the students' concert of the Royal College of Music, on March 18, 1898. Signor Martucci was born at Capua, 1856, and after studying at the Naples Conservatoire acquired considerable reputation as a pianist, visiting England in the course of his professional tours. He is now Director of the Bologna Conservatoire, and he and Signor Sgambati are regarded as the two greatest Italian composers of to-day, apart from operatic writers. There is, however, very little that is suggestive of Italian music in Signor Martucci's symphony. Beethoven, Wagner, and Brahms would seem to have dominated the composer's mind as he penned its pages, and only at the end of the slow movement does the grace of the sunny South appear. Signor Martucci's work bears the stamp of earnest purpose and strenuous endeavour. The contrapuntal writing is elaborated with consummate mastery of resource, some of the themes appear to have been born of lofty thoughts, and several passages are striking and impressive. The opening bars compel attention. The *Scherzo* possesses originality, and the *Finale* is vigorous, but the effort and the cleverness are too apparent. The listener is always reminded of them, and spontaneity and charm are missing quantities. No qualifications are called for in speaking of Professor Stanford's "Concert Variations for pianoforte and orchestra." The robustness and humour which pervade the good old English tune "Down among the dead men" have manifestly appealed with peculiar sympathy to the genius of the composer, and the treatment of the melody is not only remarkable for the brilliancy of the pianoforte part and the masterful employment of the orchestra, but from the first bar to the last the music bubbles over with exuberant life and exhilarating vivacity. The solo part was admirably rendered by Mr. Leonard Borwick, and at the close composer and pianist received enthusiastic applause. The overtures, conducted by Sir Alexander Mackenzie, were finely interpreted.

The concert on the 18th ult. calls for more than passing comment by reason of its choral excellence. The chief feature was Beethoven's Choral Symphony, for which 200 members of the Leeds Festival Choir had been specially engaged. This magnificent body of Yorkshire voices was first heard in Sir Hubert Parry's noble setting of Milton's Ode "Blest Pair of Sirens," which was splendidly sung, the precision, vigour of attack, and resonant tone of this full-voiced choir being superb. The chorus in the great symphony was no less finely sung—the choral portion being fully worthy of this gigantic creation. The other works performed were the Overture to Méhul's one-act opera "Horatius Cocles," produced in Paris in 1794, and Saint-Saëns's Second Pianoforte Concerto in G minor, with Mdlle. Ella Pancera as soloist. Sir Alexander Mackenzie conducted with accustomed skill.

RICHTER CONCERTS.

Hans Richter, the pioneer of the new German school, we have known and admired for many years—ever, in fact, since he gave splendid Wagner-Raff-Liszt-Brahms concerts to half-empty benches, and a seat in the second or third row in the St. James's Hall gallery could be had for the humble half-crown at any time during a concert. Richter led the public in those days; he set the fashion, and success followed in due course. Now he allows himself to be led, in turn, by the supposed fashion in Russian music, and his programmes are to contain a large proportion of pieces by our Muscovite friends. Let us hope that his, or his agent's, faith in them may not prove fallacious. The specimen presented at his first concert, on the 15th ult., Glinka's "Jota Aragonesa," is hardly the kind of thing to whet the appetite and cause us to ask for more. We prefer to hear Dr. Richter's orchestra employed on such masterpieces as the Overture to "Euryanthe," the "Parsifal" Vorspiel, and the "Siegfried, Idyll," of which on this, as on many previous occasions, perfect performances were given. But it was in Brahms's magnificent Fourth Symphony, and especially in the final Passacaglia, that Richter appeared to tower above all other conductors. He handled this much maligned movement as if to show his faith in the great composer who could conceive such a crushing effort of genius, or to demonstrate before us Londoners the value of a consummate masterpiece of musicianship at a time when the immature and futile babbling of "devout" but inexpressibly dull beginners are being exploited *ad nauseam*. This Passacaglia has been declared "dead" by certain wiseacres ever since it was "born," and yet it seemed never more alive than on this occasion, when we felt convinced that this great piece of music sets a fitting crown upon all that Brahms accomplished in symphonic music—the great music of a great master, written for all times, and not to suit a passing fashion.

THE LONDON MUSICAL FESTIVAL.

I adopt this name for Mr. Robert Newman's remarkable series of concerts, beginning on the 8th ult. and ending on the 17th ult., with a mild protest. It must be obvious that what is done by a single man in the discharge of his ordinary vocation cannot be ascribed to this huge metropolis. The concerts, to say sooth, were not, and could not be, a London Musical Festival. They should have been called Queen's Hall Musical Festival, or, better still, by the name of their originator. With this initial grumble, I pass on.

It was a big conception that of Mr. Newman—such a conception as, I venture to say, was never formed in the provincial cities which triennially, and in the name of the community, lay themselves out to do something imposing in the same line. Birmingham and Leeds, with all their resources, stop short at six concerts; Mr. Newman gave fourteen. Those ambitious festival towns limit themselves to a single orchestra; Mr. Newman had two, one of them brought all the way from Paris; while to further the success of Leeds and Birmingham, the promoters appeal in the potent name of charity, and employ all sorts of social influence in their favour. Let us, therefore, acknowledge the Napoleonic enterprise of the Queen's Hall manager. Looking at his necessary expenses, he stood to gain little, or to lose much. I am told that he is satisfied with the result, and will try again next year. If I were not a critic, upon whom such Napoleonism lays a heavy load of toil, I should profess myself glad thereof.

The two orchestras were, of course, a necessity. One, however enthusiastic, however "fit," could not have done the work. There might not have been an absolute breakdown, but the performances would have fallen off in energy and intelligence; they would have become mechanical, like the action of a horseman who rides asleep. Having to provide a second band, Mr. Newman could have called in no better than that conducted by M. Lamoureux. The Paris orchestra is known and admired; it inspires confidence, and when that is the case with a musical organisation, victory is half won. Obviously the chorus was a weak point in the scheme, but the Queen's Hall Choral Society is young, and with the young reasonable people are patient. As for the principal singers, they were many, but the character of the work they had to do was not important enough for great distinction. It is ominous for vocalists when, at a big festival, the orchestra deprives them of first place. But that is coming upon us, as surely, if not as quickly, as next Christmas.

The orchestras appeared alternately, and Mr. Henry J. Wood first took the field (Monday, the 8th ult.), with a familiar selection, the chief features of which were Tschaïkowsky's "Pathetic" Symphony; Max Bruch's first Violin Concerto (played by Lady Hallé); Beethoven's Overture to "Coriolan"; and Coleridge-Taylor's Orchestral Ballad in A minor. It is needless to dwell upon what was an ordinary Queen's Hall programme, rendered in a familiar manner, and I save space for that which more requires it.

M. Lamoureux, in the evening of the same day, followed Mr. Wood, the Frenchmen being heard while yet the impression made by their English rivals was fresh in mind. What was the upshot? Simply a conclusion that neither orchestra can equal the other on its own ground. When engaged upon French music, dainty and delicate, piquant and engaging, the Paris band is almost out of sight of the Queen's Hall men. In like manner, Mr. Wood's orchestra runs ahead in compositions of a robust character, as, for example, the Tschaïkowsky Symphony and Coleridge-Taylor's Ballad. The distinction is mainly a matter of national temperament, which, in music, makes for value. We could not alter it if we would; we would not if we could. M. Lamoureux was naturally most successful in Saint-Saëns's "Le Rouet d'Omphale"—a work which, under him, always runs smoothly; in Wagner's "Forest" music, and the *Scherzo* and *Adagio* of Beethoven's "Choral" Symphony. Not that the performance of "No. 9" was impeccable by any means. Yet it had some splendid points, notably the playing of the recitatives for basses in the opening of the *Finale.* Than that nothing could possibly have been finer. It was instinct with dramatic spirit, and in point of unity marvellous. The vocalists engaged were not to be outdone on this occasion, if they could help it. All the soloists were efficient, and their names should be mentioned: Miss Lucile Hill, Madame Belle Cole, Mr. Lloyd Chandos, and Mr. Andrew Black. Nor should the chorus pass without praise, considering the arduous nature of the work. The singers were not perfect, but they went beyond what was expected of them in that direction, and shared the honours of the day with their colleagues.

On Tuesday morning, M. Lamoureux was again the man in possession. He produced a work entitled "L'Apprenti Sorcier"—a Scherzo suggested by a Ballad of Goethe, which is itself but a version of an old German wonder-story. What the legend is about, and how far M. Paul Dukas expresses it in his orchestral piece, are matters really not worth discussing. The Scherzo is not likely to trouble England much. If it were merely childish I should say nothing against it, but it is not child-like and it is degenerate—the veriest trifling with an art which should inspire worthier feeling and more lofty aims. But it was wonderfully well played. The matter bad; the manner perfect. Some selections from "Die Meistersinger," Beethoven's Fifth Symphony, and the Overture to "Der Freischütz" made up the programme.

On the evening of Tuesday, Mr. Wood's orchestra had a formidable rival in M. Paderewski, who filled the Hall to the doors. The Polish pianist was generous, inasmuch as he played in two concertos—Beethoven's in E flat and Chopin's in F minor. How he did this the reader can well imagine. For the rest, we had Schubert's "Unfinished" Symphony, splendidly rendered, Mr. Elgar's "Meditation" from the "Light of Life," performed for the first time in London and well received, the "Nut-cracker" Suite of Tschaïkowsky, and Liszt's Fourth Rhapsody. This concert was a great success for the English orchestra.

Wednesday morning was given up to choral music, Cowen's "Ode to the Passions" and Parry's "Blest Pair of Sirens" being preceded by Don Lorenzo Perosi's oratorio "The Transfiguration of Christ"; Mr. George Riseley conducting all three. Room, of course, for the stranger and foreigner, about whom and his claims so many diverse opinions have been given, some exalting to the skies, others lowering into the depths.

It must be clear that in a general article of the present description it is impossible to discuss separately, and in detail, the three sacred works of Perosi, which Mr. Newman had the honour of introducing to England. They have, however, much in common, and by dealing with points of agreement at the outset space will be saved, and my task simplified. But first, let us consider, for a moment, the individuality of the composer—a priest of the Roman Church; a child of her communion; one who has spent his short life within her fold; despite the temptations to come out and reap in the wider field of general musical activity the larger fruits of genius. We should expect such a man to devote himself to sacred music almost, if not quite, exclusively. This Perosi has done. Next, we should expect him, as a Church musician, largely to be influenced by Church forms and modes of expression. That is precisely his state, not a page of his music being free from suggestions of the past in the same branch of art. Lastly, with less certainty perhaps, but with hardly less reason, we should expect to find him, as a young man, revealing the influence of modern usage and principles, and developing a mixed order of musical architecture. In this we are not disappointed. Modern art tends to the rejection of set pieces from the structure of choral works. Perosi illustrates this in oratorios from which airs and choruses (apart from hymns, &c.) are generally lacking. Modern art insists on declamation instead of developed melody, and with declamation of the liturgical order—that is to say, inclining to melodic utterance and abundant cadences—Perosi endows his solo voices. Here, then, we have an oratorio method which, firmly rooted in the past, establishes links with the present. How is that method rooted in the past? In part, as already described, by general agreement with the spirit and form of ancient Church music; in other part by the adoption of features traceable to Bach and some of the older Italian masters, Carissimi in especial. Again, we have modernity in very bold harmonies, showing little concern for effect upon the ear, and in orchestration suggested by the sensuous school to which Gounod belonged. On the other hand, we have antiquity in abundant use of polyphonic writing. The music of Perosi's youth may be described as a blend. So may the music of all youth, in a greater or less degree. For more personal features we must await the result of Perosi's enlarging experience and strengthening artistic judgment. This should be remembered when making an estimate of the priest-composer's value to art. But some do not remember it. They criticise the music of a young man of twenty-six as though it represented the last development of his powers rather than a tentative essay with almost rudimentary means. In taking this line of observation, I am not apologising for Perosi. He needs nothing of that kind. But I am endeavouring to secure for him the just estimate which may be made only from a consideration of determining circumstances—especially of such as are in their nature transitory, and apply only to the present stage.

The "Transfiguration of Christ" suffers, as to its libretto, from the fact that it embraces two diverse and strongly contrasted subjects—the Transfiguration and the miracle of healing the demoniac Youth. It suffers, too, from the other fact, that the "Transfiguration," which would form an imposing climax to the whole, comes first. But the sole alternative was to reject the subject altogether. Perosi could not have meddled with the Bible narrative so far as to transpose its sections, and, in the true spirit of an artist, he undertook the task as it lay before him robed in Scriptural authority, which few, certainly not a priest, would dare defy. The narrative, therefore, stands in its original sequence of events—a sequence which librettists, free to take their own course, would scarcely care to adopt. A few hymns, taken from the Roman service book, are introduced for choral effect and by way of musical effect, but they are not essential to the argument.

Turning to the music, a very notable feature arrests attention—namely, the large space given to orchestral sections in the nature of interludes. Thirty pages (not reckoning parts of pages) out of the ninety-eight in the full score are thus taken up. Here we have, beyond question, a very important feature, although not new, the use of instrumental interludes being common enough in the Roman Church. But Perosi gives them unwonted development, compelling us to enquire whether they are not intended to serve the function which, in the older form of oratorio, is discharged by airs and choruses reflective in character. It is more than probable that, following Perosi's initiative (I do not withdraw the word "initiative" because something of the same kind is found in Raff's "End of the World"), future composers in this branch of art will give the orchestra equal prominence. In that case a momentous step will have been taken. The accompaniment to the vocal parts is chiefly polyphonic, nearly always tender and dignified; often soberly coloured by being confined to strings, or strings with horns, clarinets, and bassoons, but sometimes made imposing by the sonority, and rich with the hues of trombones, trumpets, and cornets. Of the organ, curiously enough, the composer makes very little use, in some cases leaving it out of the score altogether.

In the "Transfiguration" section much use is made of the hymn "Cristo resuscite," as set to a German choral-tune, "Christ ist erstanden." This tune is really the principal melodic feature of the first part, serving alike for voices and orchestra. Other introduced melodies of the same character hold a subordinate place. But in "Cristo resuscite" we have a true representative theme—representative, that is to say, of the fundamental idea of the subject. If it be objected that the music to the "Transfiguration" section does not rise to the glory of the event, it may pertinently be asked, What music could? To express all there is in a subject one must enter into it and comprehend all that it involves. Who can do this in the case of that vision of heavenly majesty which only three of twelve disciples were permitted to see? Consideration of further details cannot now be undertaken; but enough has been said to make plain the leading principles upon which Perosi works, and the methods which those principles necessitate. We are free to reject both, but must admit the sincerity of the master and his steadfast regard for the dignity of his theme. Nothing of truth and propriety is sacrificed to mere effect. If effect comes, well and good, but it must arise from devout treatment of the Scriptural text or not at all.

The oratorio was performed, as to its solo parts, in an adequate manner, and there was little fault to find with the *ensemble*. It should be understood, however, that Perosi's works received less of justice in this regard than many other things in the week's programme. The shortcoming may be attributed to their unfamiliarity, and, in some degree, to those features in the music which make it look so easy while, as a matter of fact, it is decidedly difficult to render with propriety.

Sir Hubert Parry's setting of Milton's well-known lines appeared to be regarded by both chorus and orchestra as more worthy of their efforts than the music of the Italian priest. But then they knew the one and did not know the other in the same measure of intimacy, which makes a difference. The festival was honoured in being permitted to introduce to Londoners the music written by Mr. Cowen to Thomson's "Ode to the Passions." Undoubtedly the English novelty was the success of the afternoon, for reasons which those who read The Musical Times' report of its production at Leeds last year will readily understand. This is one of Mr. Cowen's strongest works. The poetry seems to have inspired him, and no wonder, looking at its quality. Anyhow, the work went to the hearts of the audience, calling forth what looked exceedingly like genuine enthusiasm. Mr. Cowen has had "ups and downs" in the course of his professional career. This was decidedly one of the "ups" and I congratulate him thereupon.

The evening of Wednesday was given over to M. Lamoureux, who filled it with a capital programme and excellent performances. It was worth the price of a ticket to hear M. Ysaye play Beethoven's Violin Concerto and to see how his brilliant interpretation moved the sympathy of the large audience. With the concerto were associated the Overture to "Oberon," Mozart's Symphony in E flat, two familiar selections from Wagner, and a "Fantaisie Symphonique" (what strange terms are creeping into the vocabulary of music)! M. Chevillard is not unknown to M. Lamoureux's English public, who have, indeed, learned to admire his ability, not least as shown in being very French, and, at the same time, marked by solid qualities. His symphonic fantasia is an engaging work, and I hope soon to hear it again under circumstances admitting a closer examination than is possible now.

A second Perosi oratorio came with Thursday evening, the baton being again in the hand of Mr. George Riseley. But ere turning attention to the undoubted claims of the "Raising of Lazarus," some note must be taken of the morning concert, which, like its immediate predecessor, was entrusted to the French orchestra and its distinguished chief. So familiar were the selections, however, that brief mention will serve. Among them had place the "Egmont" Overture, the wicked "Danse Macabre" of Saint-Saëns, Mendelssohn's Pianoforte Concerto in D minor (solo part by M. Pachmann), the "Eroica" Symphony, and the Overture to "Die Meistersinger." These works tested the Parisian orchestra all round, and if the results were not uniform they were in every case remarkable as showing what skill, discipline, and a good leader can do towards making a national orchestra at home in all the realms of music.

Coming now to Perosi, let me first point out that the story of "Lazarus" gave the composer a great advantage by being homogeneous. In the "Transfiguration" there are two narratives connected only by sequence. Here there is but one, running on unbroken to its end, and all the while remaining intensely human and humanly pathetic. I need not stop to show the reader how far this is the case, or to point out the resultant gain to the oratorio as a work of music. Many of the remarks already made in the case of the "Transfiguration" equally apply here. Again airs are absent, and the choruses, other than the choral hymns, are only such as the story necessitates. Again, too, the orchestra holds a prominent place by reason of the interludes which enter so conspicuously into the composer's method. Some of these, under the name of variations, interpose between the verses of the hymns, the theme varied being, of course, the hymn tune. There are a few recurring themes, the chief being one obviously representative of resurrection as victory over death. For the rest, I must speak—while not losing sight of certain harmonic crudities due to the resolution with which polyphony is carried on—of the grave and dignified, yet withal tender, flow of the music, everywhere kept in hand by an uncompromising spirit of restraint inspired by reverence for the sacred story; of the concentrated, because restrained, expression of emotion which touches every sensitive hearer, and of the skill in musical characterisation appearing in the contrasted parts of the gentle *Mary* and the energetic *Martha*. These, as it seems to me, are the features which most largely determine the character and value of the work—features which should receive ample consideration when it is possible to write at length. I make no present comparison between the "Transfiguration" and "Lazarus," but when the time comes for such an exercise it may appear that the composer is certainly not less successful when his theme calls for severity of treatment than when, as in the "Resurrection of Christ," it invites display. Mr. Riseley conducted a performance which might have been better, though it was good enough for a fair presentment of the composer's ideas. The solos were adequately rendered by Madame Ella Russell, Miss Ada Crossley, Messrs. Lloyd Chandos, Pierpoint, and Bispham. Some exception must, however, be taken to the *Christ* of the artist last-named. The "gentle Jesus" cannot be accepted as shouting like a Wagnerian hero. The concert ended with Mr. Percy Pitt's "Hohenlinden," which I was unable to hear, and of which, therefore, I cannot speak.

Friday afternoon was in part devoted to Perosi's "Resurrection of Christ," the latest and the most developed of the priest-musician's oratorios. It would be interesting to know how much significance we may attach to the leaning of this work in the direction of the more general and orthodox standard. As to the fact of such a leaning there can be no doubt. It is shown in the setting back of the orchestra from the independent and conspicuous position given to it in the previous works; in the use of set pieces, such as the duet sung by *Mary* and *Martha*, and in fuller employment of the chorus. The question is whether we should regard this as a special treatment conceded to the subject, or as indicating a change due to larger experience and perception. If the latter, then it is obvious that we may expect from Perosi oratorio on a more generally accepted model. The determination of this point cannot fail to be awaited with interest. Of the composer's four works in this class, the last is the most adapted for popularity; but I am not sure that, in a critical estimate, it would come out first. Perosi, to my mind, has not yet mastered the secret of large effects. That secret does not lie in mere accumulation of noise-producing means. Nevertheless, there is much of beauty and power in the "Resurrection." The angelic and other choruses serve their purpose admirably, while the music of the risen *Lord* everywhere enhances the dignity and mystery of His figure; the tenderness and exquisite humanity of His nature. These general remarks must now suffice, my allotted space having run out nearly to the point of exhaustion. Among the soloists on this occasion were Miss Hilda Wilson, Mr. Lane Wilson, and Mr. Charles Knowles. The last-named, who has won repute in the North, where vigour is appreciated, has yet much to learn and something to get rid of.

With the oratorio were associated two of the three Preludes written by Sir A. C. Mackenzie for a once contemplated production of "Manfred" at the Lyceum. They were fortunate in being a first time played under conditions which favoured perception of their many beauties. It is understood that the entire work will be issued in the form of a Suite, and then will be the time for complete and adequate examination of an obviously important achievement. The composer conducted a very good performance.

Over the remainder of the Festival I must hurry. At Friday evening's concert, M. Lamoureux played another fine selection, including Beethoven's Seventh Symphony, the "Siegfried Idyll," and other well-known works; and on Saturday afternoon both orchestras co-operated in the rendering of some very familiar compositions. This was a popular, but hardly an artistic step. If either orchestra suffices for such music in Queen's Hall, then two must represent "wasteful and ridiculous excess." But lovers of noise had a good time. On Monday, Tuesday, and Wednesday of the following week other performances by the combined bands were given, and, according to report, not well attended. The public may have become weary.

Joseph Bennett.

THE CURTIUS CONCERTS.

We feel inclined to consider the singing of Mr. E. H. Lemare's choir in the "Holy Supper" scene from "Parsifal" the most noteworthy event in the programme of the first of these concerts, given at the Queen's Hall on the 2nd ult. Fine performances of the orchestral portions of this selection from Wagner's *opus summum* we have had galore, and there have been great singers before Mr. Van Rooy to declaim *Wolfram's* songs from "Tannhäuser" and *Wotan's* "Abschied" from "Die Walküre"; but the most difficult choral music in the aforesaid wonderful scene has never been so perfectly sung in London, and what is generally a trying experience on account of bad intonation, general inaccuracy, and lack of reverential feeling, was, on this occasion, turned into pure enjoyment of the rarest kind. For this Mr. Lemare deserves our thanks as much as Mr. Mottl, who secured a superb performance of the instrumental portions. The Overture and Venusberg music (Paris version) from "Tannhäuser" were also most effectively given, though an "invisible" Chorus of Sirens, introduced, no doubt, for the first time in England, was scarcely a success, and Mr. Mottl's *tempi* were open to objection. Mr. Van Rooy was in magnificent voice, and as *Wotan* he sang as one inspired. This was indeed "Wotan the god" in distress, and racked with the tenderest feelings of parental grief that could agonize the most human of mortals. It was a great performance of a great scene. Some dances from Gluck's operas, deftly linked together into a suite by Mr. Mottl, delighted the audience by their wonderful tunefulness and rhythmic grace.

At the second concert, given at St. James's Hall on the 10th ult., a hackneyed Wagner selection, played in Mr. Mottl's best style, was varied by Mrs. Mottl's charming singing of *Elizabeth's* Prayer ("Tannhäuser") and two songs, beautifully scored by Mr. Mottl, by Mozart and Richard Strauss. She had to repeat the delightful "Ständchen" by the latter young master.

CRYSTAL PALACE CONCERTS.

SCHARWENKA'S THIRD PIANOFORTE CONCERTO AND REGINALD STEGGALL'S SECOND ORCHESTRAL SUITE.

Much interest pertained to the concert on April 29, which concluded the forty-third series. Sir Arthur Sullivan's Symphony in E minor, originally produced at the Crystal Palace on March 10, 1866, was revived, under the conductorship of the composer; Herr Xaver Scharwenka played for the first time in England the solo part of his third Pianoforte Concerto in C sharp minor (Op. 80), and the first performance was given of a second Suite for orchestra in E, by Mr. Reginald Steggall. The symphony was very warmly received, the charm of its themes, the clearness of their treatment, and the effective orchestration manifestly appealing to the listeners. It should be mentioned that Sir Arthur Sullivan desires it to be stated that the prefix of "Irish" to his symphony was inserted in the programme book without his knowledge. He merely wished it to be recorded in the analytical notes that he had originally designated his MS. by this title. Herr Scharwenka's third Pianoforte Concerto is in three movements, of which the first is the best. The subject-matter is Slavonic in character, and the development is interesting. The second number is expressive, but want of contrast caused a feeling of monotony. The *Finale*, in mazurka-like rhythm, is spirited; but too much attention has been devoted to securing brilliant effects, and throughout the work the pianist is too insistent on his presence. Mr. Steggall's Suite for orchestra in E is decidedly interesting. Although the composer has been wisely silent on the source of his inspiration, the music seems to illustrate a definite subject, and consequently stimulates the imagination of the listener, and it thus fulfils one of the greatest purposes of the art.

Mr. Manns's annual benefit took place on the 6th ult. It was pleasant to see a large audience, for assuredly no conductor more deservedly merits public recognition for long and faithful service. The feature of the concert was Beethoven's Choral Symphony, which received a very fine interpretation. The vocal soloists were Madame Ella Russell, Madame Marian McKenzie, Mr. Edward Lloyd, and Mr. Santley, and the Crystal Palace Choir, which sang with admirable attack and precision. The remainder of the programme consisted of Spohr's "Dramatic" Concerto, the solo part of which was played with exquisite finish and refinement by Lady Hallé, and operatic excerpts contributed by the above-mentioned vocalists.

LONDON CONCERTS AND RECITALS.

CONCERTS.

The London Trio, a newly-formed body, consisting of Madame Amina Goodwin, Herr Werner, and Mr. Whitehouse, gave its first concert, on April 27, at St. James's Hall. The programme included Beethoven's Pianoforte Trio in B flat (Op. 97) and Brahms's Trio in C minor, which were fairly well rendered. Songs were contributed by Mr. Douglas Powell.

Mr. W. H. Thorley, who gave an orchestral concert on April 28, at St. James's Hall, is manifestly an imaginative and earnest composer. His abilities were specially shown in a symphonic poem, entitled and based upon Shakespeare's "Macbeth," and, more genially, in an Allegro Symphonique in B flat of a vigorous character. We shall probably hear more of Mr. Thorley.

Miss Louise Lubbock's concert at Steinway Hall, on the 3rd ult., presented some attractive features. Besides playing solos, Miss Nadia Sylva (violin) and Miss Clara Asher (pianoforte) gave with commendable neatness the Theme and Variations from the "Kreutzer" Sonata. Miss Lubbock, a mezzo-soprano, who earned praise for her rendering of Blumenthal's "Sunshine and Rain," was further supported by Madame Belle Cole, Mr. Joseph Reed, and Mr. W. Llewellyn.

The first season of the Curtius Concert Club was concluded at the Princes' Galleries, on the 6th ult., when the music was supplied by Herr and Frau Mottl, assisted by Herr Otto Peiniger. Frau Mottl, accompanied by her husband, sang a comprehensive selection of German *Lieder* with charming expression, finish, and refinement, and the violin playing of Herr Peiniger provided agreeable variety.

At the Alexandra Palace, on the 6th ult., Mr. George Riseley conducted several choral and orchestral pieces in connection with the visit to the Metropolis of the Bristol Society of Instrumentalists. Although the choral sections were not evenly balanced, the singers gave such an effective rendering of Sullivan's "O gladsome light" that they were compelled to repeat it. The band did well in Haydn's Symphony in D, and for solo vocalists there were Miss Clara Butt and Mr. Charles Copland.

Miss Lily Heale submitted an agreeable programme at her concert at Steinway Hall, on the 8th ult. Her own share included Vaccaj's "Ah! se tu dormi" and "Beloved, it is morn," both of which she sang with considerable taste. Judgment also marked her rendering of duets with Miss Louise Burns. Among others assisting were Mr. Emlyn Jones, Mr. Charles Loder, and Mr. Charles Le Page.

Mr. A. R. Gaul's Norwich cantata "Una" was performed by The Old Tenisonians' Choral Society, at St. Martin's Town Hall, on the 9th ult. The soloists were Misses Powell-Smith and Lizzie Teify Davies; Messrs. Harry Gardner and Frederick Ranalow. The accompaniments were played by a string band (leader, Mr. Herbert W. Horton), assisted by a pianoforte (Miss Annie G. Bennett) and a cornet (Mr. C. Ayles). The tuneful work was well rendered, under the direction of Mr. David J. Thomas, and pleased the audience greatly. The second part of the concert was devoted to a miscellaneous selection of songs, part-songs, and instrumental solos.

Herr Elderhorst's chamber concerts were resumed at Steinway Hall on the 10th ult., when an excellent performance of Mozart's String Quartet in D minor was given by Messrs. Elderhorst, Kornfeld, Hobday, and Whitehouse. These were joined in Schumann's Quintet in E flat (Op. 44) by Miss Gertrude Peppercorn, the pianist, who had previously distinguished herself by a finished rendering of Beethoven's "Waldstein" Sonata. Some vocal duets were contributed by the Misses Hilda and Muriel Foster.

The Handel Society performed Schumann's cantata "Paradise and the Peri," at St. James's Hall, on the 16th ult. This work, which is not given so frequently in London as its merits deserve, received a careful interpretation by the chorus and orchestra conducted by Mr. J. S. Liddle. Madame Amy Sherwin effectively sang the music of the *Peri*, and Miss Edith Leslie, Mr. Francis Harford, and Mr. Whitworth Mitton did justice to the other solo parts.

Amongst the numerous concerts given during the past month the following deserve to be recorded: The Chaplin Trio chamber concerts at Steinway Hall, on April 28 and the 11th ult.; Misses Anna and Louie Lowe's chamber concerts at St. George's Hall, on the 1st and 30th ult.; Miss Maggie Purvis and Miss Minnie Chamberlain's concert, at the Kensington Town Hall, on the 3rd ult. Concerts have also been given at St. James's Hall, by Miss Lilian Devlin, on the 24th ult., and by Miss Osborne Rayner and Miss Gertrude Maxted on the 25th ult.; at Steinway Hall, by the Julian Clifford Concert Party, combined with the Liedertafel Glee Singers, on the 24th ult.; and at the Salle Erard, by Miss Kingston Neale, on the 25th ult.

RECITALS.

Mr. Gregory Hast, formerly the tenor of the Meister Glee Singers, gave an artistic vocal recital, on April 26, when he sang in a most sympathetic and finished manner an attractive selection of high-class songs, amongst which may be specially noticed two charming examples, severally entitled "You'll love me yet," by S. Coleridge-Taylor, and "Roses in a garden," by Norman O'Neill.

M. Vladimir de Pachmann's pianoforte recital, on the 1st ult., at St. James's Hall, was devoted to Chopin, which means that the pianist was heard at his best. More finished and exquisite playing it seems impossible to imagine.

Miss Edith Clegg, a very promising pupil of the Guildhall School of Music, gave a recital on the 1st ult., at the Salle Erard. Miss Clegg is the possessor of a mezzo-soprano voice of rich quality, which has been admirably trained, and the beauty of which is greatly enhanced by dramatic intuition.

Mr. David Bispham has given, during the past month, two song recitals at St. James's Hall. At the first, on the 2nd ult., he sang the entire series of Schubert's "Müllerlieder"—not a happy choice, for the setting lost much of its delicate distinctiveness by the transposition necessary to place them within Mr. Bispham's compass. Amends, however, were subsequently made by a fine rendering, by Miss Esther Palliser, Madame Marian McKenzie, Mr. Gregory Hast, and Mr. Bispham, of Madame Liza Lehmann's beautiful song cycle "In a Persian Garden."

Miss Marie Roberts, assisted by Mr. Charles Copland and Mr. Leo Stern (violoncello), gave a vocal recital at Steinway Hall, on the 4th ult. Miss Roberts successfully contributed songs by Bach, Brahms, Fiboni, and others, and with Mr. Copland she sang the duet from Harford Lloyd's "Hero and Leander." Mr. Copland's selection included Coleridge-Taylor's "A Corn Song."

Miss Mabel Phillips, a young English pianist, gave her first recital on the 10th ult., at the Queen's (Small) Hall. Miss Phillips is a pupil of Mr. Henry Bird, and her playing of Beethoven's Sonata in D minor (Op. 32, No. 2), and several other pieces, testified to excellent training and conscientious and earnest endeavour.

M. Joseph Wieniawski's recital, on the 11th ult., at St. James's Hall, included a cleverly written String Quartet in A minor (Op. 32), from his pen, as well as several pleasing pieces of which he was composer and executant. The quartet was well interpreted by Messrs. Theodore Werner, Inwards, Hobday, and Whitehouse.

Madame Blanche Marchesi's singing at her recital, on the 12th ult., at St. James's Hall, was characterised by the same command of vocal means, dramatic intensity, and variety of tone colour which have secured for her so wide a reputation. An artistic feature of the afternoon was her introduction of Professor Villiers Stanford's musicianly setting of "The Pilgrimage of Kevlaar," which she repeated at her second recital.

Miss Adela Verne, one of our promising young pianists, gave a recital, on the 17th ult., at St. James's Hall. Her programme included Bach's Third Sonata in D minor and Beethoven's Sonata in F minor (Op. 57), both of which were rendered in an expressive and earnest manner.

Sweet Vales of Devonia.

FOUR-PART SONG.

Words by EDWARD CAPERN. Composed by BATTISON HAYNES.

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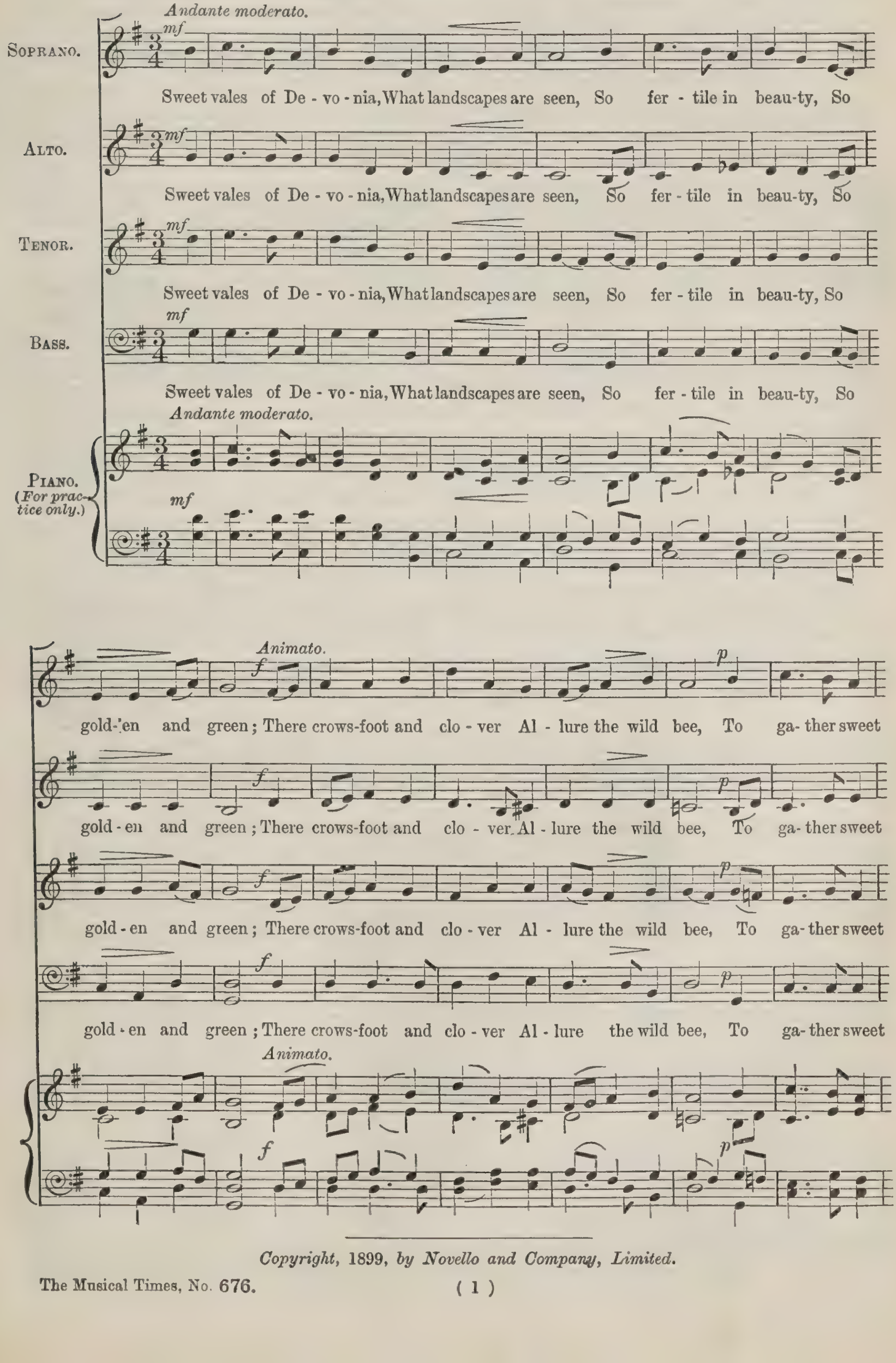
Andante moderato.
SOPRANO.
ALTO.
TENOR.
BASS.
PIANO. (For practice only.)
mf
Sweet vales of De - vo - nia, What landscapes are seen, So fer - tile in beau-ty, So
Animato.
f
p
gold - en and green; There crows-foot and clo - ver Al - lure the wild bee, To ga - ther sweet

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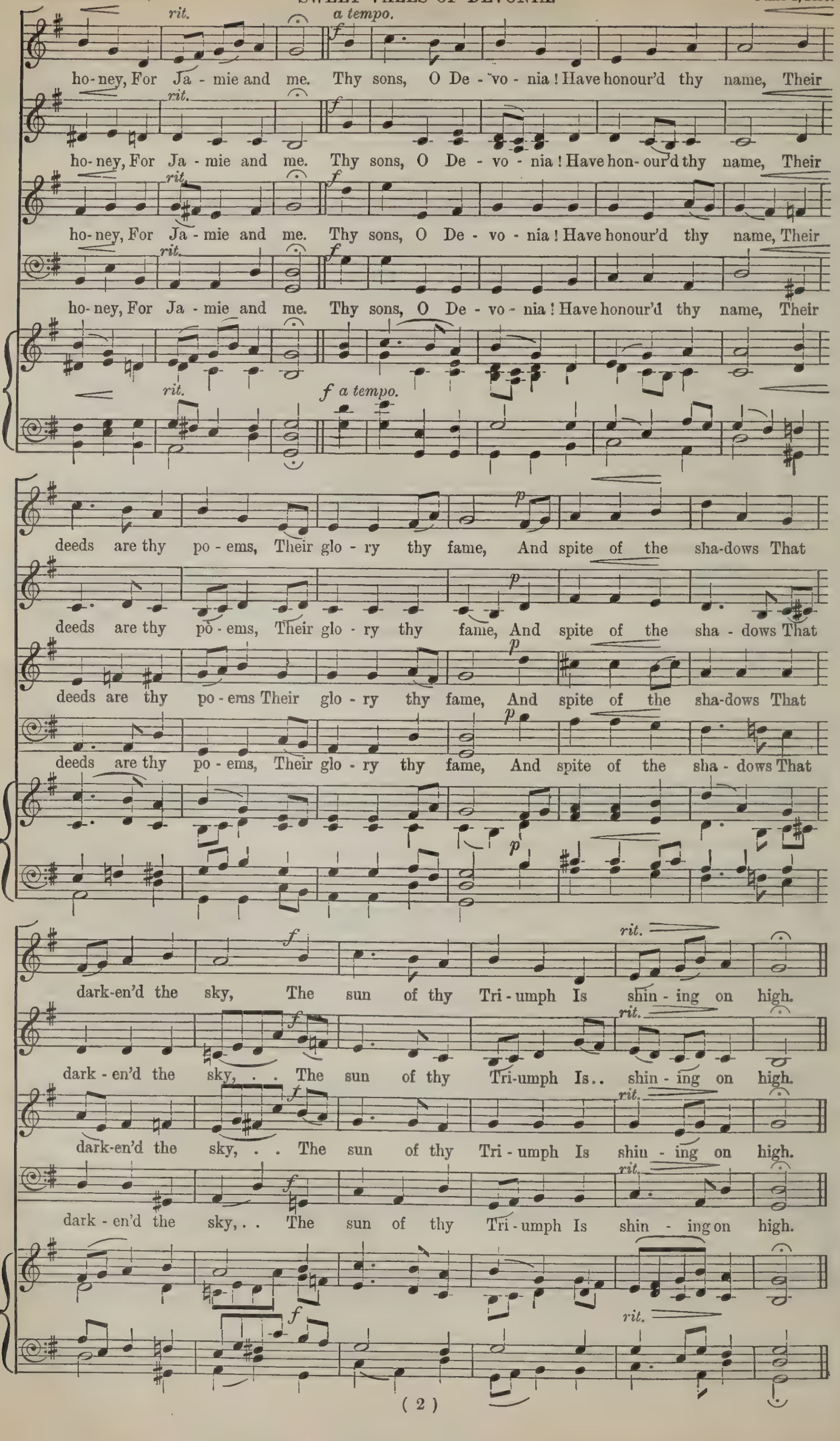
rit.
a tempo.
f
ho- ney, For Ja - mie and me. Thy sons, O De - vo - nia ! Have honour'd thy name, Their
ho- ney, For Ja - mie and me. Thy sons, O De - vo - nia ! Have hon- our'd thy name, Their
ho- ney, For Ja - mie and me. Thy sons, O De - vo - nia ! Have honour'd thy name, Their
ho- ney, For Ja - mie and me. Thy sons, O De - vo - nia ! Have honour'd thy name, Their
f a tempo.
p
deeds are thy po - ems, Their glo - ry thy fame, And spite of the sha-dows That
deeds are thy po - ems, Their glo - ry thy fame, And spite of the sha - dows That
deeds are thy po - ems Their glo - ry thy fame, And spite of the sha-dows That
deeds are thy po - ems, Their glo - ry thy fame, And spite of the sha - dows That
dark-en'd the sky, The sun of thy Tri - umph Is shin - ing on high.
dark - en'd the sky, . . The sun of thy Tri-umph Is.. shin - ing on high.
dark-en'd the sky, . . The sun of thy Tri - umph Is shin - ing on high.
dark - en'd the sky, . . The sun of thy Tri - umph Is shin - ing on high.

The Musical Times, EXTRA SUPPLEMENT. June 1, 1899.

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Vol. IX. (*continued.*)

WALTER MACFARREN.

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281	Night, sable goddess	3d.
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283	Swallow, swallow, hither wing	3d.

Vol. X.—R. L. DE PEARSALL.

284	The Hardy Norseman	4d.
285	Nymphs are sporting	3d.
286	O who will o'er the downs	4d.
286*	O who will o'er the downs (A.T.T.B.)	4d
287	Who shall win my lady fair	4d.
288	Why with toil	3d.
289	When Allen-a-Dale went a-hunting	4d.
290	I saw lovely Phillis. Madrigal	4d.
291	The River Spirit's song (A.T.T.B.)	3d.
292	It was upon a Spring-tide day. (5 v.)	4d.
293	Take heed, ye shepherd swains	4d.
294	Spring returns. Madrigal (S.S.A.T.B.)	2d.
295	Great god of love. 8 voices. Madgl.	3d.
296	In dulci jubilo. Christmas Carol	3d.
297	The song of the Frank companies	3d.
298	How bright in the May-time	3d.
299	The Winter Song	3d.
300	The Bishop of Mentz	3d.
301	When last I strayed	2d.
302	See how smoothly	2d.
303	Let us all go maying	2d.
304	List! Lady, be not coy. (S.S.A.T.T.B.)	3d.
305	O ye roses. Madrigal „	3d.
306	Sing we and chaunt it. Double Choir	2d.
307	Ditto, for 4 voices	2d.
308	The Red Wine flows ... (T.T.B.B.)	2d.
309	Shoot, false love, I care not	3d.

Vol. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age. Madrigal	4d.
311	Down in my garden fair „	3d.
312	Adieu! my native shore	2d.
313	Purple glow the forest mountains	2d.
314	Caput apri defero	3d.
315	A Chieftain to the Highlands	2d.
316	A King there was in Thule	2d.
317	Come, let us be merry	2d.
318	Mihi est propositum ... (A.T.B.B.)	2d.
319	Light of my soul. Madrigal (S.S.A.T.B.B.)	3d.
320	Lay a garland. Madrigal for 8 voices	3d.
321	Summer is y-coming in. (S.S.A.T.B.B.)	2d.
322	Why should the Cuckoo's tuneful note. Madrigal ... (S.S.A.T.B.)	3d.
323	Why weep, alas! my lady love. Madrigal ... .. (S.S.A.T.B.)	3d.
324	There is a paradise on earth (A.T.B.B.)	3d.
325	O! all ye ladies fair and true „	2d.
326	War Song of the Norman Baron Taillefer	2d.
327	Why do the roses. Madrigal	2d.
328	Sweet as a flower in May. Madrigal	2d.
329	The praise of good wine (T.T.B.B.)	2d.
330	The Watchman's Song (T.T.B.B.) do. do. (S.A.T.B.)	2d.
331	The Waters of Elle ... (S.S.A.T.B)	2d.
332	No! no! Nigella. For Double Choir	2d.
333	Sir Patrick Spens. In 10 parts	4d.

Vol. XII.—ROBERT FRANZ.

334	Already snow has fallen	1½d.
335	At parting	1½d.
336	The fairest time	1½d.
337	Spring's faith	1½d.
338	May Song	1½d.
339	A morning walk	3d.

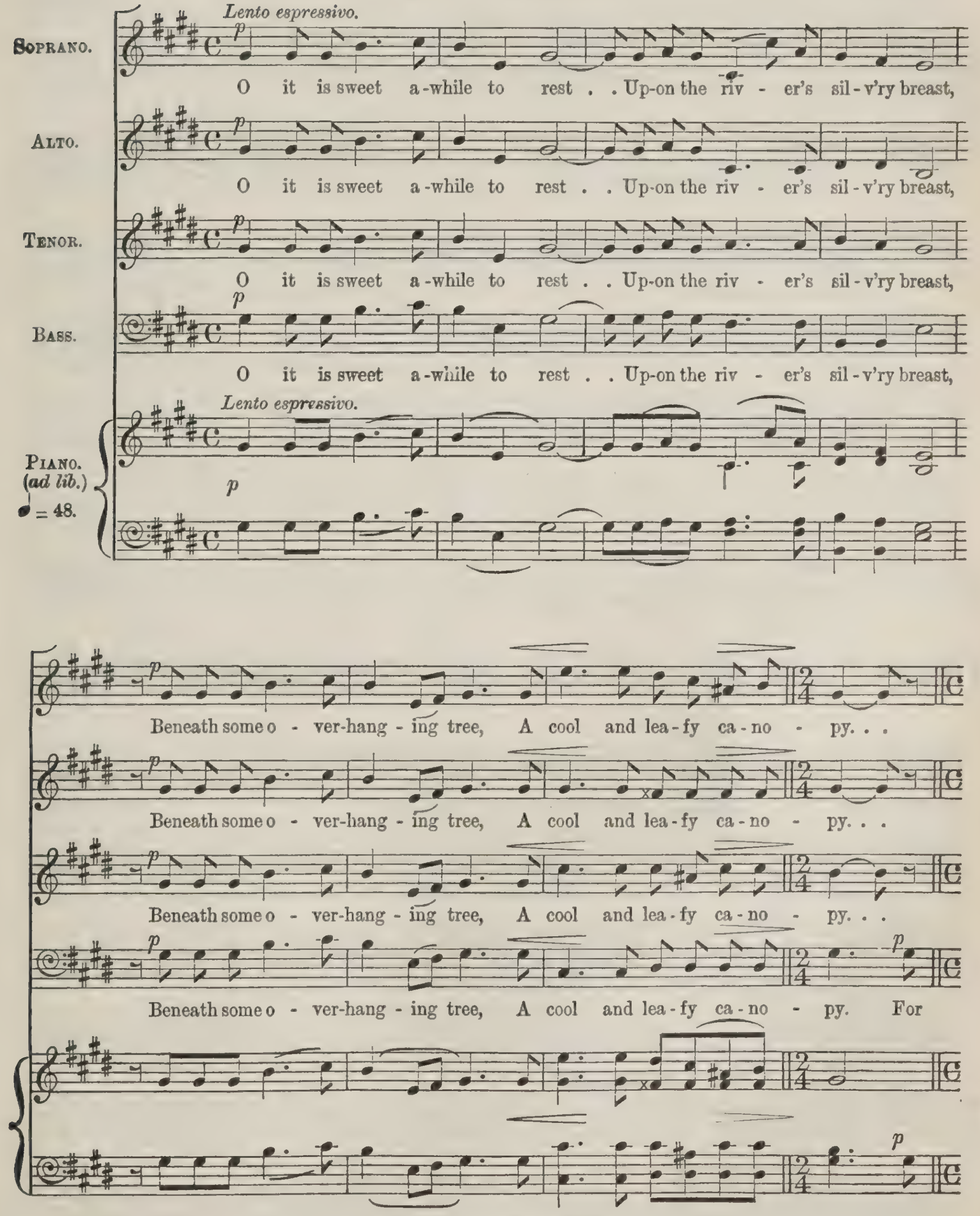
The Musical Times, EXTRA SUPPLEMENT. June 1, 1899.

No. 598. NOVELLO'S PART-SONG BOOK. *Price* 3*d.*
(SECOND SERIES.)

SONGS OF THE RIVER

FOUR FOUR-PART SONGS
THE WORDS WRITTEN BY EDWARD OXENFORD
THE MUSIC COMPOSED BY
FREDERIC H. COWEN.

No. 3.—Resting.


Lento espressivo.
Soprano.
Alto.
Tenor.
Bass.
Piano. (ad lib.)
♩ = 48.
p
O it is sweet a-while to rest . . Up-on the riv - er's sil-v'ry breast,
Beneath some o - ver-hang - ing tree, A cool and lea-fy ca-no - py. . .
Beneath some o - ver-hang - ing tree, A cool and lea-fy ca-no - py. For

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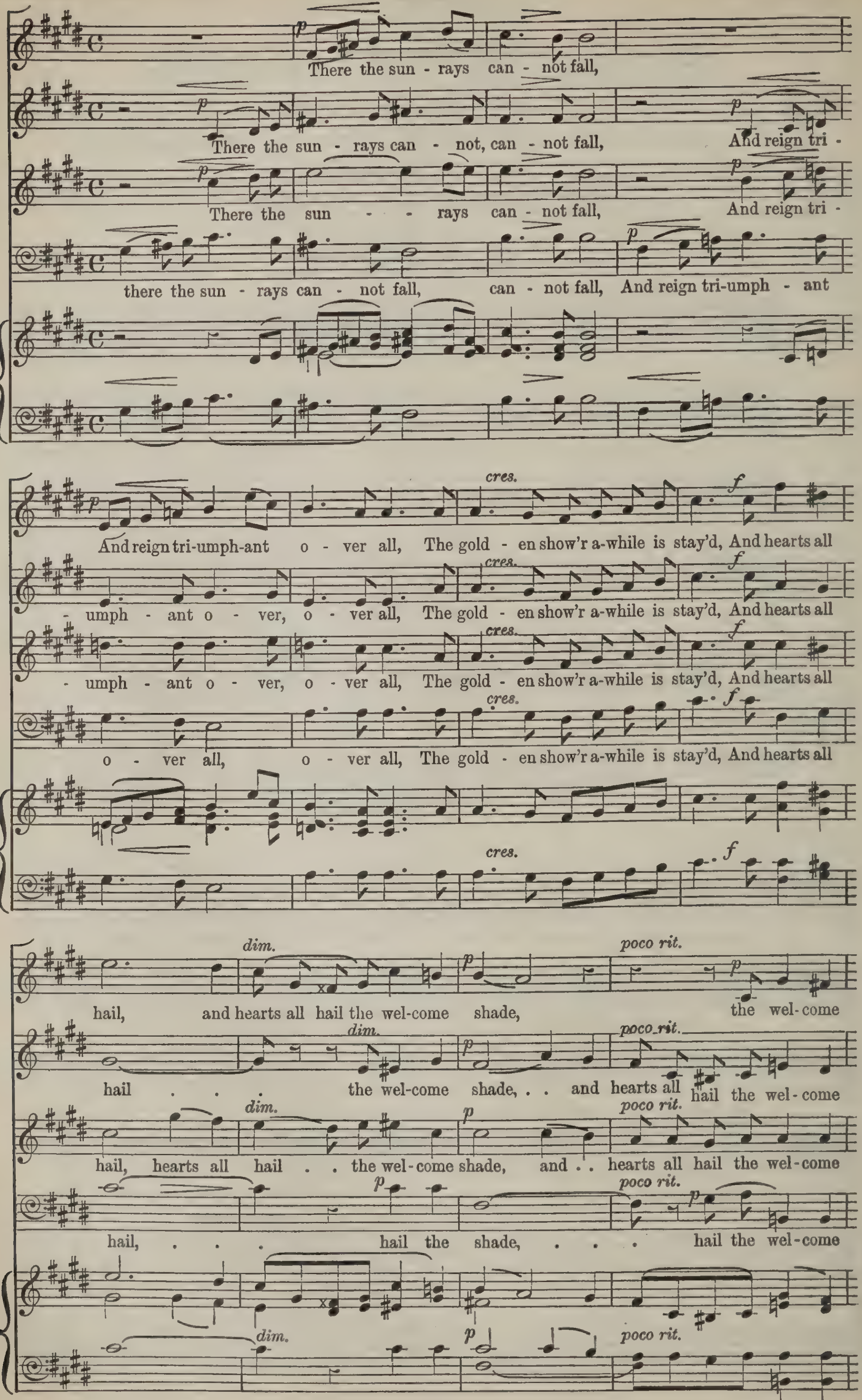
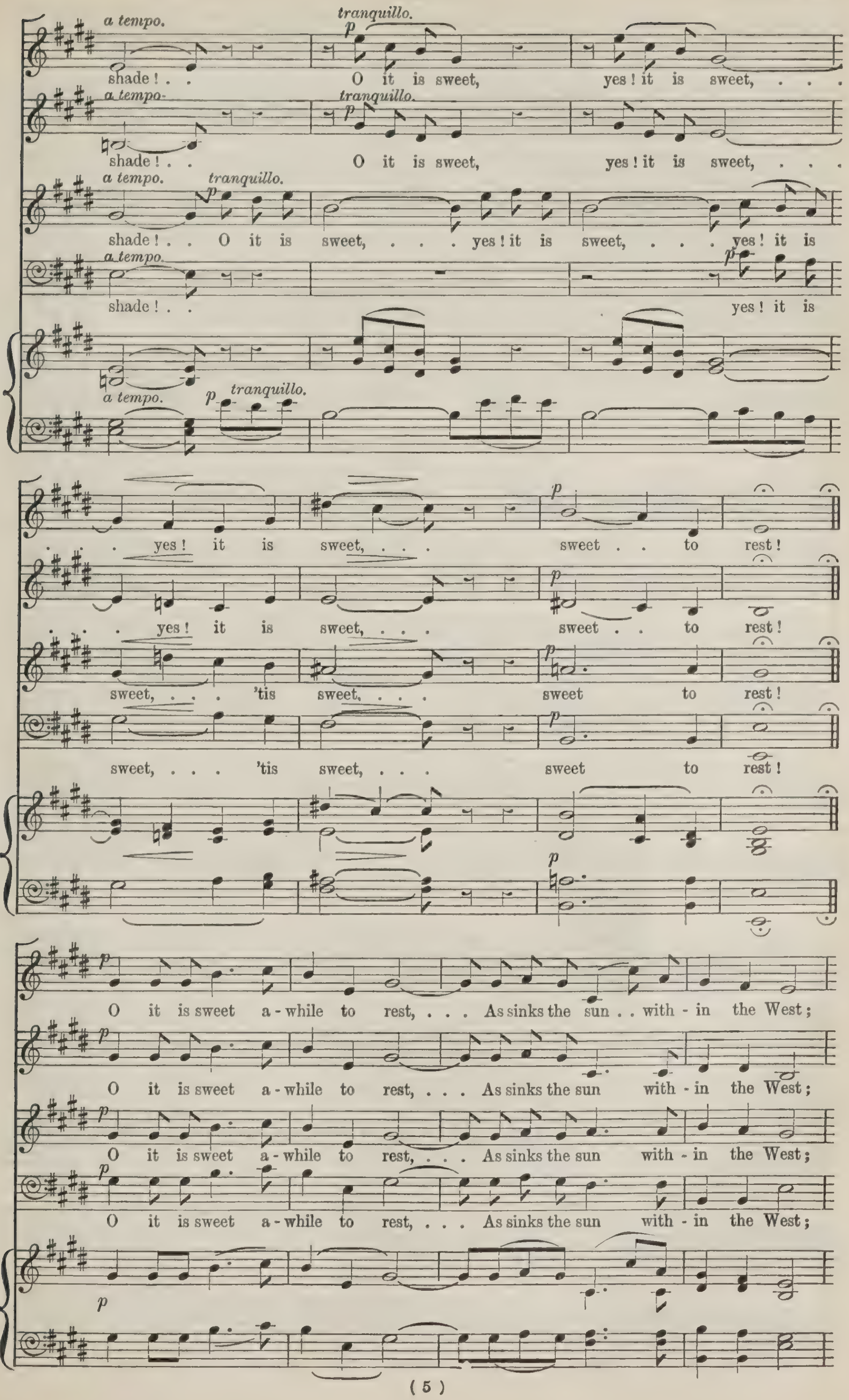
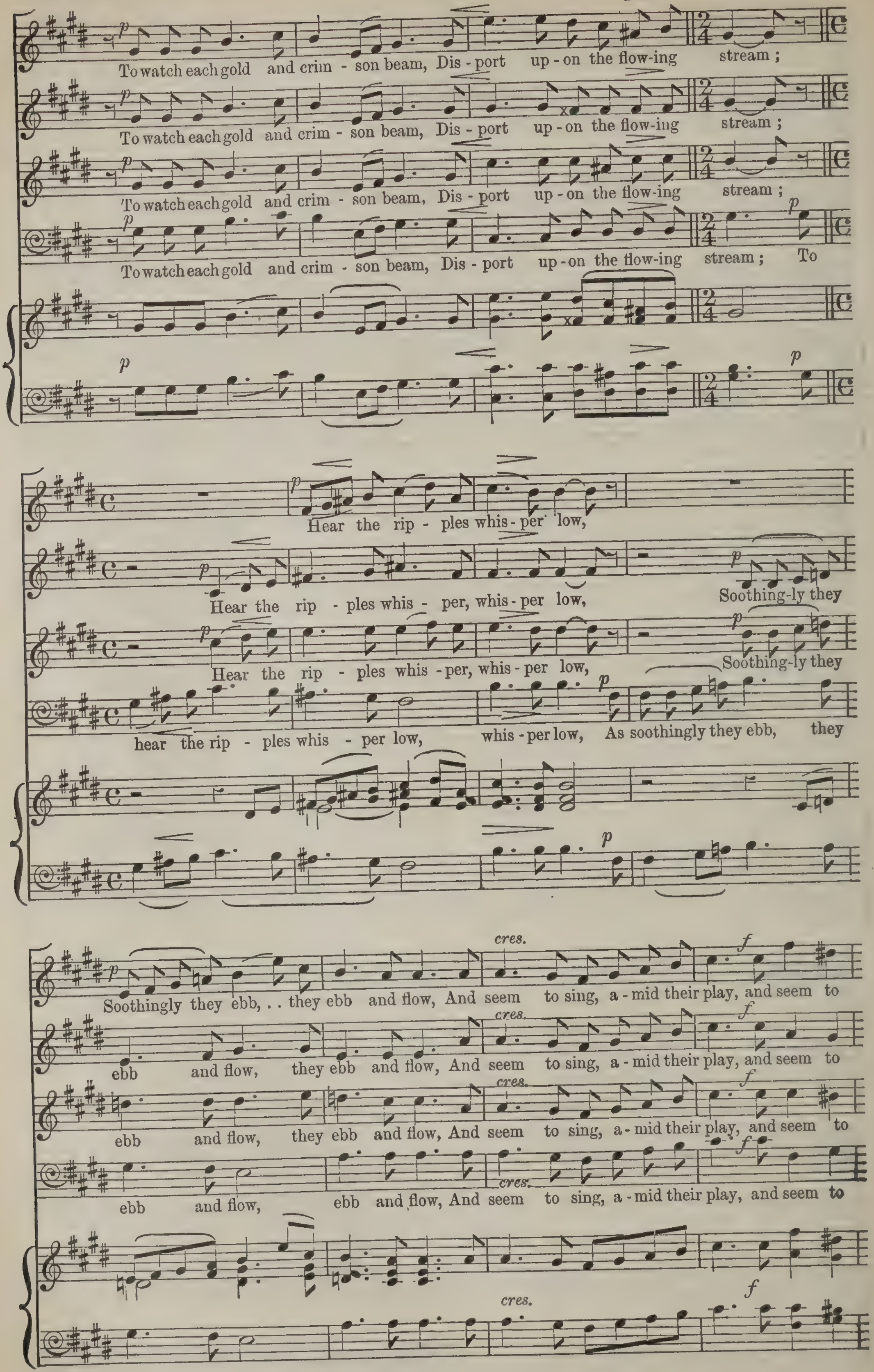
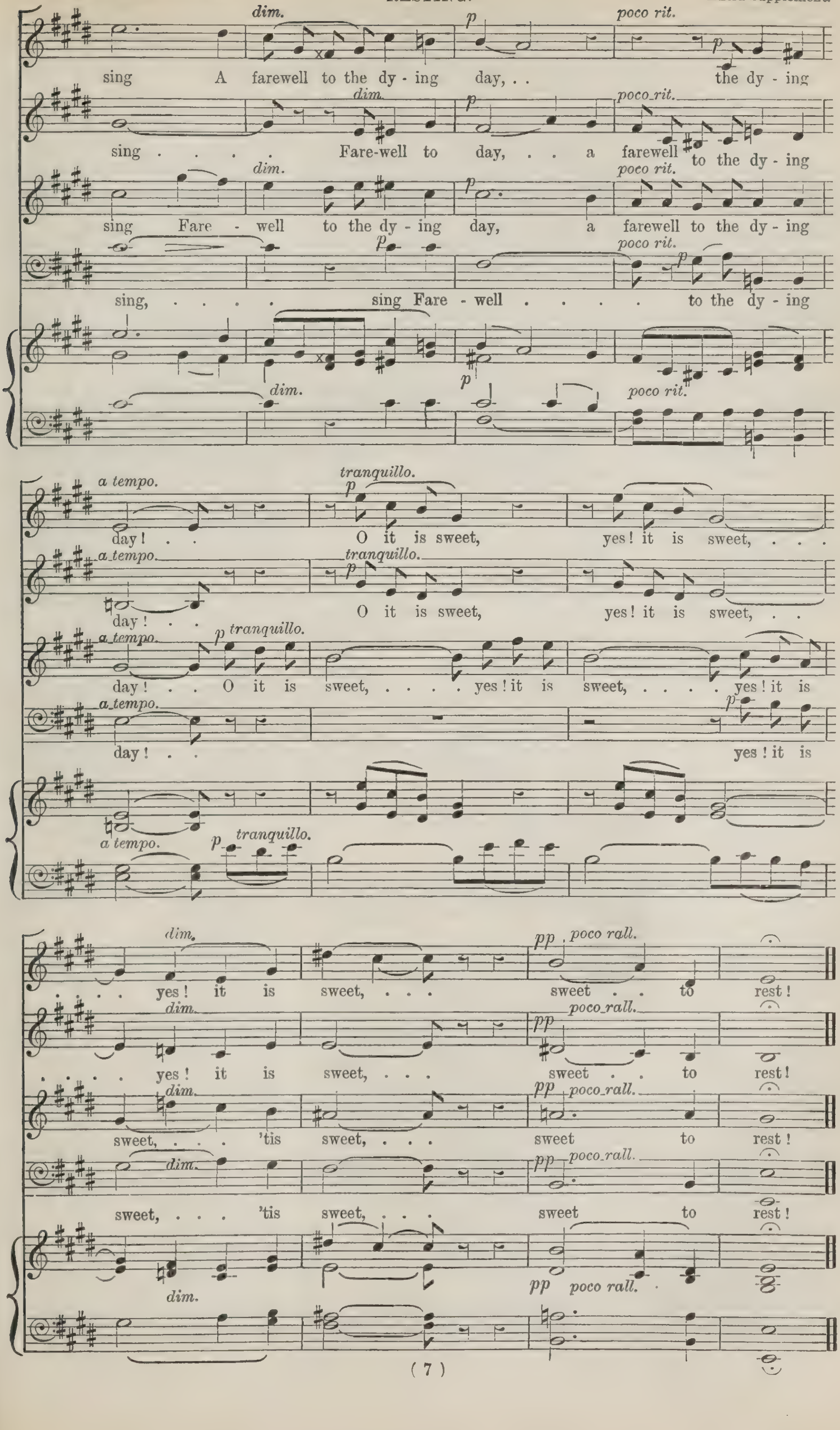

p
There the sun - rays can - not fall,
p
There the sun - rays can - not, can - not fall, And reign tri -
p
There the sun - - - rays can - not fall, And reign tri -
p
there the sun - rays can - not fall, can - not fall, And reign tri-umph - ant
p
And reign tri-umph-ant o - ver all, The gold - en show'r a-while is stay'd, And hearts all
- umph - ant o - ver, o - ver all, The gold - en show'r a-while is stay'd, And hearts all
- umph - ant o - ver, o - ver all, The gold - en show'r a-while is stay'd, And hearts all
o - ver all, o - ver all, The gold - en show'r a-while is stay'd, And hearts all
cres.
f
hail, and hearts all hail the wel-come shade, the wel-come
hail . . . the wel-come shade, . . and hearts all hail the wel-come
hail, hearts all hail . . the wel-come shade, and . . hearts all hail the wel-come
hail, . . . hail the shade, . . . hail the wel-come
dim.
p
poco rit.


a tempo.
tranquillo.
p
shade! . . O it is sweet, yes! it is sweet, ... yes! it is sweet, . . . sweet . . to rest!
shade! . . O it is sweet, yes! it is sweet, ... yes! it is sweet, . . . sweet . . to rest!
shade! . . O it is sweet, . . . yes! it is sweet, . . . yes! it is sweet, . . . 'tis sweet, . . . sweet to rest!
shade! . . yes! it is sweet, . . . 'tis sweet, . . . sweet to rest!
O it is sweet a-while to rest, . . . As sinks the sun . . with-in the West;
O it is sweet a-while to rest, . . . As sinks the sun with-in the West;
O it is sweet a-while to rest, . . . As sinks the sun with-in the West;
O it is sweet a-while to rest, . . . As sinks the sun with-in the West;


p
To watch each gold and crim - son beam, Dis - port up - on the flow-ing stream ;
To watch each gold and crim - son beam, Dis - port up - on the flow-ing stream ;
To watch each gold and crim - son beam, Dis - port up - on the flow-ing stream ;
To watch each gold and crim - son beam, Dis - port up - on the flow-ing stream ; To
Hear the rip - ples whis - per low,
Hear the rip - ples whis - per, whis - per low, Soothing-ly they
Hear the rip - ples whis - per, whis - per low, Soothing-ly they
hear the rip - ples whis - per low, whis - per low, As soothingly they ebb, they
Soothingly they ebb, . . they ebb and flow, And seem to sing, a - mid their play, and seem to
ebb and flow, they ebb and flow, And seem to sing, a - mid their play, and seem to
ebb and flow, they ebb and flow, And seem to sing, a - mid their play, and seem to
ebb and flow, ebb and flow, And seem to sing, a - mid their play, and seem to
cres.
f


dim.
p
poco rit.
sing A farewell to the dy - ing day, . . the dy - ing
sing . . . . Fare-well to day, . . a farewell to the dy - ing
sing Fare - well to the dy - ing day, a farewell to the dy - ing
sing, ... sing Fare - well . . . . . to the dy - ing
a tempo.
tranquillo.
day! . . O it is sweet, yes! it is sweet, . . .
day! . . O it is sweet, yes! it is sweet, . .
day! . . O it is sweet, ... yes! it is sweet, ... yes! it is
day! . . yes! it is
pp
poco rall.
. . . . yes! it is sweet, . . . sweet . . to rest!
. . . . yes! it is sweet, . . . sweet . . to rest!
sweet, . . . 'tis sweet, . . . sweet to rest!
sweet, . . . 'tis sweet, . . . sweet to rest!

EXTRA SUPPLEMENT.

NOVELLO'S PART-SONG BOOK (*continued*).

Vol. XII. (*continued.*)

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41 O say what nymph (6 v.) Palestrina 3d.

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417 Now fie on love... G. A. Macfarren 2d.
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460 The Rhine Raft Song ... „ 3d.
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520 Around the maypole tripping Hatton 3d.
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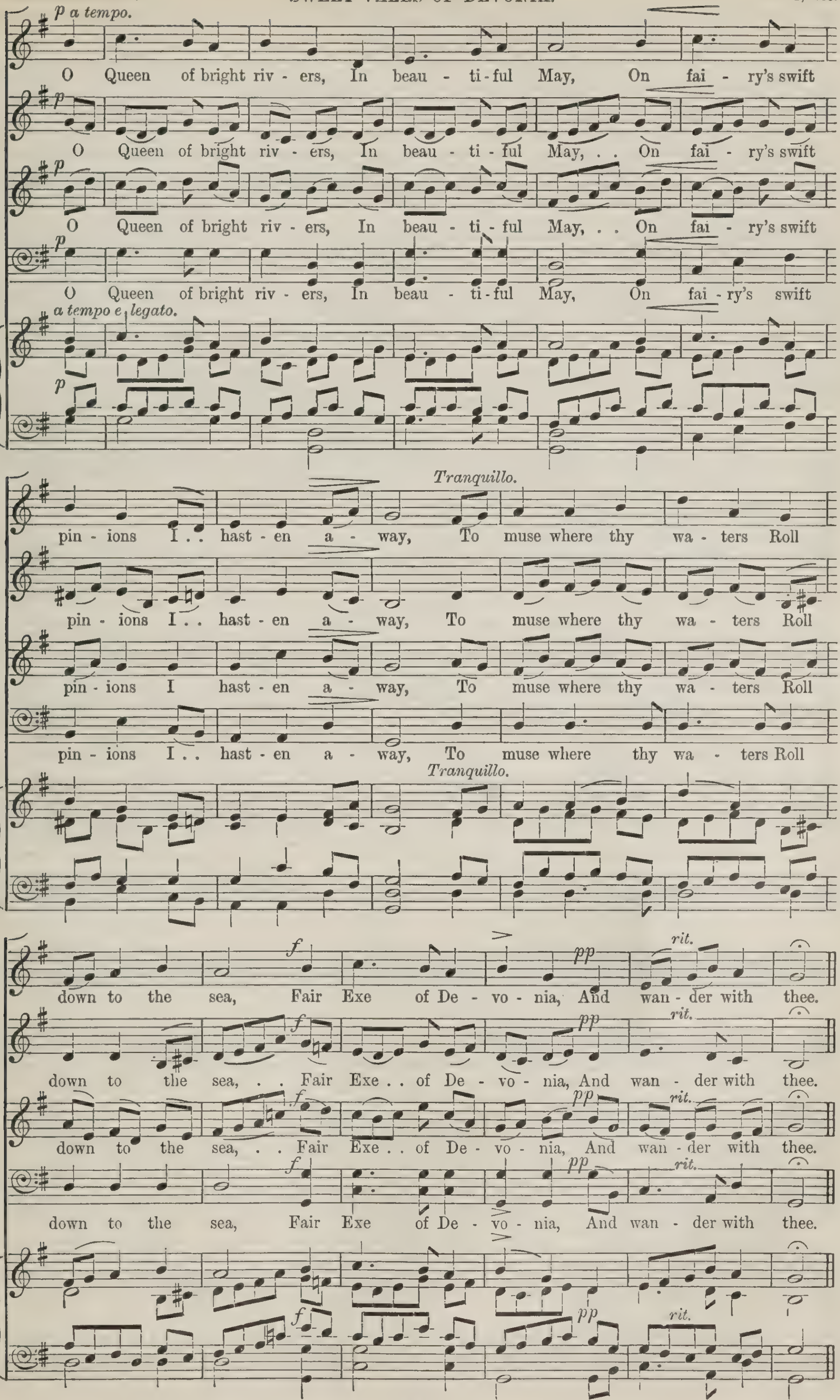
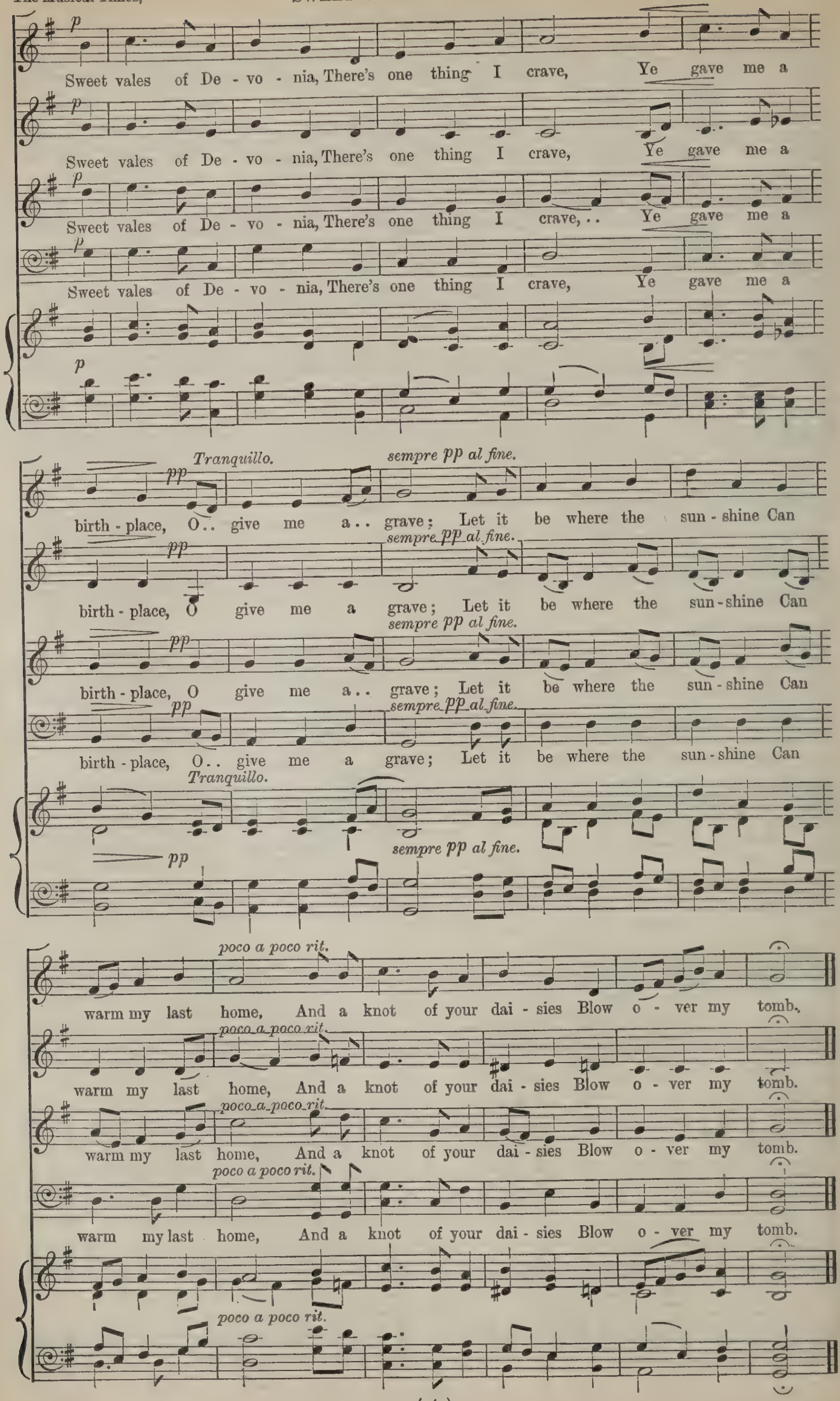
559 The Recruit ... ... „ 2d.
560 The Highland Lassie ... „ 3d.
561 Rattlin' roarin' Willie „ 2d.
562 The lovely Adelaide ... Volkslied 2d.
563 To the wood we'll go ... „ 3d.
564 The Douglas raid ...O. Prescott 3d.
565 When the hunter's horn J. Benedict 3d.
566 The Fountain ... ... F. Schira 3d.
567 The three lays ... J. L. Roeckel 2d.
568 Airs of Summer .. „ 2d.
569 O'er the meadows tripp'd sweet Kitty ... ... Boyton Smith 3d.
570 When golden Autumn's smiling Marschner 3d.
571 The four jolly smiths R. T. Leslie 3d.
572 Bells across the snow Ch. Gounod 3d.
573 Simple flowers... ... Franz Abt 2d.
574 When the day is dying „ 2d.
575 We'll go gleaning ... „ 2d.
576 Cynthia ... ... W. A. Barrett 3d.
577 Kathleen Mavourneen F. N. Crouch 3d.
578 A Battle Song E. A. Sydenham 3d.
579 To a brother artist (Toast, No. 2) A. C. Mackenzie 2d.
580 Upon a bank of roses John Ward 3d.
581 Home, sweet home Edward Land 1½d.
582 Auld lang syne ... „ 1½d


p a tempo.
O Queen of bright riv - ers, In beau - ti - ful May, On fai - ry's swift
p
O Queen of bright riv - ers, In beau - ti - ful May, . . On fai - ry's swift
p
O Queen of bright riv - ers, In beau - ti - ful May, . . On fai - ry's swift
p
O Queen of bright riv - ers, In beau - ti - ful May, On fai - ry's swift
a tempo e legato.
p
Tranquillo.
pin - ions I . . hast - en a - way, To muse where thy wa - ters Roll
pin - ions I . . hast - en a - way, To muse where thy wa - ters Roll
pin - ions I hast - en a - way, To muse where thy wa - ters Roll
pin - ions I . . hast - en a - way, To muse where thy wa - ters Roll
Tranquillo.
f
pp
rit.
down to the sea, Fair Exe of De - vo - nia, And wan - der with thee.
f
pp
rit.
down to the sea, . . Fair Exe . . of De - vo - nia, And wan - der with thee.
f
pp
rit.
down to the sea, . . Fair Exe . . of De - vo - nia, And wan - der with thee.
f
pp
rit.
down to the sea, Fair Exe of De - vo - nia, And wan - der with thee.
f
pp
rit.


p
Sweet vales of De - vo - nia, There's one thing I crave, Ye gave me a
birth - place, O.. give me a.. grave; Let it be where the sun - shine Can
warm my last home, And a knot of your dai - sies Blow o - ver my tomb.
Tranquillo.
pp
sempre pp al fine.
poco a poco rit.

Madame Josephine Chatterton, who is a professor of the harp at Trinity College (London), gave a successful morning concert at Steinway Hall, on the 18th ult., when she played several harp solos with excellent effect. A feature of the concert was the first performance in England of a "Duo Fantasia" for harp and violoncello, by Zamara, played by the concert-giver and Mr. Ludwig Lebell.

Miss Suzanne Stokvis, a young artist of decided ability who deserves encouragement, gave a recital on the 23rd ult., at the Queen's (Small) Hall. Her renderings of a Beethoven sonata and some pianoforte pieces were distinguished by executive facility and musical intelligence, and her singing was tasteful and sympathetic.

In addition to the preceding, Mr. Deszö Kordy gave a violoncello recital at the Salle Erard on April 25; Herr von Dulong and Herr Fritz von Bose a vocal and pianoforte recital, at the Salle Erard, on the 3rd ult.; Miss Katharine Alston and Miss Margaret Pierrepont a vocal and pianoforte recital, at the Steinway Hall, on the 5th ult.; Mr. Claude Newnham a vocal recital, at the Salle Erard, on the 5th ult.; Miss Eleanor King, with Miss Eugenie Fox, a pianoforte and dramatic recital, at Steinway Hall, on the 5th ult.; Mr. Frederic Keel a vocal recital at the same hall, on the 26th ult.; Miss Mabel Phillips a pianoforte recital at the Queen's (Small) Hall, on the 10th ult.; Herr Ludwig Strakosch and Mdlle. Marie Bolder a vocal recital, at St. James's Hall, on the 15th ult.; and Miss Tilly Koenen, with Madame Fischer-Sobell, a vocal and pianoforte recital, at St. George's Hall, on the 24th ult.

"THE DREAM OF JUBAL" AT WORCESTER.

The third concert of the Worcestershire Philharmonic Society was given in the Public Hall, Worcester, on the 4th ult. The choral work selected for performance was Sir Alexander Mackenzie's "Dream of Jubal," which received an excellent rendering, under the baton of Mr. Edward Elgar, the conductor of the Society. The chorus acquitted themselves in a manner that calls for unstinted praise and hearty congratulations. Madame Alice Esty, Mrs. Hugh Fowler, Mr. William Green, and Mr. J. E. Healey were the soloists, and the recitations were given by Mr. Charles Fry. The second part of the programme included Mendelssohn's "Ruy Blas" Overture, the song "Ah, moon of my delight," from Liza Lehmann's "In a Persian Garden," and the Suite from "Sylvia," by Délibes. A special feature of the miscellaneous section was an admirable performance of Mr. Elgar's "Spanish Serenade," a setting of Longfellow's familiar words "Stars of the summer night," for chorus and orchestra. While the accompaniments to this attractive chorus are characteristically Spanish in character, they are on a much higher plane than the ordinary "local colour." An efficient orchestra of fifty-six performers (of whom a score were ladies) was led by Mr. F. Ward and Mr. G. Street Chignell presided at the organ. The Society, with such a capable chief at the head of its affairs as Mr. Elgar, fully justifies its motto—"Wach' auf!"

THE FEIS CEOIL, DUBLIN.

The Feis Ceoil (Irish Musical Festival), which has become such an important factor in the musical life of Ireland, was held in Dublin, for the third time, from the 15th to the 20th ult.

The competitions, which form the back-bone and *raison d'être* of the "Feis," lasted the entire week, from early on Monday morning, when the solo competitions were begun, to a late hour on Saturday, when the Festival terminated in a great band contest between the seven premier civilian brass and reed bands in the country. In the evenings three concerts were given in the Royal University, at two of which the various compositions, adjudicated upon by Professor Stanford, were performed, besides several distinctively Irish compositions. At the first concert Mr. Plunket Greene sang Irish songs in his matchless style, as did also Miss Florence Daly, whose reputation as a ballad-singer is very high. A small, but well trained choir sang arrangements of Irish airs by Dr. T. R. G. Jozé, which deserve more than passing notice, "The Irish War Song," words by Edward Walsh, set to a truly magnificent traditional Irish air called "The Merchant's Daughter," being a memorable event of the week. The majestic swell and cadence of the primitive music of Ireland at its best is a perfectly unique quality in folk-music, and the committee of the Feis Ceoil will do well to produce one or two such airs arranged in an equally effective manner at each of their festivals. These specimens might in course of time be collected and subsequently published.

At the second concert the larger prize compositions were performed. Signor Esposito, who is the composer of the Prize String Quartet, was also represented by a short "Poem" for orchestra. Of both works Professor Stanford, the adjudicator, spoke enthusiastically, and the musical public will not hesitate to endorse his opinion. "The Eve of St. John," a cantata by the late Sir Robert P. Stewart, for full band, chorus, and soli, was also performed at the second concert. The school choirs of Mr. Vincent O'Brien and Mr. W. H. Nesbitt were perhaps the most encouraging features of the concert, as the foundation of all music of the people to have the subject properly taught in the national schools. We do not think in any part of the kingdom more successful results could be obtained than from these two schools.

The conductors at the first two concerts were Signor Esposito and Dr. Jozé. Signor Esposito's orchestra played on Thursday night with great success the various pieces for orchestra and the accompaniments in the cantata. The solo singers at the festival were: Mrs. Helen Trust, Miss Agnes Treacy (sopranos); Miss Florence Daly, Miss Bessie McKisack (contraltos); Mr. Reginald Brophy (tenor); Mr. Plunket Greene, Mr. Gordon Cleather, and Mr. Chas. Kelly (basses). The solo instrumentalists were Signor Esposito, Signor Papini, Mr. Delany, Monsieur Grisard, and Herr Bast. Mr. Charles Wilson accompanied the solo singers at the first concert.

In the chief choral competition the Dublin Glee Singers (conductor, Mr. Joseph Seymour) were bracketed with the Belfast Madrigal Society (conductor, Dr. F. Koeller), which latter Society has hitherto obtained the first prize. The adjudicators, Dr. Roland Rogers and Dr. Charles Wood, were greatly pleased with a choir from Newry, co. Down, which won the first prize in the second choral competition. This choir is composed of quite young men and maidens, and nothing could be more charming than the clearness and beauty of their voices. It is remarkable that the conductor of this choir is an amateur, Mr. Maguill, who is a plumber and gasfitter by trade. The church choir competition did not produce any very good results except the performance of the winning choir, conducted by Mr. J. B. Van Craen, of St. Peter's Church, Phibsboro'; but as this is a new feature it may be expected that in future it will be more keenly contested. The competition for full orchestra was also a new feature. Although the prize has been offered each year, it was not until now that any entries have been received. The prize went to the Dublin Instrumental Music Club, conducted by Mr. Robert Dwyer, after a keen contest with the Uladh Orchestra, conducted by Dr. F. Koeller, of Belfast. The judges spoke very highly of both bands.

The adjudicators included Professor Stanford, Dr. Roland Rogers, Dr. Charles Wood, and Dr. Wilson. In the solo competitions one of these gentlemen was associated with a local adjudicator, but in the choral and *ensemble* competitions only Dr. Rogers and Dr. Wood were the judges.

An interesting lecture was given in the Mansion House, on Monday night, by Mr. C. H. Oldham, on the "History of Musical Effort in Dublin during the Century," at which much interesting information was given. A loan collection of portraits, MSS., early editions of collections of Irish traditional music, and other objects of interest was held in the Hall of the National Library. For the latter a catalogue was compiled by Mr. D. J. O'Donoghue, which will be of permanent interest, as it is practically the first attempt at a complete bibliography of the subject.

In conclusion, the Feis Ceoil has clearly taken a very great step forward this year. The interest in the competitions is much greater, and the general support and enthusiasm most encouraging. It has been carefully steered through many quicksands and shoals of danger, and the most critical period of its existence is now passed. It has become an annual event of very great importance, and there can be no doubt but that the interest in it is permanent and increasing.

RICHMOND PHILHARMONIC SOCIETY.

What would musical England do without Sir Hubert Parry? He travels hither and thither to conduct performances of his works, and wherever he goes his breezy good nature, exuberant spirits, wholesome enthusiasm and infectious optimism go with him and produce an exhilarating effect upon executants and, to a certain extent, audiences, from which there is no escaping. It was royal Richmond's turn, on April 27, to honour him at a festival concert at the Star and Garter Hotel. The programme, devoted exclusively to Sir Hubert's compositions, comprised the Suite from his music to "Hypatia," "The Lotos Eaters," the "English" Symphony (No. 3), the part-song, "There rolls the deep," a song, "Where shall the lover rest?" and "Blest Pair of Sirens"—an excellent and varied selection. The Richmond Philharmonic Society (conductor, and on this occasion leader, Mr. James Brown) cannot yet boast of a first-rate chorus, nor is its (largely amateur) orchestra equal to all the tasks that such a Parry programme as the above imposes upon them. Any shortcomings can, however, be forgiven in view of right goodwill shown by all, and the capital work of the strings, who followed both conductor and leader with intelligence and enthusiasm. Amongst the successes of the evening were the vigorous "Street Scene" and the *entr'acte* (*Ruth* and *Orestes*) from "Hypatia," the latter a beautiful piece of love music; the impassioned and moving *Andante* and the delightful *Scherzo* in the Symphony. The cantata—one of the most imaginative and romantic of the long series of the composer's choral works—made a deep impression, the greatest effect being created by Miss Agnes Nicholls, who sang the soprano solos with a beautiful voice, a pure style and thorough appreciation of both the poet's glowing lines and the composer's expressive strains. Miss Nicholls scored another success in the dramatic setting of Scott's "Where shall the lover rest?" which Sir Hubert had very effectively scored for this occasion. A sonorous performance of "Blest Pair of Sirens" brought an enjoyable concert to a stirring and inspiriting close. In the interval the hero of the evening was addressed in the artists' room, *coram* chorus and orchestra, by the Society's president, Mr. Clifford Edgar, Mayor of Windsor—who, by the way, is also a Bachelor in Music. In a few well chosen words he dwelt on Sir Hubert's services to our art and the pleasure which the Society had experienced in seeing him in their midst. As a slight memento of the occasion they presented their guest with a gold-mounted cigar case. Sir Hubert's reply was neither formal nor formidable, but his friendly words of thanks gave the utmost pleasure.

MUSIC COMPETITIONS.

MORECAMBE.

Morecambe held its ninth annual musical festival and competition on April 26, 27, 28, and 29. To many people it may seem strange that a festival of real importance in its way should be held at this popular seaside resort, especially as the dates are always fixed so much in advance of the regular season. But it has been found to be a distinct advantage to local musical organisations, as well as to many interested persons from distant places, to cap their winter practice by a contest in the spring, and to avail themselves of the splendid accommodation afforded by the fine music hall of the Winter Gardens at Morecambe. The festival has now grown in such an extraordinary degree that it may justly claim to be the premier competition in the North of England. It is admirably and sensibly managed. Local societies have their special sections and the best choirs in the North of England are attracted on the opening day. On the present occasion the festival was spread over four days. April 26 was exclusively devoted to the children, who competed in sight reading, solos, action songs, village school choirs, and other children's choirs. A performance of Jacobi's operetta "Cinderella," and of the new humorous cantata for children, "The Frogs and the Ox" (Shapcott Wensley and Frederick Bridge), formed part of the proceedings. The latter work was admirably sung by about 250 children, under the personal direction of the composer, and was received with much favour.

On April 27 Sir Frederick Bridge, who adjudicated at most of the competitions throughout the festival, gave his lecture on "Pepys' Diary and its Musical Notes." Great interest was manifested in the lecturer's treatment of this topic, and the illustrations, sung by Miss Panton and Mr. Dawson, and played on the flute by M. de Jong, were greatly appreciated. On the 28th the competitions were resumed. There were sixty-seven entries in the various classes for choirs, instrumental trios and quartets, solo singing, and choral sight reading. Crosscrake gained the first prize in one section, the Barrow Ladies' Choir in another, and Skerton in another. But the greatest interest was reserved for the 29th, when choirs from any distance were allowed to enter. On this final day Sir Frederick Bridge and Dr. McNaught adjudicated together. The entries were numerous and the quality of the performances was extraordinarily good. In the female-voice choir class the Blackpool Ladies' Choir came first. They gave a beautiful performance of the test piece, a four-part song, "Some strain that once," by Marie Wurm, the Barrow Ladies' Choir coming close behind. The Furness String Orchestra gained the prize in the third section. The test piece was the Waltz from the Serenade (Op. 48) by Tschaïkowsky. The full orchestras had to play Schubert's Overture to "Rosamunde." There were four entries, and the first place was taken by the Colne Orchestral Society, the New Church School orchestra, from Accrington, being a good second. Many excellent choirs competed in the male-voice section. The tests were, "I wish to tune" (S. S. Wesley), a piece full of difficulties and withal very long, and the humorous part-song "Bold Turpin" (Sir Frederick Bridge). After a close and exciting contest the Manchester Orpheus Prize Glee Society was placed first, the Morley Vocal Union and the Nelson Aria Prize Glee Union following close behind. In the open mixed-voice choir section there were six competitors. The test pieces were, "Charm me asleep" (Leslie), "Come, pretty wag" (Sir Hubert Parry), and "There is dew" (Eaton Faning). Each choir sang two of these pieces in the afternoon, and four were selected to sing the third piece at the evening meeting. The four selected were the Blackburn Contest Choir, the Morecambe Madrigal Society, the Blackpool Prize Choir, and the famous Saltaire Wesleyan Prize Choir. It was the opinion of both the experienced adjudicators that the performance of these four choirs was almost faultless. It is hard to imagine anything in the way of part-singing more perfect as to blend, beauty of tone, dainty rhythm, and expression than was heard on this occasion. It was exceedingly difficult to single out one choir as better than the other, but in the end they were placed in the order named above. At this evening competition the magnificent hall was crowded with an audience of between four and five thousand people, all of whom were keenly interested in the result. An interesting feature in the evening programme was the performance, for the first time, by the combined choirs, of the madrigal "Weep no more, woeful shepherd," written specially for the occasion by Sir Frederick Bridge and conducted by the composer. Mr. C. H. Fogg was an able accompanist throughout the competitions and concerts, and Madame Sadler Fogg was an acceptable soloist. The whole organisation of the festival, in which about 2,000 individuals took an active part, reflects great credit on the committee of management. The greatest doubter of the value of competitions could hardly fail to be converted when brought face to face with the splendid results achieved at Morecambe. A generous acknowledgment is due to Mr. J. L. Aldous, a local music professor, who, as honorary secretary, has laboured unreservedly and ably for the success of the scheme. It will be a matter of regret to a large circle to learn that the committee do not see their way to retain Mr. Aldous's services for the future. His successor will certainly have a difficult task. We are glad to learn that the financial success of the festival resulted in a profit of £50, which was distributed amongst some of the poorer choirs towards defraying the cost of their expenses.

CARLISLE.

The music competitions held under the head of the "Carlisle and District Musical Festival" took place on April 27 and 28, in the large Drill Hall. A strong committee, under the presidency of the Lord Bishop of Carlisle and including names of the best known residents of social position and influence in the district, has succeeded in making this gathering one of the most important of its kind held in the North of England. The competitions are open to the whole of Cumberland, and to any towns and villages within a radius of thirty miles from Carlisle. About 800 competitors entered in the fourteen vocal and instrumental divisions. The choral classes were thoughtfully divided into many sections so as to avoid, as far as possible, pitting choirs of different constitution and aims against one another. Choirs were classified as follows:—(*a*) girls' clubs, (*b*) church or chapel choirs (mixed voices or men and boys), (*c*) rural church choirs, (*d*) choral societies, (*e*) choral societies from small places (the music for S.S.B. only), (*f*) female-voice choirs, (*g*) men's voice choirs, and (*h*) junior choirs in three sub-sections. Besides all these sections, there were classes for string quartets, pianoforte and string trios, and for sight singing. Most of the choral performances reached a high standard. As the adjudicator, Dr. McNaught, remarked, it was evident not only that there was ample good material in the choirs, but that teachers and conductors had proved themselves enthusiastic and highly capable. Good tune and tone, refinement of expression, and clear enunciation were common features of the singing. Thirty-nine choirs, nine vocal quartet parties, two string quartets, and three instrumental trio parties had entered the various classes. In the chief choral class for choir and choral societies, the test pieces for which were "With drooping wings" (Purcell) and "Come away, sweet love" (Rathbone)—the latter a very taking piece in the light madrigal style—the Charlotte Street (Carlisle) Choir, under Mr. J. T. Dowell, came first, and the Annan Choir, under Miss Meikle, came second. Both choirs sang with excellent tone and charming finish. Greystoke, under Lady Mabel Howard, came first in three other sections. On the junior day fourteen children's choirs competed. The best results were obtained by the Caldewgate Board boys, under Mr. A. Smith; the Holy Trinity boys, under Mr. J. Thompson; and the Penrith Board girls, under Miss J. Lewens. The Penrith children especially distinguished themselves in the two-part and three-part sight reading.

A concert was given by the juniors at the close of the competition. The children, to the number of about 350, sang some good school music, one of the most successful pieces being an action song, "The Wasp" (T. Facer). A string band also played Cowen's Dances and furnished accompaniments. Miss Helen Egerton, of the Royal College of Music, played violin solos and was much appreciated. Miss Goodwin conducted. Another concert was given by the adult competitors on the evening of April 27. The programme included "Spring's Message" (Gade), sung by the combined choirs, assisted by the Carlisle Orchestral Union, a competent body of performers. Dr. McNaught conducted. The band also performed separately, under their own conductor, Mr. H. Henderson. The Lady Sybil Vivian Smith sang at both concerts. She has a voice of beautiful quality and sings with excellent style. Mr. John Browning, of Leeds, also sang some solos to the great satisfaction of the large audience. At both the concerts, and throughout the competition, Miss A. J. Boyd was a thoroughly efficient accompanist. The committee must have felt thoroughly satisfied with the excellent results of their labours. The stimulus of the competitions had been felt far and wide, and had brought many choirs into existence. Mr. D. Hodgson fully maintained the reputation he has gained as a vigilant and active secretary.

AN EISTEDDFOD IN AUSTRALIA.

It will be of interest to Welshmen to know that residents in the Australian Colonies, hailing directly or indirectly from the Principality, have for some years annually held their national festival in the various Colonies—chief amongst the Austral group comes New South Wales and Queensland. If the Eisteddfod has taken root in South Australia and Victoria, it has not flourished with anything like the same luxuriance as in the sister states. Every year, about Christmastide, both in Newcastle and Wallsend—the two great New South Wales mining centres—we find four or five choirs, of over 100 voices each, competing for a large money prize, and singing the great Handelian or Mendelssohnian choruses with almost unfailing accuracy, whilst violin, pianoforte, and vocal solos are quite as keenly contested and perhaps with just as much individual ability as is collectively shown in the choral numbers.

Queensland (its capital of Brisbane is nearly 800 miles from Sydney, the N.S.W. metropolis) generally celebrates the Eisteddfod about Eastertide. This year the chief meeting was at Ipswich, a beautifully situated town a few miles from Brisbane. Competitors came from all parts of the country, and three large choirs, varying in numbers from 80 to 120, travelled long distances by the railway to the scene of competition. The meetings were presided over by His Honour the Chief Justice (Sir S. Griffiths), and subsequently by Mr. Lewis Thomas, who is familiarly known as "The Coal King." There could not have been less than 2,000 persons present. The musical adjudicator was Mr. Henry John King, who had been brought from Melbourne, a distance of 1,400 miles, for the occasion! Mr. King's name is known as a composer of anthems and church services. In addition to the value of his opinion on music, Mr. King is also a successful public speaker, and his judgments are listened to with much interest. The annual prize for the chief choral competition is £50. It is always furnished by Mr. Lewis Thomas, together with a second prize of £20. The programme is compiled from the works of the great masters, and includes choruses for mixed choirs and part-songs for men's voices. It is hardly necessary to say that the proceedings are marked with much enthusiasm.

THE TONIC SOL-FA COLLEGE.

Abundant testimony to the excellent work accomplished by this Institution was forthcoming on the 15th ult., at the annual meeting at Queen's Hall, under the presidency of Sir Richard Temple. The speakers included Mr. Alfred Thomas, M.P., who claimed that the Welsh choirs had attained their present state of efficiency by means of the tonic sol-fa system, and an interesting feature of the proceedings was the presentation, by Lady Betty Balfour, of silver medals (given by Mr. J. Spencer Curwen, the president of the College) to several pioneers of the movement. During the twenty-four years of its existence the College has issued 641,459 certificates to pupils examined, and of this total no less than 24,205 were given in the past year.

The South London Choral Association (conductor, Mr. L. C. Venables) and the Temperance Choral Society (conductor, Mr. Frederick Williams) each sang several pieces with creditable spirit and observance of expression. United they steadily rendered "All men, all things" ("Hymn of Praise"), Gounod's "Gallia" (solo part by Miss Maude Ballard), the "Hailstone" chorus from "Israel in Egypt," and the "Hallelujah" chorus from "The Messiah." A juvenile choir from the Kilburn Lane Board School attended to give illustrations of the method of teaching and to sing some part-songs, under the conductorship of Mr. W. T. Oke.

HARMONY IN THE ANCIENT EASTERN WORLD.

Acceding to the request of the authorities of Trinity College, London, Dr. Henry Hiles undertook to deliver in Mandeville Place, on the 8th and 9th ult., the addresses known as the "Queen Victoria lectures," founded as an annual commemoration of the long and happy reign of Her Majesty.

Contending that, among many subjects which still are suffered, needlessly, to perplex students, there are some which require to be examined by the light of a little common sense only, the lecturer claimed that these commemorative discourses might be (at least occasionally) devoted to the solving of historic difficulties. Selecting a subject which, certainly, has not met with the attention it deserves, Dr. Hiles divided the history of musical knowledge into three great dispensations—the first and third, full of vitality and progress; the second, barren and unfruitful. In the outline of one of our classified forms of composition—the Rondo—he traced an epitome of the three revelations—of the primeval dawn of our art; of a central episode of entire divergence from a straight line of progress; and of the European re-dawn of song and minstrelsy, wherein an entirely new birth gave fresh and healthy life.

Restricting, however, his detailed survey to an examination of the first of the three great epochs, Dr. Hiles showed how, before the invention of arbitrary words, emotion and passionate feeling would be naturally expressed by mere modifications of vocal tone; how instinctively the rudest peasant would learn the advantage of a sustained pitch when he called to his distant mate across a stream or on an opposite hill-side; how soon such sustained sounds would be classified as harmonious or discordant, their pitch being changed and steadied easily or only with difficulty; and how a sense of their agreement or consonance would inevitably be gained. The vina of Hindostan; the huge dulcimer of China with its two players plucking strings of different lengths; the tscheng with its wind reservoir, hollow pipes, and free reeds; the royal harp and the twin pipes of the Nile-land were all examined, as showing the possession of a knowledge of harmony in very remote ages, an evidence confirmed by the obvious fact that the first sequence of sounds of which we have any positive information was distinctly based upon the consonance of a major —if not, also, of a minor—triad. The history of the five-note scale, to which the Chinese added their "leaders," was followed until Pythagoras found it in Egypt and carried it back with him to Greece, where his countrymen occupied themselves—like so many children—in dissecting the new toy instead of utilizing it. As a lecturer Dr. Hiles has hitherto been noted chiefly as a radical and fearless reformer. He has now shown himself as a hearty reverer of ancient learning—but of a true and not a pseudo-antiquity. We understand that the two lectures are being published; and we doubt not they will receive the attention they deserve.

THE SCOPE OF PROGRAMME MUSIC.

At the meeting of the Musical Association on the 9th ult., at the Royal College of Organists, Mr. William Wallace read a paper on "The Scope of Programme Music," and delivered a discourse that will certainly add to the value of the yearly volume of Proceedings when it appears.

At the outset of his remarks Mr. Wallace pointed out that it was not uncommon to find musicians who, while proclaiming the supremacy of absolute music, saw no beauty in absolute painting and sculpture, and admired the most flagrant instances of a programme in these arts. There was no doubt that at the present time programme music had attained such an importance that it could not be passed by as a means of musical expression unworthy of employment.

A philosophic definition of programme music might be stated as "music which attempts to excite a mental image by means of an auditory impression." This might be sub-divided into three clauses—(1) music which attempted to symbolize sounds not primarily produced by musical instruments; (2) music which attempted to symbolize in sound visual impressions, such as the flight of birds, the tranquillity of nature—these being objective and suggesting rhythm; (3) music which attempted to symbolize in sound ideas that were entirely subjective and appealed to the intellect, such as love or revenge—all the emotions, in fact. These last were of infinitely greater value musically than the others.

An ingenious plea for composers revealing the source of their inspiration was that by so doing they prevented imaginative writers of analytical programmes from saddling their works with some preposterous story. In all music, whether programme or absolute, there was the difficulty of arriving at the composer's meaning. If he worked closely to a literary theme, he had to assume that his audience possessed an acquaintance with his subject equal to his own. "The writer of absolute music ran the same risk of not being understood. The psychology of listening to music was a question as wide as the psychology of composing. There were examples of programme music so strict in their ideas that an explanation seemed unnecessary, while at the same time the structure was so apparent and based upon so logical a plan that they might rank as absolute music.

An ideal conception in music would stand high, whether it were founded on a poetic idea which belongs to all the world or sprang spontaneously from the composer's imagination, and although the way in which he might state his theme was peculiarly his own, it was absurd to contend that his habit of thought had withstood every outward influence, whether in experience or in the contemplation of phases of life. But if he chose to veil his inner thoughts and gave them to us in the language of music, we were bound to respect his reticence, just as, when he declared the emotional basis of his music, we are bound to accept it from his, not our own point of view.

In conclusion, the lecturer said: "All music was at one time purely objective. Eliminate certain concrete features and work entirely upon imaginative ideas and it becomes subjective. Between this and absolute music there is little to choose, except that the composer declares or withholds his primary idea, or the emotion which he felt on entering upon or subsequent to the accomplishment of his work."

REVIEWS.

The Musician's Pilgrimage: a Study in Artistic Development. By J. A. Fuller Maitland.
[Smith, Elder and Company.]

Mr. Fuller Maitland has produced a thoughtfully written book and one that calls for attentive consideration. It is not only the outcome of a cultured mind, but it bears strong evidence of the author's keen power of observation. The title of the book is, perhaps, a little misleading. Mr. Maitland's "musician" is to all intents and purposes the public performer, and the concert-platform is the scene of his pilgrimage—in other words, it is the career of the *executant* musician, not the teacher or composer, that is treated of in these pages. Mr. Maitland, it is true, claims that similar conclusions may in some degree be arrived at in regard to the growth of a composer, but opinions will differ in regard to this deduction. The musicians pilgrimage is here divided into the following seven stages—the prodigy, the student, the prig, the amateur, the virtuoso, the artist, and the veteran. In each of these chapters the reader will find some words of wisdom of a very potent nature, even though he may not always find himself in full agreement with Mr. Maitland's theories. We must be content with one extract as a specimen of his reasoning. On the subject of journalistic criticism of students' performances he very sensibly says: "The conscientious critic will naturally attend such performances in a slightly different spirit from that in which he listens to finished artists. He will refer the young people's efforts to a lower standard than would be required at what may be called a grown-up concert. He himself will be fully conscious of the difference, but it is unlikely that he will be able to keep it constantly before his readers' minds. Such phrases as 'very good for a student' cannot be repeated throughout an article, but unless they are repeated the friends of the student whose attempts are commended will inevitably foster the absurd delusion that because a commonplace expression of approval is bestowed the student is therefore the equal of some public performer who, it may be, is criticised in the same phrase."

"To help, if it be possible, some of those who are on their way to become artists" has been Mr. Maitland's object in writing this book. Musicians, as a rule, are so self-centred in their narrow "four-in-a-barisms" that they have not much of a reputation for taking an interest in the literature of their art. It is, therefore, impossible to estimate what will be the practical effect of this effort on the part of the musical critic of *The Times;* but of his earnest endeavour to promote the cause he has so much at heart there can be no reasonable doubt.

Fifty Vocalises. For two voices. By Auguste Panseron. Edited by Alberto Randegger. Part I.
[Novello and Company, Limited.]

Auguste Panseron, who lived from 1796 to 1859, was one of the famed Parisian teachers of his time, and his vocal exercises were so highly esteemed that they were adopted by Cherubini for the singing classes in the Paris Conservatoire, which led to their introduction into all the conservatoires of France and Belgium. It is probable that the present edition is the most complete that has been issued, for the exercises have had the experienced editing of Mr. Randegger, himself a teacher of world-wide reputation, who has added breath and accentuation marks and phrasing indications. The exercises are written in two parts with pianoforte accompaniment, and are suitable for a soprano and mezzo-soprano, or tenor and soprano, or tenor and baritone, and, of course, could be rendered with any number of voices to each part. Their use will not only conduce to enrichment of vocal tone and good style, but will also lead to firmness of attack and appreciation of rhythm, two matters in which most vocalists are inclined to be somewhat lax.

Meditation. From "The Light of Life" (Lux Christi). Composed by Edward Elgar. Arranged for pianoforte solo by the composer.
[Novello and Company, Limited.]

This is one of the most beautiful and noble orchestral preludes to be found in modern oratorios, and its arrangement for the household instrument will doubtless be welcomed by many amateur pianists. For their benefit it may be stated that Mr. Elgar did not intend his piece to "represent the attitude of a person meditating, but the ideas upon which he meditates." The theme, which begins in the second bar in the bass, is that of the Levites' Psalm "Oh give thanks unto the Lord." Immediately after the first double-bar is the subject of the "Blind man's poignant prayer" ("To me the day and night are equal"), and this is continued after the second double-bar. The *Allegretto* begins with the theme of "Christ the Healer and Consoler," and the theme of "Light—material and spiritual" subsequently enters in 4-4 measure. It is scarcely necessary to add that the prelude calls for a pianist with a sympathetic touch and one who can make the instrument sing. Otherwise its executive demands are by no means exacting.

Fragments of an Autobiography. By Felix Moscheles.
[James Nisbet and Company, Limited.]

Mr. Felix Moscheles is well-known as the son of the great pianist, the godson of Mendelssohn, an artist of repute, and an enthusiastic advocate for peace—one, in fact, who spares no efforts to hasten on the time when "wars shall cease unto the ends of the earth." But this interesting volume, no less than his former book ("In Bohemia with Du Maurier"), gives him a distinct claim to skill in literary handicraft—an attribute often found wanting in books of the reminiscent genus. Mr. Moscheles, naturally enough, has much to say concerning his godfather, Mendelssohn. A specially interesting anecdote of the composer of "Elijah" is that which relates to the Queen. In 1847, the year of his death, Mendelssohn had been once more, as in 1842, "making music with the Queen," and had been genuinely delighted with her rendering of his songs. As he was about to leave, she said:—

"'Now, Dr. Mendelssohn, you have given me so much pleasure; is there nothing I can do to give you pleasure?' To be sure he answered that he was more than amply rewarded by Her Majesty's gracious reception, and by what would be a lasting remembrance of the interest she had shown in his music; but when she insisted, he said—

"'Well, to speak the truth, I have a wish, and one that only your Majesty can grant.'

"'It is granted,' she interposed.

"And then he told her that nothing could give him greater pleasure than to see the nurseries and all the domestic arrangements connected with the Royal children. The most consummate courtier could not have expressed a wish better calculated to please the Queen. She most cordially responded, and herself conducted him through the nurseries. Nor was the matter treated lightly; she had to show him the contents of the wardrobes and give him particulars of the service, and for the time being the two were not in the relative position of gracious sovereign and obedient servant, but rather of an experienced materfamilias and an enlightened paterfamilias, comparing notes, and giving one another points on the management of their respective children."

The chapters on Mazzini, Rossini, Claude Raoul Dupont, and the author's visit to Paris after the Commune, possess an attractiveness resulting from personal observation, vivid description, and pleasant diction. The last fifty pages of this companionable book are devoted to the author's recollections of Robert Browning. "He was the kindest and most indulgent of friends," records Mr. Moscheles, "and, as such, I remember him with gratitude and devotion; and he was the most honourable and lovable of men; and so it was natural I should honour and love him." One or two references to the great poet's love of and interest in music may be mentioned. In connection with a musical "At home" given by Mr. Moscheles in his studio, he told Sir James Ingham, at that time sitting for his portrait, of certain difficulties he had had with the various performers. Sir James thereupon wrote down the lines of Horace, beginning—

Omnibus hoc vitium
Est cantoribus.

The same day Browning came in, and seeing the lines, he took up a pen and wrote, without pausing to think:

All sorts of singers have this common vice:
To sing 'mid friends you have to ask them twice!
If you don't ask them, that's another thing:
Until the judgment-day be sure they'll sing!

Browning possessed a little dumb-keyboard of five notes, which he always kept by his side, and over which he would mechanically run his fingers. "I wondered," says Mr. Moscheles, "whether he used it to stimulate the fingers that had to keep pace with the poet's ever-flowing thoughts." A constant source of enjoyment to him at Venice and Asolo was an old spinet, marked and dated "Ferdinando Ferrari, Ravenna, 1522." "He delighted in playing upon it of an evening, simple, restful melodies that had been familiar to him for years, or quaint scraps of early German or Italian music." Enough has been said to show that these inviting pages are permeated with an interest all their own. The temptation to further quotation must be resisted. The book is one that should be read in its entirety. It will give pleasure and not a little profit. There are excellent portraits of Mrs. Charlotte Moscheles, the author's mother, Mazzini, and Robert Browning, by Mr. Moscheles.

Novello's Services, Anthems, &c. For Men's Voices. Nos. 41 and 42. [Novello and Company, Limited.]

This most useful and valuable series has hitherto consisted of reprints of widely accepted compositions, but No. 41 is a new setting of the Te Deum and Benedictus in E flat, by Mr. John E. West. This is laid out for alto, tenor, and first and second bass. The voice parts are written with manifest knowledge of what is effective in this combination, and the music, while showing perception of modern requirements, is always dignified, direct in expression, and impressive. Considerable skill is displayed in the part-writing, and the Gloria of the Benedictus is set to a briefly but vigorously developed fugue. The organ part of the Te Deum possesses considerable independence. In the Benedictus it is more simple, but in both the admirable manner in which the voices are supported by the accompaniment shows intimate acquaintance with the requirements of choral church music. No. 42, "Seek Him that maketh the seven stars," is the impressive first chorus of Mr. Edward Elgar's short oratorio "The Light of Life," originally produced at the Worcester Festival of 1896. The choral portion of this number is designed for first and second tenors and basses with a tenor solo, and although the part-writing demands careful and finished singing it does not contain any passages beyond the abilities of fairly trained singers. It is scarcely necessary to add that the excerpt would form a most expressive anthem in a church service.

Novello's Parish Choir Book. Nos. 381-385.
[Novello and Company, Limited.]

Infinite variety continues to distinguish recent additions to this valuable series. In No. 381 the Magnificat and Nunc dimittis are arranged to Gregorian tones by Thomas Adams. For the former the first tone, fifth ending, is employed, and for the latter a Rouen melody. These are treated in a modern fashion, some of the verses being set in four-part vocal harmony, and occasional use being made of the diminished seventh and other harmonic usages of to-day. No. 382 is a setting of the Benedictus, founded on the eighth Gregorian tone, by Dr. C. Warwick Jordan, whose skill and experience in this branch of Church music it clearly shows. The music is written in four vocal parts, with occasional added notes, to enrich the organ accompaniment; but the plain-song may be sung throughout by any voice without interfering with the harmonies. Nos. 383, 384, and 385 are settings of the Magnificat and Nunc dimittis. The first of them, in D, is by Dr. E. J. Hopkins, and was composed for the twenty-fifth annual festival of the London Church Choir Association, at St. Paul's Cathedral, in November last. The music is distinguished by the brightness common to the compositions of this highly esteemed and experienced musician, and is an excellent example of modern Church music. It is extremely melodious, dignified, and expressive, and while easy to sing is most effectively laid out for the voices. The other two settings of the Evening Canticles (Nos. 384 and 385) are arranged to Gregorian tones by Thomas Adams. For the most part the voice parts are written in unison, but certain verses are set in harmony, and variety is secured by alternate portions being sung respectively by the sopranos, or tenors and basses.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

There has been very little music going on here lately, the close of the serial concerts bringing the season virtually to an end. Mr. J. W. Turner gave a fortnight's season of opera at the Grand Theatre, which terminated on April 22. Only familiar works were presented, and these drew fairly large audiences.

On April 25 the Handsworth Choral Society gave a performance of "St. Paul," at the Council House, with Miss Laura Taylor, Miss Madge Robottom, Mr. S. Roper, and Mr. W. Bennett as principal vocalists. Mr. Richard Richards conducted, and the accompaniments were given on the pianoforte and organ by Miss Cleobury and Mr. B. Nock.

The same evening the Moseley Choral Society gave a concert at the Moseley and Balsall Heath Institute. The programme comprised Mendelssohn's "Hear my Prayer," some numbers from "St. Paul," and a miscellaneous selection. The South Birmingham Orchestral Union assisted and Mr. W. Henley contributed some brilliant violin solos. Mr. Berridge Hicks conducted.

The Birmingham Musical Society, now in its fifty-eighth year, gave a ladies' night at the Grand Hotel on the 2nd ult. Miss Aimée Wathen was the solo vocalist, and glees were rendered by the choir of the Society, under the direction of Mr. G. W. Halliley.

The musical *matinées* in connection with the Birmingham Royal Society of Artists are being held every Saturday, under the management of Mr. Oscar Pollack. A great many new performers have been introduced to the public, and the attendances have been good. The Open Air Concerts Association, which was formed last year, is preparing to resume its work, and the courts of this city will soon be jubilant with song. Music in the public parks began on the 6th ult., the Police Band opening the season in Cannon Hill Park.

MUSIC IN BRISTOL AND DISTRICT.

(From our own Correspondent.)

Downend Choral Society, of which Mr. Harold Bernard is conductor, gave its annual concert on April 24, and presented a miscellaneous programme, the principal feature in which was Stanford's "Revenge." There was a small orchestra of ladies and gentlemen, among the members being the three Misses Riseley, daughters of the well-known conductor.

St. Bartholomew's Choral Society closed its season on April 25 with a concert in the Parish Room, the soloists being Miss Marion Harris, Miss Ada Bennett, Mr. J. York, and Mr. E. G. Richards. The first part of the programme consisted of Gade's "Erl-King's Daughter" and a selection from "La Sonnambula." In the second (miscellaneous) part Miss F. M. Thomas, who also acted as accompanist, played Chopin's Nocturne in E flat. Mr. Alfred Brookes conducted.

The Society of St. Michael's Gleemen, which was started towards the close of 1898, mainly to assist in parochial gatherings, justified its existence by a highly creditable performance, at Redland Park Hall, on April 25, under the direction of Mr. Wallace J. H. Greenham, organist of St. Michael's Church. Glees and part-songs were contributed by the choir, songs by Miss Eva Hartshorne, Miss Ada Bennett, and Mr. R. Brandon (Bristol Cathedral), and instrumental productions by Miss Effie Brown (violin), Mr. Momber (violoncello), and Mr. F. Southby (pianoforte).

City Road Choral Society concerns itself principally with the study of oratorios, and on the 3rd ult., in the Lecture Hall, presented Mendelssohn's "St. Paul," Mr. C. J. Sprankling conducting. The soloists were Miss Amy Perry, Miss Rosa Mayo, Mr. E. T. Morgan, and Mr. Arthur Mass. In a small band Mr. Ernest Lane held the principal first violin, and Mr. Arthur Allis was at the organ.

The Broad Plain House Choir, connected with Highbury Chapel, gave a concert on the 4th ult., at its "House," which is situated in one of the poor districts of Bristol. A cantata, "Day and Night," by Mr. H. Ernest Nichol, formed the leading feature, the solos in the work being sung by Miss Edna Keen, Mrs. A. Tavener, Mr. W. P. Price, and Mr. E. Leonard. There was a small orchestra, Mr. A. N. Price and Mr. C. Leslie Cummins were respectively at the pianoforte and organ, and Mr. W. Vaughan Jenkins was conductor.

A striking advance has been made by the St. Mary's Church Choral Society, under the direction of Mr. F. W. Rootham, and with an increasing reputation the Society gave its concert on the 5th ult., in the large Victoria Room, Clifton. The principal features of the performance were Mendelssohn's "First Walpurgis Night" and Stanford's "Revenge." The soloists in the cantata were Miss F. M. Bush, Mr. Gwilym Evans, and Mr. W. H. Wickes. Miss Alice Boaden afforded much gratification by the effective manner in which she sang "Softly sighs," from "Der Freischütz," and *Elizabeth's* Prayer, from "Tannhäuser." A new part-song, words and music by Mr. R. O. Beachcroft, one of the masters of Clifton College, deserves special mention. "Old age will frown on youth and folly" is pleasant in sentiment, and the stanzas are appropriately set, so that the result was an effective little composition, which Mr. Beachcroft conducted. He must have felt pleased at the favourable verdict of the audience.

The members of the Æolian Male Choir, Bristol, on the 12th ult., abandoned their customary weekly practice of glees, and assembled at the rooms of Mr. Belsten, a committee man, and presented the secretary and treasurer, Mr. F. H. Simpson, with a finely carved oak barometer.

On the 17th and 18th ult. concerts were given at the Victoria Rooms. The vocalists were Miss Jennie Ffoulkes, who had sung before in Clifton in the Welsh Ladies' Choir, Miss Clara Butt, Mr. William Green, Mr. Kennerley Rumford, and Mr. F. Bath. The instrumentalists were Herr Georg (pianoforte), M. Johannes Wolff (violin), and Mr. Leo Stern (violoncello), with Mr. F. A. Sewell, accompanist. Though all who took part in the performances were well received, special marks of favour were bestowed upon Miss Clara Butt, who had grown up in Bristol and received the earlier portion of her musical training there.

A concert was given in the Victoria Hall, Radstock, on the 17th ult., by Miss Lily Gardner (Clifton), Miss Hetha Richards (Bath), Dr. St. John Bullen (Clifton), and Mr. Ernest Young (Clifton).

At St. James's Presbyterian Church, on the 17th ult., an organ recital was given by Mr. A. E. Hill, organist of St. John's Church, Clifton. The vocalists were Miss Tippett and Mr. F. Crombie Frost.

BATH.

On the 4th ult. the Society of Bristol Gleemen appeared at the Assembly Rooms, Bath, and gave a concert in aid of the funds of the Royal United Hospital, the choir having been invited to do so by the Rev. E. Handley, chairman of the hospital committee, who is also chairman of the Bath Orpheus Glee Society. In April, 1888, the Gleemen visited Bath for a similar object, and one result of that gathering was the suggestion made by a local newspaper that a society for the practice of unaccompanied part-singing might be established there. Hence the formation of the Bath Orpheus Choir, under the direction of Mr. H. T. Sims. The excellent manner in which the Gleemen interpret the pieces in their *répertoire* is widely recognised in the West of England, and at their recent concert they sang some of their more effective compositions, under the direction of Mr. W. J. Kidner.

On the 6th ult. the season of Bath Pump Room concerts was brought to a termination with two performances, and the Mayor and Corporation attended the afternoon gathering in state. Mr. R. H. Moore (chairman of the committee) stated that during the season 28,122 persons had paid for admission, but it was not the aim of the Corporation to make money. He was sure the concerts were now firmly established, and congratulated Mr. Max Heymann, the conductor, on the efficiency of the band. At the two concerts the vocalist was Miss Alice Boaden.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The month just passed has been an unusually busy one musically. The foremost event was the Feis Ceoil, a detailed account of which appears in another column. The Dublin Musical Society gave a good performance of "Elijah," on the 4th ult., with an unusually good caste of solo singers—Miss Esther Palliser, Miss Alice Lamb, Mr. Henry Beaumont, and Mr. Andrew Black.

The Orpheus Society gave an enjoyable concert on the 6th ult. The choir is an admirable one, well balanced and well trained, and should be the medium for presenting to a Dublin audience the really fine unaccompanied vocal part-music which is now never heard in our city. The conductor is such an able musician that he must surely recognise the opportunity he has of doing a really serious piece of musical work.

The Dublin Orchestral Society gave its third concert in the Theatre Royal, on April 26. The orchestra gave fine renderings of Beethoven's "Coriolan" Overture and of Wagner's "Faust" Overture. Signor Esposito conducted.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The season of the Norwich "Gate House" Choir was closed on the 5th ult., when the Society gave its fifty-sixth concert in Noverre's Room. Gade's cantata "The Erl-King's Daughter" was the chief choral feature, the solos in which were taken by Mrs. F. A. Smith, Miss J. Woodrow, and Mr. Springall. The concerted numbers were rendered with all the refinement which Mr. Kingston Rudd, the conductor, generally succeeds in getting from his forces. Violin solos were contributed by Mr. Aldo Antonietti, and that gentleman, in conjunction with Mr. Rudd, was heard with much pleasure in Beethoven's Violin and Pianoforte Concerto (Op. 32, No. 2) in C minor.

The concert given by the Norwich Cathedral choir in St. Andrew's Hall, on the 9th ult., was, as usual, well attended, for it is the only opportunity occurring during the year when citizens can hear some of our grand old madrigals and glees sung with that perfect blending of voices so eminently characteristic of the Cathedral choir. Dr. Bates conducted, and in Purcell's "In these delightful pleasant groves," Weelkes's "As Vesta was," and Morley's "Shoot, false love," the most delicate gradations of tone were obtained, while more modern compositions of a similar nature received equally fine rendering. Solos were sung by Master W. A. Smith, one of the choristers, and the Precentor, Rev. T. I. Thomas. Several violin solos, cleverly played by Mr. A. Coote-Sugget, made an agreeable variety in the programme.

Under the fostering care of the Rev. H. C. Rogers, the vicar of the parish, a Musical Society has lately been formed at Narborough, a village in the Lynn district. On the 17th ult. this body gave a concert in the Assembly Room, Swaffham, when Darnton's pastoral cantata "Village life" was most creditably given, as were several part-songs. The soloists comprised Miss Mabel Hayward, Miss A. Hatch, Mr. H. J. Luckett, and Rev. E. J. Alvis. Miss Smith, of Swaffham, accompanied.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

"Elijah" was given at St. Mary's Cathedral, on the 12th ult. (Ascension Day), under Mr. T. H. Collinson's careful direction—the first occasion, it is believed, on which the oratorio has been undertaken by an unassisted Cathedral choir. The building was filled to overflowing with an interested and most appreciative congregation, and the excellent choir added one more laurel to its wreath. The accompaniments were well played by an orchestra of local players.

The Kosman Quartet made its first appearance in Edinburgh, on the 5th ult., and in quartets by Mozart and Schumann it at once established a claim to a respectful hearing. Artistic perception, capable execution, and careful rehearsal combined to secure a well-deserved success. Mr. Kosman was warmly received for his playing of solos by Goltermann and Ries, and Miss Jenny McTaggart made an excellent impression by her singing of "I attempt from love's sickness to fly" (Purcell) and songs by Schumann, Brahms, and others.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The season was prolonged this year, not as usual by a series of pianoforte recitals, but by a succession of chamber concerts. Chamber music has never flourished in the West of Scotland; every attempt that has been made hitherto to foster it locally has failed, and our experience of visiting quartet parties is that they have not been particularly eager to follow up their *débuts*. The end of the present season has seen a first visit of one of the most famous of Continental quartet combinations, a second visit of Dr. Joachim's party, and the start—an unusually promising one—of another effort to establish, on something like an assured footing, a local organisation for the production of chamber music. Mr. Kosman, formerly leader of Mr. Manns's Glasgow orchestra, is at the head of the new Glasgow Quartet, and gives it his name. With him are Mr. Richard Daeblitz, leader of the second violins in the Scottish Orchestra, and two sound local professionals, Mr. John Daly and Mr. Willy Benda, viola and violoncello respectively. The party have given two concerts, and have on each occasion gathered round them enthusiastic audiences as large as the hall in which they appeared would hold. Their programmes have embraced Schumann's F major Quartet, Beethoven's No. 6 of Op. 18, and, by way of novelty, Christian Sinding's interesting and forceful Pianoforte Quintet, in which they were associated with Mr. Philip Halstead. They have exhibited quite remarkable finish and sympathy. At these concerts two promising young singers were introduced—Miss Annie Tweedie and Miss Gordon Pillans. Mr. Willy Benda gave a concert last month at Greenock with a local orchestra, to which he has communicated a degree of spiritedness rare in Scottish amateur combinations.

The accounts of the last season of the Choral and Orchestral Union have now been made up, and it appears that there is a small balance on the right side. The figures are of interest as showing how an orchestra is financed. They are — income, £8,495 2s. 6d.; expenditure, £8,302 10s. 1d.—surplus, £195 12s. 5d. The Scottish Orchestra of eighty players was in being about two months and a half, and gave twenty-seven concerts in Glasgow, besides playing in several other towns in Scotland. Already a guarantee fund of between £3,000 and £4,000 has been raised for next season.

On the evening of April 27 the members of the music classes connected with the Glasgow United Young Men's Christian Association gave their closing concert for the season, when a large audience again testified to the abiding popularity of Mendelssohn's "Elijah." The performance was in most respects worthy of the choir—numbering about 400 voices. Madame Shepherd, Miss H. G. Mainds, Messrs. Stuart Moncur and Atherton Smith had charge of the solos, Mr. W. H. Cole led the orchestra, Mr. Clapperton was organist, and Mr. R. L. Reid conducted.

The Robert Cunningham Opera Company was at the Theatre Royal for a fortnight, and produced, besides some of the more hackneyed operas, Somervell's operatic drama "The Three Musketeers."

MUSIC IN MANCHESTER.

(From our own Correspondent.)

From month to month a regular report has been given of the more important undertakings during the past season; but the limits of our space forbade the record being so extended as to include many events which, although less prominent and imposing, must necessarily be taken into account if a fair estimate of the musical position of this not unimportant centre of activity would be obtained. Probably around no city are there so many busy suburban societies quietly and steadily spreading a taste for music of the highest class, and enlarging the area from which supporters of the more ambitious and costly undertakings are drawn. Their unostentatious labour may not be lightly regarded, whether their work is entirely choral, or they attempt the more difficult task of bringing forward local instrumental talent, and thereby facilitating the presentation of large works with adequate accompaniment without that ruinous expense which has hitherto thwarted so many enthusiastic efforts. To attract an audience to listen to some well-known artist is easy; but to cultivate the local resources of each little district is a far more important matter and an infinitely more patriotic effort.

ORGAN RECITALS.

And, speaking of serious music, perhaps nowhere more encouragingly than in and about Manchester are the lovers of the organ so numerous, or could they be more regularly drawn together than they are to the weekly recitals of our able city organist, Mr. Kendrick Pyne, and to the occasional performances given at the Salford Corporation Hall by local players of ability. From time to time we have been able to glance at Mr. Pyne's programmes and to congratulate him upon his ability and success. Looking through the work of the winter session, we find abundant evidence of the variety, if not of the catholicity of Mr. Pyne's reading. His easy mastery of the intricacies of the works of Bach and of Mendelssohn is well known and highly appreciated. The fugues and sonatas form the backbone of the Saturday evening recitals; while effusions of the French school, from Guilmant downward, have been sprinkled in plentifully. Naturally from Dr. Wesley's portfolio liberal excerpts have been made; but perhaps larger selections might have been chosen from among the many fresh and melodious compositions of H. Smart and other worthies; and there are many erudite fugues by Ouseley which are not merely scholastic and should not be entirely overlooked.

ROUND ABOUT MANCHESTER.

The evidences of Dr. Henry Watson's love of vocal part-music are not confined to the work of the Vocal Society and of the Glee Club; but are corroborated at Stretford by the efforts of the Choral Society; at Stockport by the Vocal Union, which calls for the assistance of distinguished soloists; and at Accrington, where Dr. Watson has an orchestra as well as a large choir. As a lecturer, also, upon many interesting topics he is thoroughly equipped, being able to extract from his costly library of old works and his large collection of ancient instruments much information respecting the music of past days.

Among the neighbouring towns which are, practically, suburbs of Manchester, Oldham has ever ranked well musically. During the past winter the Werneth Vocal Society, under Mr. Robert Jackson, of St. Peter's Church, gave "St. Paul" and other works, with fair-sized choir and band. The Orchestral Society, under Mr. Lawton, was as active as usual; and the St. Cecilia Society, under Mr. James F. Slater, was busy with English opera. Excellent performances were given occasionally by the Leeds organist, Mr. Fricker; and, more regularly, by Mr. J. Clafton, of St. James's Church, and by Mr. Ingham, at St. Thomas's.

At Ashton-under-Lyne and elsewhere, Mr. T. Keighley has been very active and specially prominent as an organist of great ability, not afraid to grapple with the most difficult works; and the Philharmonic Society has been engaged in performing oratorio and opera under the able guidance of Mr. G. T. Wrigley, who also, at his annual concert, generally manages to introduce some striking novelties in chamber music. At Wigan, performances of the "Elijah," "Messiah," and "Creation" were essayed creditably during the dark months; and at Pendleton, Mr. F. Blacow gave, at the close of the twenty-eighth season of his Choral Union, a centenary performance of the "Creation," with a choir of 120 and a small amateur orchestra.

The record is distinctly encouraging, and now the whole district settles down to the quiet maturing of plans to be actively pursued when the song of the woods is again hushed and music once more pushed indoors.

But not to be included among our regular enjoyments was the competitive gathering, on the 13th ult., of the singing classes from Northern Lancashire and Southern Yorkshire, fostered by the Clarion Vocal Union. The combined singing of the associated classes was good, although often not showing a very deep insight into the composer's meaning; but many of the singers were too young to allow of the separate choirs appearing to advantage. Mr. G. W. Lane adjudicated and awarded the prize to a Manchester class of about fifty voices.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

Music in Nottingham is practically stagnant for the summer months, save in the case of the local contingent for the Lincoln Festival, which meets under Mr. F. Marshall Ward, and is doing excellent work under his careful tuition.

In Derby, Mr. Harold Henry's Orchestral Society brought its season to a conclusion on April 26, when a full audience and a good performance of an interesting programme rewarded the zeal of the members. The soloists were Madame Clara Gardiner (vocal), Mr. Sydney Sadler (pianoforte), and Mr. Harold Henry (violin), all of whom met with a hearty reception.

The orchestra played works by Beethoven, Haydn, and Wagner; but special mention should be made of their performance of Mackenzie's music to "The Little Minister" and Mr. Henry's "Romance" (repeated by request). Mr. Sadler undertook the pianoforte accompaniments, and Mr. E. M. Barker conducted, save in the "Romance," which was directed by the composer.

A good performance of Schubert's "Song of Miriam" was given on Sunday, the 14th ult., by the choir of St. Chad's, Derby, under the direction of Mr. T. H. Bennett, the organist and choirmaster of the church.

The Ashburn Orchestral Society terminated its season on the 4th ult., when a fine programme was given, which included Schubert's "Unfinished" Symphony, Massenet's "Scènes Pittoresques," and a "Tannhäuser" selection. Miss Olive Harcourt was heard to advantage in Gounod's "O Divine Redeemer" and in the recitative and aria "Deh! vieni," from Mozart's "Figaro." Mr. J. R. Booth was the solo violinist and gave a fine performance of Vieuxtemps's "Polonaise." An interesting novelty was the trombone solo played by Mr. Banyard. The orchestral pieces reflected the utmost credit on the conductor, Mr. W. H. Tutt, who is to be congratulated upon the termination of the Society's thirteenth season.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Amateur Musical Society gave its May concert in the Albert Hall on the 2nd ult., when considerable interest was centred in the performance of Cowen's "Ode to the Passions." A small string orchestra, supplemented by a pianoforte, played the accompaniments in an exemplary manner, though much of the tone colouring of the effective instrumentation was necessarily lost. The choruses were sung with admirable tone and expression, especially the stirring final chorus, and Mr. Schollhammer, who conducted, had to repeatedly acknowledge the applause at the close. After a short miscellaneous selection, to which Mr. J. W. Phillips (organ solos), Mr. J. Lycett, Miss Whitehead, and others contributed with marked success, Bennett's "May Queen" was performed. A capable quartet of soloists, a chorus familiar with their work and singing the strains of their townsman *con amore*, and a faultlessly played instrumental background, all contributed towards a thoroughly enjoyable rendering of the cantata. The services of Mr. Schollhammer, conductor, Mr. Phillips, pianist, and Mr. J. Peck, leader, call for something more than complimentary reference.

On the 9th ult. the Male Glee and Madrigal Society gave its spring concert in the Music Hall. The principal feature of the programme was Saint-Saëns's double chorus "The Soldiers of Gideon," performed for the first time in Sheffield. The choristers distinguished themselves in attack, tone, and phrasing, winning high praise, and the pitch being maintained for twelve minutes. One of the successes of the concert was Mr. John E. West's dainty part-song "Beware," which had to be repeated in response to loud applause. Madame Goodall and Mr. J. Pearson were the soloists, and Mr. J. A. Rodgers conducted and played three pianoforte solos.

The University College Musical Society performed Bennett's "May Queen" on the 12th ult., under Dr. Coward. The choristers, mainly students at the College, sang with precision and expression, and an excellent band, led by Mr. J. T. Hill, contributed to the success of the performance. Gade's Trio (Op. 42) was delightfully played by Mrs. T. P. Lockwood, Mr. Schollhammer, and Dr. Arthur Hall.

The St. John's (Abbeydale) Choral Society gave a successful performance of Cowen's "Rose Maiden" on the 17th ult. A small but excellently trained chorus sang with accuracy and expression the melodious choral numbers, and Mr. G. A. Seed, the conductor, is to be complimented on the success of the concert. Miss E. Davies, Miss A. Freeman, Mr. W. H. Burrows, and Mr. H. Reynolds were the soloists.

The Eyam Choral Society performed Bennett's "The May Queen," on the 23rd ult., under the direction of Mr. J. W. Froggatt. Miss L. Mellor led the band and Mr. Ireland was accompanist.

MUSIC IN WALES.

(From our own Correspondent.)

The Vale of Conway Church Choral Association, numbering about 300 voices, drawn from Blaenau Festiniog and the Vale of Conway, down to Llandudno, held its annual Festival at Trinity Church, Llandudno, on the 8th ult., Mr. John Williams, Carnarvon, acting as conductor, and Mr. R. W. Davies, Festiniog, as organist. The Festival was a great success, the quality and balance of voices being good and the intelligent manner in which the Psalms were chanted deserving especial commendation.

A number of singing festivals have also been recently held amongst the various Nonconformist bodies. Their programmes are very much alike in that they consist of a number of hymn-tunes, one or two anthems or choruses, and a few chants, differing in these latter from the Church festivals, where greater prominence is given to chanting—a comparatively recent innovation in Welsh Nonconformist worship. Whether chanting will ever become popular amongst Welsh Nonconformists or not, may be a debatable point; but the efforts made in connection with these festivals, and the excellent collection of hymn-tunes, &c., now possessed by the Church and the leading Nonconformist bodies, ought to make for marked improvement in sacred music throughout the Principality.

In connection with later collections for the use of the Welsh Church, the Cathedral Prayer Book and Psalter recently issued (in Welsh) by Messrs. Novello and Co. occupies a very marked position. Undoubtedly this important publication will have far-reaching influence on the music of the Church in Wales, and more or less indirectly on the music of the Sanctuary throughout the country generally.

At a recent Eisteddfod held in the county town of Carmarthen, Dr. Roland Rogers, of Bangor, one of the musical adjudicators, strongly animadverted on the exaggerated and theatrical displays made by some of the conductors. "Why on earth," he asked, "do not conductors learn how to conduct properly?" A query which has been repeatedly put for years past by other Eisteddfodic judges, Welsh and English, and apparently to but little purpose.

The programme of the next Meirion Eisteddfod, held annually at Dolgelly, has been issued, and the selection of Gounod's "Gallia" as the chief choral subject, taken in conjunction with that of Sir Hubert Parry's "Blest Pair of Sirens" at the Cardiff National meetings, is encouraging, in that it shows that all Eisteddfodic committees are not disposed to remain satisfied with the constant reiteration of the same well-threshed pieces.

Dr. Joseph Parry, musical lecturer at the University College, Cardiff, in a recent lecture delivered by him, regretted the absence of proper facilities for acquiring musical education in Wales, and urged the necessity for a Welsh college of music. Apart from the question of ways and means, one of the difficulties in connection with such a college would be the matter of location. Wales has no metropolis, nor any chief central town, and the two main divisions of the Principality are farther from one another than from London.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

After some years of slumber the cause of choral music has been again revived in Stafford by the formation of a choral union, the members of which made their *début* on April 25, under the conductorship of Mr. H. Drury, of Uttoxeter. The work chosen for the first part of the programme was Gaul's "Holy City," and the second part was devoted to a miscellaneous selection. It is gratifying to say the concert was a success from a musical and financial point of view. The band and chorus numbered 140 performers. The soloists were Miss Alice Porter, Miss Hackett, Mr. Samuel Masters, and Mr. Harry J. England, all of whom sang with much acceptance. The rendering of the choral parts of the work reflected great credit upon the members of the Society, and Mr. Drury is to be congratulated upon the results of his first efforts in the cause of choral music in the County town of Staffordshire.

The annual singing competition of the Federation of London Girls' Clubs was held on the 6th ult., in St. Andrew's Hall, Newman Street. Dr. McNaught was the adjudicator, the number of choirs competing being eleven, divided into two classes. The test piece in Class I. was "Winds are blowing" (Battison Haynes), and in Class II. "Come o'er the woodland" (A. Ketèlbey). The united choirs sang "A Bird Song" (Rogers), "Welcome thou" (Handel), and "Bell March" (Brabham), under the conductorship of the Rev. Lewis Hunt. After a spirited contest Dr. McNaught awarded the challenge trophy to the St. Mary of Eton Girls' Club choir (trained by Mr. D. A. Fox), which gained the full number of marks allowed for their performance of the test piece, and twenty-nine out of a possible thirty for the sight reading test. The following choirs competed: St. Mary of Eton Girls' Club; Soho; All Hallows, Southwark; Marylebone; Clerkenwell; St. Edward's; St. Catharine's; St. John's, Westminster; St. Margaret's, Westminster; St. Pancras, Roehampton. H.R.H. the Duchess of York was present during a portion of the proceedings.

The performance of Mackenzie's oratorio "The Rose of Sharon," by the West Hampstead Choral and Orchestral Society, at the Hampstead Conservatoire, on the 18th ult., was an ambitious attempt for a suburban society, and the result was, on the whole, creditable, especially in regard to the choral portions. As is not unusual on these (and other) occasions, the ladies were distinctly the "better half" of the choir, and sang with much spirit the difficult music, notably in the fine chain of choruses beginning "Make a joyful noise." The orchestra can hardly be said to have been completely successful in grappling with the intricate instrumentation. The solos were in the experienced hands of Madame Clara Samuell, Madame Lena Law, Mr. Edward Branscombe, and Mr. Montague Borwell, all of whom rendered justice to their respective music. Mr. W. N. Barron presided ably at the organ, and Mr. E. G. Croager, who was, during the interval, the recipient of a gratifying testimonial in the shape of a silver salver, and also deserves much praise for his care in training both choir and orchestra, conducted with conspicuous watchfulness.

The South London Choral Association gave an interesting concert at the Institute of Music, in the Camberwell New Road, on the 1st ult., when three of the most successful choral compositions produced of late years were performed in association with Mr. F. H. Cowen's "Four English Dances in the Olden Style." Sir F. Bridge's vigorous setting of Mr. Rudyard Kipling's "The Flag of England" again won hearty appreciation, and further proof was afforded of the effectiveness of Mr. A. Davidson Arnott's "The Ballad of Carmilhan." In these works, as also in Professor Stanford's "Phaudrig Crohoore," the choralists conducted by Mr. L. C. Venables sang with commendable steadiness and spirit. The solo numbers were allotted to Miss Emily Davies and Mr. Arthur Walenn, and Mr. Cowen's elegant Dances were brightly rendered by the band.

Messrs. Norman Bath and F. Lewis Thomas gave the last concert of the present season of the Bromley (Kent) chamber concerts, at the Co-operative Hall, on the 4th ult., when a large and appreciative audience assembled. The concert-givers were assisted by Mr. Denan Bath (violin), Mr. Vernon Addison (viola), Mr. Tennyson Werge (violoncello), and Miss Maude Clough (vocalist). Rheinberger's Pianoforte Quartet in E flat and Mozart's String Quartet in G major (Op. 12) each received a rendering particularly marked by genuine *ensemble* playing. The Terzetto in A (Op. 74), by Dvorák, for two violins and viola, although almost a novelty, was at once received with pleasure. Messrs. Tennyson Werge and F. Lewis Thomas received a very hearty recall after their performance of Chopin's Introduction and Polonaise in C.

Miss Minnie Crouch gave a pianoforte recital at St. James's Schools, Muswell Hill, on April 28, with exceptional success. Her programme included Mendelssohn's Prelude and Fugue (Op. 35, No. 2), Beethoven's Sonata (Op. 2), one of Liszt's Rhapsodies, Schumann's Andante and Variations for two pianofortes (with her master, Mr. Willem Coenen), and various other pieces, including Coenen's Nocturne "Twilight." The young pianist displayed remarkable versatility, combining both delicacy and power, and she reflects very great credit on Mr. Coenen's ability as a teacher, adding another to the list of his successes at the Guildhall School of music. Songs were contributed by Mrs. Clayton and Mr. Charles Crouch, the latter giving a clever song, "The childlike heart," by Mr. Coenen, with much success.

A very enjoyable "At home" was given, on the 11th ult., at the Kensington Town Hall, by Miss Frederika Taylor and Miss Helen Hulme, who have made a specialty of duet singing. Their sympathetic voices admirably blended together in duets by Handel, Rubinstein, &c.; but perhaps the success of the afternoon was their rendering of Mrs. Needham's "Irish Lullaby." Songs were sung by Mr. Walter Ford and Mr. Gabriel Thorp, while the instrumentalists included Miss Edith Drake, Madame Anna Lang, and Miss Gwendolyn Toms, and Miss Sharp contributed some excellent recitations.

The ninth annual choir festival of the Choir Guild of the Diocese of Long Island was held at Grace Church, Brooklyn, on April 27. Mr. Frank Wright was the Precentor and conducted the service. The programme included Gadsby's Magnificat and Nunc dimittis in C; Steane's unaccompanied anthem, "My soul truly waiteth"; Wesley's "Blessed be the God and Father"; Haydn's "The Heavens are telling"; and Martin's Te Deum in C. A very efficient orchestra, under the leadership of Mr. Wright, played the accompaniments, and Mr. C. F. Mason and Mr. T. Allen Cleaver presided at the organ. The chorus, consisting of thirteen choirs of the diocese, gave evidence of careful training on the part of the Precentor.

The students of the Metropolitan training colleges for school masters and mistresses, established in connection with the Church of England, combined to hold a special service in St. Paul's Cathedral on the evening of Ascension Day, the 11th ult. As all training college students are thoroughly and systematically taught to sing, they formed, on this occasion, a fine choir of about 800 voices. The Magnificat and Nunc dimittis from Stainer's Service in B flat; the chorus, "Unfold, ye portals everlasting," from Gounod's "Redemption," and four hymn-tunes were sung. Sir John Stainer and Dr. McNaught conducted, and Mr. Charles Macpherson was at the organ. The sermon was preached by the Bishop of Rochester.

The annual Festival of the Sons of the Clergy (the 245th) was held in St. Paul's Cathedral, on April 26, in the customary manner. A full orchestra and an augmented choir of about 200 voices were conducted by Sir George Martin. The musical features included Sir Arthur Sullivan's "In Memoriam" Overture, a selection from "The Prodigal Son," and the "Hallelujah" Chorus. The Magnificat and Nunc dimittis in G, specially set for the occasion by Mr. Battison Haynes, proved happy examples of effectiveness produced by simple means. Dignity and devotional feeling are preserved, whilst the breadth and freshness of spirit instinct throughout cannot fail to gain appreciative recognition.

The Marlborough Place Amateur Orchestral Society, St. John's Wood, gave its fifth annual concert in the Lecture Hall, Marlborough Place, on the 2nd ult., with gratifying success. In two movements from Beethoven's Fourth Symphony, two of Cowen's "Four English Dances," in addition to other selections, the members of the orchestra showed an earnestness of purpose and acquitted themselves with credit to their able conductor, Mr. Paul Oppenheimer. Variety was imported into the programme by songs contributed by Miss Stanley Lucas, Miss Florence Croft, and Mr. D'Arcy Clayton; while Mr. J. T. Bailey played a bassoon solo, "Lucy Long," with humorous acceptance and prolonged applause.

The Ealing Philharmonic Society gave a concert at the Victoria Hall on April 26, when one of the chief features of the programme was Mendelssohn's "Walpurgis Night," of which an excellent performance was given by the choir and orchestra. The latter also played an "Italian" Suite by Zenoni, Weber's "Oberon" Overture, Mendelssohn's "Cornelius" March and the *Finale* to the "Scotch" Symphony, and Beethoven's Turkish March from the "Ruins of Athens." Songs were contributed by Messrs. John Johnson and Marshall Lewis, and violin solos by Mr. Ernest Hopkinson, who led the orchestra. The performance was conducted with ability by Mr. E. Victor Williams.

Admirable performances of Professor Stanford's choral ballad "The Revenge" and Requiem were given on April 27, in the Great Hall of the Northern Polytechnic Institute, by the Finsbury Choral Association, under the direction of the composer. There was a numerous audience, who listened to these characteristic and highly impressive works with marked interest and frequent manifestations of their appreciation. Miss Ethel Wood, Madame Marian McKenzie, Mr. Thomas Thomas, and Mr. Kennerley Rumford were the able interpreters of the solo parts in the Requiem.

THE Bishopsgate Institute Choral and Orchestral Society gave its last concert of the season, on the 4th ult., when Dr. Harford Lloyd's "Hero and Leander," the chief feature in the programme, received an excellent rendering. The performances of the "Spinning Chorus" from Wagner's "Flying Dutchman," and the Polonaise with Chorus from Glinka's "Life for the Czar," reflected great credit upon the Society and its conductor. The soloists, Miss Florence Matthews, Miss Tatchell, and Mr. Harry Dearth, gave every satisfaction. The Rev. J. M. Gaben led the orchestra, Mr. J. R. Griffiths presided at the pianoforte, and Mr. W. A. B. Russell conducted.

THE Euston Glee Union, an effective combination of male-voice singers (members of the London and North-Western Railway staff at Euston Station), gave a most successful concert, at the Court House, Harlesden, on the 2nd ult., under the able baton of Mr. Miles Wybourn, when they fully sustained their excellent reputation for the admirable rendering of glees and part-songs. The efficient soloists were Mr. Ivor Foster and Mr. Gilbert Denis. Violoncello solos were contributed by Mr. C. F. Malcolm, and Mr. E. Bristol rendered the accompaniments in good taste.

A VERY successful concert was given on the 8th ult., by the All Saints' Choral Society, Battersea Park, when Sterndale Bennett's cantata "May Queen" was very creditably performed. The soloists were Miss Margaret Nutter, Miss Kate Luke, Mr. Ernest Harris, and Mr. Robert Greir. The string orchestra was led by Mr. F. H. Beale, and Messrs. W. J. Wiltshire and C. J. Capponi presided at the pianoforte and organ respectively. The performance was ably conducted by Mr. Alex. Wilson, who founded this flourishing Society a year ago.

THE fourth concert of the nineteenth season of the Bromley (Kent) Musical Society took place at the Drill Hall, on April 25, when Mendelssohn's "Walpurgis Night" was given. The solos were interpreted by Miss F. Gallis, Mr. Herbert Grover, and Mr. Bertram H. Latter. The performance throughout was marked with an intelligent appreciation of the highly dramatic character of the music. The band and chorus of 150 performers discharged their duties in excellent style. Mr. F. Lewis Thomas, as usual, conducted.

AN admirable performance of Gounod's "Redemption" was given by the Streatham Choral Society, on the 1st ult., at the Streatham Hall. The solo vocalists were Madame Ruth Lamb, Miss Ida Mann, Miss Lilian Hovey, Messrs. Braxton Smith, Arthur Barlow, and F. B. Ranalow. There was a complete professional orchestra, and the choir of the Society greatly distinguished themselves by their refined and expressive singing. Mr. Stewart Macpherson, who has recovered from his recent indisposition, conducted.

AT the annual prize distribution to the pupils of the London Society for Teaching the Blind, which took place on the 6th ult., in the Concert Hall of the Institution, Eton Avenue, an excellent programme was rendered by the musical students, under the able direction of Mr. Edwin Barnes. Besides organ and pianoforte solos, it included Mendelssohn's two part-songs, "Harvest Field" and "Autumn Song," "In going to my lonely bed" (Edwardes), and "Lady, see on every side" (Marenzio).

STAINER'S "Daughter of Jairus" and a miscellaneous selection of sacred music were given in Devonshire Square Baptist Church on the 11th ult. The solos were admirably rendered by Miss Kate Cherry, Mr. Miles Mole, and Mr. George Uttley. The choir, of about fifty voices, sang the choruses with great spirit and in excellent time and tune. Mr. Charles E. Smith presided at the organ, and Mr. G. Ernest Arundel, the honorary organist and choirmaster of the church, conducted.

MR. EDGAR F. JACQUES delivered the first of his three lectures "On the music of India and the East, and its influence on the music of Europe," at the Royal Institution, on the 20th ult. We hope to give a report of the series in our next issue.

A LARGE number of exhibitions and scholarships will be awarded at the Guildhall School of Music in the month of July, the most valuable being the Knoop, of the value of £75 per annum, for a violoncello student, and the Erard, £40 19s. per annum, for a pianoforte student. Other exhibitions vary from £30 to £5 per annum. Many of these are for competition by students already in the school; four of £20 each are, however, available for outside candidates.

A FIRM of organ builders at Meissen has lately introduced pipes made of porcelain in some of their instruments, with, it is said, excellent results. The new invention has been tested by experts, who were struck with the beauty, sonority, and mellowness of tone possessed by these instruments. As a further advantage it is pointed out that the pipes consisting of the material in question are not affected by any change in the temperature.

GOUNOD'S "The Redemption" (Parts I. and II.) was given at St. Luke's Church, Hackney, on the 3rd ult., with the accompaniment of organ, harps, trumpets, and drums. Additional trumpets, stationed at the extreme sides of the church, gave impressive effect to the second part. Mr. Frederick S. Marsh, organist and choirmaster of the church, conducted, and Mr. George T. Pinches presided at the organ.

MISS MARJORIE RICHARDSON, an ex-student of the Royal College of Music, gave a successful concert at Steinert Hall, Boston, U.S.A., on April 21, with gratifying success, when she played pianoforte solos by Arensky, Nicodé, Dvorák, and Sgambati, and, with the Kneisel Quartet, introduced to a Boston audience Professor Stanford's Pianoforte Quintet in D minor (Op. 25).

MR. ALBERT FRANSELLA proposes to establish a Society for the cultivation of wind instrument music. Those who are interested in the welfare of this important branch of instrumental music are invited to communicate with Colonel R. R. E. Drake-Brockman, R.E., 27, Linden Gardens, Chiswick, the honorary secretary *pro tem.*

THE competition for the Agnes Zimmermann Prize at the Royal Academy of Music took place on the 15th ult., when the prize was awarded to Ethel V. Cave (a native of Bristol) and Elsie E. Horne (of London), equally. The examiners were Mrs. Emily Liddell, Miss Agnes Zimmermann, and Mr. J. A. Fuller Maitland.

M. JACOBI'S popular operetta "Cinderella" was performed at Derby, Conn., on April 28., under the direction of Mr. W. Lackey and Mr. C. Ives Freeman. The work achieved a great success and promises to become very popular in America.

MR. ALFRED RHODES, author of "Curiosities of the Keyboard and the Staff," gave a demonstration lecture at the London School Board offices, Victoria Embankment, on the 8th ult., entitled "How to simplify the staff notation."

THE memorial portrait of the late Mr. Bradbury Turner, painted by Mr. Cyrus Johnson, is now being exhibited on the walls of the Royal Academy. Its ultimate destination will be the walls of Trinity College, London.

MR. GEORGE LANGLEY delivered an interesting lecture at Trinity College (London), on the 3rd ult., entitled "Music as a means of expression." Musical illustrations were contributed by Miss Agnes Winter.

MR. E. SILAS gave an interesting concert at the Guildhall School of Music, on the 18th ult., when the programme was entirely selected from his own compositions.

Erratum.—In the account of the concert given by the Woodstock Choral Society (p. 341 of our last issue), we regret that the name of Dr. Elsmore was inadvertently given as the *conductor* of the concert, instead of as the leader of the orchestra. The concert was ably conducted by Mr. Eugene Bayliss.

FOREIGN NOTES.

Bayreuth.—Siegfried Wagner, whose comic opera "Der Bärenhäuter" has been accepted for performance at the Royal Opera, Berlin, is already engaged upon a new work, entitled "Die Richterin," the subject being taken from one of C. F. Mayer's novels.

Berlin.—A new grand opera in four acts, by the French composer Fernand Le Borne, entitled "Mudarra," was brought out at the Royal Opera, on April 28, under the direction of Herr Richard Strauss, and well received, the composer, who was present, being several times recalled. The work had been sumptuously mounted, and a number of foreign critics had come specially to Berlin to assist at its performance. M. Le Borne, a pupil of Massenet and César Franck, is much esteemed in his native France as a composer of symphonic works.——The well known Kotzolt'sche Gesangverein celebrated, on April 30, the fiftieth anniversary of its foundation, with a special concert, consisting chiefly of *a capella* compositions, under the direction of Herr Leo Zeller.

Bonn.—The Chamber Music Festival, held at the Beethoven Haus, in the second week of last month, was attended by a very numerous and enthusiastic audience. The principal executants were the Joachim and Rosé (Viennese) Quartet parties, the Viennese flautist Herr Kukula, and the Berlin clarinettist, Herr Schubert; Miss Adrienne Osborne and Herr Felix Krauss being the vocalists. In addition to a number of works by Bach, Beethoven, Mozart, Haydn, Dittersdorf, Schubert, and Brahms, the programme also included the performance of the two compositions which recently obtained the Beethoven Haus prize—viz., a string quintet by W. Berger, of Berlin, and a pianoforte quartet by B. Scholz, of Frankfort, both of which elicited much interest and applause.

Brussels.—The last of the Concerts Populaires of the season, on the 7th ult., was conducted by Dr. Hans Richter, who met with a most enthusiastic reception, the principal numbers in the programme being Brahms's C minor Symphony, Bach's Suite in D, and Beethoven's Pastoral Symphony.

Carlsruhe.—A new opera, "Morgiane," with a poetic and effective libretto by Herr Lamay, the music by Herr Max Brauer, director of the music at the Hofkirche, was brought out last month, at the Court Theatre, under Herr Mottl's direction, and received with high favour.

Cassel.—Spohr's recently resuscitated opera "Die Kreuzfahrer" (produced in 1845, both in Cassel and Berlin, since when it has, however, been consigned to oblivion) was performed with great success on the 7th ult., at the Royal Theatre, under Herr Beier's direction, and with Mesdames Joachim and Junek, Herren Döring, Weltinger, and Bartram in the principal parts. The work had been adapted for the modern stage by Capellmeister Beier, and will, in its present form, doubtless make its way to other German lyrical establishments.——A grand competition of male choirs, under the special patronage of the Emperor, who has instituted a very valuable and artistically designed prize for the occasion, was announced to be held on the 26th and 27th ult., the number of singers taking part being about 3,000, and a "Festhalle," seating some 6,000 persons, having been erected for the purpose. Professor Reinhold Becker, of Dresden, has written the principal prize chorus to be performed by the competing choirs.

Cologne.—Schubert's opera "Genoveva" was revived on April 23, at the Stadt-Theater, with considerable success.——At the last Gürzenich concert of the season, on April 25, the first performance took place of Richard Strauss's symphonic poem "Heldenleben." The new work, under the able conductorship of Dr. Wüllner, met with an enthusiastic reception. Perosi's "The Resurrection of Lazarus" was produced last month, also under Dr. Wüllner's direction, but failed to attract much attention.

Dessau.—The twelfth annual Musical Festival of the Principality of Anhalt, held on the 6th and 7th ult., included, on the first day, the performance of an important new oratorio, "Die Zerstörung von Jerusalem," by August Klughardt, the libretto (the leading features of which have been suggested by Kaulbach's famous painting) from the pen of Herr L. Gerlach. The performance, under the composer's direction, was an excellent one and produced a most marked impression.

Geneva.—A central association of Swiss composers and music publishers has just been formed. Amongst other objects in view the new association proposes the establishment of annual musical festivals, to be held alternately in the leading Swiss towns.

Leipzig.—The Academical Choral Society "Arion" celebrated the fiftieth anniversary of its foundation, last month, by a series of concerts of both sacred and secular music. The present conductor of this excellent Society is Herr Alfred Richter, the well known musical author and professor at the Conservatorium.——Herr Heinrich Zöllner, musical director of the University, has just completed the score of a new music-drama in five acts, entitled "Die versunkene Glocke" (after Gerhart Hauptmann's poem), which will probably be first brought out at the Dresden Opera.

Milwaukee (U.S.).—Edgar Tinel's new sacred work, "Godoleva," was received with most marked enthusiasm on its first performance, on April 18, by the Musical Society, under the direction of Herr Lüning. Mr. Ffrangcon-Davies sang the principal baritone part.

Munich.—An interesting event at the Royal Opera was the first performance, on the 7th ult., of the three-act opera "Der Fremdling" by the veteran Wagner tenor, Heinrich Vogl, already favourably known as a composer by a number of songs. The libretto of the new work, dealing with a subject from Teutonic mythology, is from the pen of the well-known German author, Felix Dahn, while the music, modelled to some extent upon the earlier style of Wagner, is not without originality and some effective orchestral and choral writing. The composer himself interpreted the principal tenor part, and Frl. Ternina that of the heroine, a perfect ovation being accorded to the former at the conclusion of the performance.——At a concert given by the Choral Society, under the direction of Herr Porges, last month, the programme included Liszt's seldom heard "Beethoven Cantata" (composed for the birth-centenary of the master) as well as the same composer's symphonic poem "Prometheus," the orchestra being that of the Royal Theatre.

Paris.—The late Emmanuel Chabrier's posthumous opera-fragment "Briseïs," consisting of the first act only, was produced at the Opéra on the 8th ult., under M. Taffanel's direction, and with Mesdames Berthet and Chrétien-Vaguet, MM. Bartet, Tournets, and Vaguet in the principal parts. The libretto, which is in three acts, is founded upon Goethe's well-known ballad "Die Braut von Corinth," by Ephraim Mikhael and Catulle Mendès. The work was received with much favour by the great majority of musicians present.——At the Opéra Comique a new ballet, "Le Cygne," the music by Charles Lecocq, was brought out last month with much success.——The programme of the last Châtelet concert, under M. Colonne's direction, was of an international character, and included orchestral works by Schumann, Sgambati, Mancinelli, Smetana, and Weber; M. Raoul Pugno being much applauded in Grieg's Pianoforte Concerto and Miss Leonora Jackson arousing the enthusiasm of her audience in Brahms's Violin Concerto in D major. Mesdames Vera Eigena and Ida Ekmann contributed Russian and Scandinavian songs respectively.——M. Camille Saint-Saëns has gone to Rio de Janeiro, where he has accepted an engagement to conduct a series of concerts, under very remunerative conditions.——The birth-centenary of Halévy, the composer of "La Juive," which occurred on the 27th ult., was to be celebrated by special performances, both at the Grand Opéra and at the Académie des Beaux Arts.

Pesaro.—The Liceo Rossini has just been presented with a unique collection of portraits of the composer of "Guillaume Tell" and of the leading interpreters of his operas, the donor being a wealthy amateur, Signor Alfonso Martel.——Mascagni has been engaged to give a series of concerts with the Liceo orchestra in connection with the great Paris Exhibition, next year, when he also proposes to introduce his orchestra to London audiences.

Prague.—Mendelssohn's "Elijah," which had not been heard in Prague for many years, was recently performed by the German Tempel-Gesangverein, under the direction of Herr Richard Taussig, and with the co-operation of the orchestra of the German theatre. The rendering, which was a very efficient one, was greatly appreciated by a numerous audience.

Rheims.—The Cathedral was crowded on the occasion of the first performance, on the 11th ult., of Pope Leo XIII.'s Ode, "The Baptism of Clovis," celebrating in stirring Latin verse the christening and reign of the first Christian King of France, and set to music by M. Théodore Dubois, the director of the Paris Conservatoire, who conducted.

Rome.—Wagner's "Die Walküre" was produced for the first time at the Costanzi Theatre, on April 27, with great success. Madame Adini was the *Brünnhilde*, Signor Marchi the *Siegmund*, and Signor Pessina an excellent *Wotan*. Signor Ferrari conducted.——A new oratorio, "La Passione di Cristo," by the Maestro Cesare Pascucci, was produced last month at the Sala Palestrina and received with much favour.

Venice.—A commemorative tablet has recently been placed on the Palazzo Erizzo, where, on July 24, 1686, the celebrated musician and poet Benedetto Marcello was born.

Vienna.—Gluck's "Orpheus" was revived with great success at the Imperial Opera on April 28, with Frl. Charlotte Hahn, of Dresden, in the part of *Euridice*; that lady being also much appreciated in her subsequent assumption of the *rôle* of *Brangäne*, in "Tristan und Isolde."——Don Lorenzo Perosi has been presented with a very handsome baton by some of his admirers in this capital. It is said, however, that the recent Viennese performances of Perosi's oratorios have resulted in a deficit of some 16,000 florins.——A contingent of the celebrated Moscow Synodal Choir (twenty-three boys and seventeen men), under the direction of M. de Orlof, gave a concert here recently, causing quite a sensation by the wonderful sonority of their voices and admirable *a capella* singing of a number of hymns and canticles appertaining to the orthodox church. The presence of the choir in Vienna was owing to the inauguration here of a new Russian Church.

OBITUARY.

Miss Nessie Goode, whose painfully sudden death took place on April 3, was one of Signor Randegger's earliest pupils at the Royal Academy of Music, where she carried off the first "Parepa-Rosa Prize," and where she had a distinguished career as a vocalist and pianist, having been, in the latter department, a pupil of Mr. Walter Macfarren. In the seventies Miss Nessie Goode's name appeared frequently in concert programmes in London and the provinces, and in later years she had been extensively engaged as a teacher of singing. Her early demise is a source of deep regret to a large circle of friends and admirers.

We regret to record the death of Mr. John Hele, the Borough organist of Plymouth, which took place in that town on April 28, after a long and painful illness. Born in Plymouth, May 24, 1846, Mr. Hele became a student of the Royal Academy of Music, of which institution he was an Associate. He took the degree of Bachelor in Music at Oxford in 1871. He was organist successively of several churches in and around Plymouth, and also of Bodmin Parish Church and Morden, Surrey. In 1883 he was appointed organist to the Borough of Plymouth, where his loss will be severely felt, and in October, 1896, he gave his 2,000th public recital.

Mr. Charles John Bond Andrews, a composer of several operas and songs, a string quartet, a pianoforte trio, &c., died suddenly in London, on April 27, at the early age of forty-two. Mr. Bond Andrews, who was a native of Birkenhead, was formerly known as an excellent pianist and as a conductor of touring operatic companies.

A distinguished musical amateur, the Count Luigi Francesco Valdrighi, died on April 20, at Modena, at the age of seventy-two. He was the possessor of a superb collection of musical instruments, ancient and modern (which, however, some time before his death he handed over to the Museum at Modena), an able musician, and the author of several valuable monographs, notably one entitled "Ricerche sulla Liuteria e Violineria modenese," and another entitled "Musurgiana," in which latter a description is given of a number of rare and little known antique instruments.

CORRESPONDENCE.

FRÄULEIN THERESE MALTEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—On p. 337 of your May issue I find the statement—"Fräulein Therese Malten, the original interpreter of the principal female *rôle* (in 'Die Folkunger'), again sang the part on the present occasion, *though she has now practically retired from the operatic stage*." As this erroneous statement is both unfair and misleading, I shall be greatly obliged if you will allow me, on the best authority, to contradict it in your columns.

Therese Malten has *not* retired from the Royal Opera, Dresden; did she think of doing so, her loss would be felt as a calamity. How much she is valued by the management is proved by the fact that, two years ago, her contract was renewed for a further term of ten years, with the privilege of four months' leave every year to fulfil other engagements; and also by the fact that she has been more than ever in demand this season, and has been called upon to create new *rôles*.

Believe me, yours sincerely,
Kathleen Schlesinger.

[We much regret the error on the part of our Foreign Correspondent.—Ed., *M.T.*]

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Beckenham. — On April 25 the Beckenham Choral Society, assisted by the Orchestral Society, led by Mons. D. M. Trytel, gave a fine rendering of Handel's "Judas Maccabæus" in the Public Hall. Mr. G. F. Hall conducted with admirable judgment. The choruses were sung with refinement and dignity. The soloists, Miss Maggie Purvis, Miss Marie Hooten, Mr. J. Leyland, and Mr. Daniel Price, more than satisfied the large audience which assembled. Miss Arnott presided at the pianoforte.

Bexley Heath.—A successful rendering of Root and Bradbury's cantata "Daniel" was given in the Chapel Road Lecture Hall, on the 3rd ult., under the able conductorship of Mr. Campbell-Everden. The choir consisted of sixty voices and was accompanied by an efficient orchestra together with pianoforte and harmonium. Madame Ellen Lamb was quite successful in the part allotted to her as the *Queen*, whilst Mrs. Youngman, Mrs. Campbell-Everden, Messrs. Pye, Francis Adams, Clayton, Penn, and John Adams each did good service in their respective characters. The choir appeared to much advantage, evidently having been carefully trained. The hall was scarcely large enough for the audience which assembled. Miss F. Hide and Mr. Batchelor were accompanists on the pianoforte and harmonium.

Bishop's Stortford.—The first subscription concert of the Bishop's Stortford Musical Union took place, in the Great Hall, on April 26. The band and chorus, numbering 120, were under the able conductorship of Mr. A. Eaglefield Hull, the leader of the orchestra being Miss M. Mardon. A large audience assembled and a most promising commencement was made. Cowen's "St. John's Eve" was performed, the solos being well sung by Miss Emily Davies, Miss Mabel Rowe, Mr. James Gawthrop, and Mr. Daniel Price. Miss Constance Barrett ably presided at the pianoforte.

Boscombe.—The Pokesdown Choral Union, under Mr. R. W. Robson's efficient conductorship, gave its last concert of the season in St. John's Church Room, on the 1st ult. Smart's "Bride of Dunkerron" and Harford Lloyd's "Hero and Leander" were given with great effect and high appreciation. The solos were beautifully rendered by Madame Kate Bensberg, Mr. G. A. Vanderbeeck, and Mr. Cyril Streatfield. Miss Birt rendered excellent service as accompanist. Mr. Robson is shortly to leave Bournemouth, and it is gratifying to learn that at a farewell social gathering the members of the Choral Union presented him with an illuminated address and a purse containing £13.

Camberley.—Dr. C. H. Lloyd's dramatic cantata "Hero and Leander" was successfully performed at the Drill Hall, by the Camberley and York Town Choral Society, on the 8th ult. The accompaniments were effectively rendered by a small amateur string band, pianoforte, and harmonium. Miss Lilian Foote sustained the part of *Hero* and Mr Reginald Chalcraft that of *Leander*. Mr. Arthur Lake conducted.

Cannock (Staffordshire).—The Cannock and district Choral Society gave a very praiseworthy rendering of Mendelssohn's "Elijah," on the 4th ult., in the New Hall. The choruses were sung with precision and excellent tone, and the orchestra, led by Mr. Boot, played with commendable skill. The Rev. E. Buss conducted, Mr. A. B. Collins presiding at the pianoforte and Mr. James E. Stokes at the organ. The soloists, all of whom gave great satisfaction, were Miss Maggie Jaques, Miss Alice Lakin, Mr. Shakespeare Robinson, and Mr. Edgar Archer. There was a large and enthusiastic audience.

Cape Town.—The opening performance of Sophocles' Tragedy of "Antigone" was given (in English) at the Opera House, on April 13, before a large audience, under the management of Messrs. Joseph Ashman and T. Barrow-Dowling. Mendelssohn's music for full band and chorus was rendered in a masterly manner under Mr. Dowling's direction.

Chard.—On April 27 the Chard Harmonic Society gave a highly satisfactory concert, under the able conductorship of the Rev. H. N. Dymond. Van Bree's "Ode to St. Cecilia's Day" and Parry's "Blest Pair of Sirens" were performed, together with Rossini's Overture to "Tancredi" and Gounod's Overture to "Mirella." Miss Ethel Winn was the solo singer, Mr. Frank Ll. Bartlett led the orchestra, and Mr. F. G. Risdon presided at the pianoforte.

Cheltenham. — On the 2nd ult. the Cheltenham Festival Society presented its much esteemed conductor, Mr. J. A. Matthews, with a gratifying mark of respect and of appreciation of his untiring energies on behalf of the Society's prosperity. The gift was a solid silver bowl for flowers, and it was handed to him, in the name of the subscribers, by the Mayor. Mr. Matthews, in a few appreciative words, thanked the donors very warmly for their handsome gift.

Chichester.—At the Musical Society's concert, on April 24, Elgar's "Banner of St. George" was the principal feature in the programme. This melodious work, for chorus only, had proved very interesting to the members at the rehearsals, and was sung, under the efficient conductorship of Dr. Read, with considerable spirit and taste. The remainder of the programme consisted of part-songs, violin solos by Miss Henrietta Murkens, and songs by Madame Bertha Rossow.

Cirencester.—A successful concert, under the auspices of the Choral Society, was given at the Corn Hall on April 27. The band was led by Mr. E. G. Woodward, and Mr. A. H. Gibbons conducted. The chorus was well-balanced and sang with brilliancy and readiness. The compositions interpreted were Schubert's "Song of Miriam" and Mendelssohn's "Hymn of Praise," and their rendering reflected great credit on the class and the conductor. The soloists were Madame Bertha Rossow, Mrs. Forsyth Forrest, and Mr. Harry Stubbs.

Culham.—At the annual inspection of Culham College by Dr. McNaught, on the 10th ult., the students gave a very creditable performance of Prout's "Damon and Phintias," under the efficient direction of Mr. H. B. Hamer. At the end of the cantata Dr. McNaught expressed his pleasure at the way in which both soloists and chorus had attacked the work, and said that although he had heard the same work performed by at least half-a-dozen colleges this year, he had never heard it done better. There was a small orchestra composed of students, and the solos were admirably sung by the following: A. M. Johnson (*Dionysius*), E. A. Maidment (*Damon*), and E. Hallan (*Phintias*).

Dover.—On the 3rd ult. a very pleasing and satisfactory concert was given by the Dover Choral Union, in the Town Hall, before a crowded audience, when Sir Frederick Bridge conducted his "Flag of England" and Mr. H. J. Taylor (conductor to the Union) conducted Stanford's "The Revenge." The solos were artistically rendered by Miss Esmé Atherden, Miss Lucie Johnstone, and Mr. Montague Borwell. The band and chorus numbered 150 performers, the leader of the orchestra being Mr. E. W. Barclay.

Fenny Stratford.—The "May" concert included Spohr's "The Last Judgment," Schubert's "Song of Miriam" (with Lachner's orchestration), and selections from "St. Paul." The solos were taken by Miss Fanny Chetham, Mrs. Bailey, Mr. James Gawthrop, and Mr. Sam. Heath. Captain Levi conducted and the orchestra was ably led by Mr. T. J. Henley.

Gloucester.—The last concert of the season by the Choral Society was given in the Shire Hall on April 26. The names of the artists who took part are sufficient guarantee of the excellence of the programme. They were Madame Ella Russell, Miss Greta Williams, Miss Amy Carter, and Mr. Douglas Powell; Miss Maud Powell (violinist), Miss Gertrude Peppercorn (pianist), Miss Olive Kennett and Mr. Ernest Mead (reciters). The choir was heard with effect in Lee Williams's "If doughty deeds" and Smart's "Cradle song," under the direction of Mr. Franklin Higgs, and Mr. Ivor Morgan (in the absence of Mr. A. H. Brewer) deserves special mention for his admirable services as accompanist.

Gravesend.—The complimentary concert to Mr. R. Feaver Clarke, in recognition of his zealous labours as secretary to the Gravesend and Milton Choral Association during twenty-one years, took place at the New Public Hall, on the 17th ult. The artists who assisted were Madame Amy Sherwin, Miss Edith Hands, Mr. Herbert Grover, and Mr. Watkin Mills; Mr. Philip Cathie (violin), and Mr. Charles Fry (reciter). Mr. Howard Moss accompanied, Mr. C. R. Green assisted at the organ, and Mr. Watson's String Band played some selections. An excellent programme was successfully carried out by the artists named, and the large audience present gave gratifying evidence of their sympathy with the objects of the concert and of the esteem in which Mr. Clarke is held.

Henley-on-Thames.—A special service was held on Ascension Day at Holy Trinity Church, when the anthem was Prout's 100th Psalm, which was admirably rendered. The solos were excellently sung by Master George Glasspoole (London Training School for Choristers), and Mr. J. H. Chalmers, the organist and choirmaster of the church, presided at the organ.

Huntingdon. — A very successful performance of Handel's "Samson" was given in the Corn Exchange, on April 29, during the tercentenary Oliver Cromwell celebrations of that week, by Mr. Frank Clark's Choral Class and a band under the able leadership of Mr. Rohen Clensy. Much credit is due to Mr. Clark for the pains he had taken and for the high standard of excellency attained by his singers. Dr. A. H. Mann conducted, Mr. G. H. Brown and Miss Ethel Clark presiding at the organ and pianoforte respectively. The soloists were Miss Adelaide Lamb, Miss Louise Burns, Mr. Henry Slaughter, and Mr. Sam. Heath. There was a crowded audience and all the performers gave great satisfaction.

Ilford.—The Ilford Choral Union and Orchestral Society gave a very successful concert, chiefly of English music, on April 27, in the Reading Room, to celebrate St. George's Day, when a special feature of the programme was Elgar's "The Banner of St. George." Miss Kate Frewer contributed several songs, and Mr. W. Burnett-Carter played the first movement of Beethoven's Violin Concerto. Miss A. Dyster accompanied, and Mr. A. Storr was an efficient conductor.

Ilfracombe.—At the Runnacleave Hall, on April 25, the Ilfracombe Choral Society gave a very satisfactory rendering of Coleridge-Taylor's "Hiawatha's Wedding-Feast." The band was led by Herr Carl Köpsel, and the conductor was Mr. J. T. Gardner. Mr. William Green sang the difficult tenor solo in splendid style. The whole concert reflected credit on all concerned.

Llandilo.—On April 25 a very successful performance of Elgar's "King Olaf" was given at the Victoria Drill Hall, by the Llandilo Choral Society. The chorus accomplished its difficult task admirably. The soloists were Miss Ethel Wood, Mr. Gwilym Evans, and Mr. Ivor Foster, all of whom were quite successful in their respective parts. There was an efficient orchestra, under the leadership of Mr. W. F. Hulley, and Mr. R. C. Jenkins conducted.

Melbourne (Australia).—The Musical Society of Victoria held its monthly musical evening on March 25, in Glen's Concert Hall, when the programme was composed entirely of works by Coleridge-Taylor and Anton Dvorák. The hall was full, and the evening passed off very successfully. Much interest was evinced in Coleridge-Taylor's compositions. The Society is doing excellent work, and never before has it been so strong musically or financially. Mr. George Peak was the musical director.

Newtown.—The Harmonic and Orchestral Society gave an excellent performance of Haydn's "Creation" (Parts 1 and 2), followed by a suitable vocal and instrumental selection, in the Victoria Hall, on April 27. The soloists, Miss Emily Davies, Mr. Maldwyn Humphreys, and Mr. J. Sandbrook, were all highly efficient. The band (led by Mr. W. S. Stephenson) and chorus also did their work admirably. Miss Lilly Trow and Mrs. Kershaw presided at the pianoforte and organ, and Mr. J. C. Gittins ably conducted.

North Curry (Somersetshire).—At the Assembly Rooms the North Curry Choral Society gave a very creditable performance of selections from Handel's "Judas Maccabæus," on the 3rd ult. The solos were well sustained by Miss Mabel Morris, Mrs. Alfred Green, Mr. Theo. Taylor, and Mr. S. R. Chapman. The able conductor was Mr. S. C. Coombs, who is entitled to sincere congratulation for the efficient manner in which he has trained his chorus.

Northampton.—An important concert was given in the Corn Exchange, on April 29, in connection with the musical competition held in the Town Hall on the same day. The soloists were the Countess Valda Gleichen, the Hon. Norah Downey, Madame Emily Shinner, and Mr. Francis Harford. Mr. S. P. Waddington conducted and Mr. C. J. King accompanied. The festival was promoted principally by the Hon. Mrs. C. R. Spencer and several of her friends, for the encouragement of musical culture in the county.. The judges were Miss Wakefield and Mr. Arthur Somervell. The village of Long Buckby gained first honours in the round for children, the action song, and in the part-song competition for village choirs and choral societies; Dallington, conducted by the Hon. Mrs. Spencer, won the madrigal prize; and Piddington won in the hymn-singing competition. The competing choirs, numbering 300 voices, sang at the concert in the evening two choruses from "The Messiah," conducted by Mr. S. P. Waddington. The prizes were also distributed during the interval at the concert. As this is the first year of this musical festival its great success augurs well for the future.

Portland.—The Portland Vocal Association gave its final concert of the season on the 17th ult., in the Jubilee Hall, when Smart's "Bride of Dunkerron" was performed. The soloists were Mrs. de Méric, Mr. Moyes (Salisbury Cathedral), and Mr. Robinson. The work received a thoroughly good rendering — soloists, band, and chorus acquitting themselves with marked efficiency. At the conclusion of the concert the conductor, Mr. Matthews Loan, was presented by the members of the Society with a handsome baton and brass music stand, as a mark of the esteem in which he is held, and as a memento of the efficient state to which he has brought the Society.

Quorn (Leicester).—The Quorn Musical Society, under the able conductorship of Mr. Vincent Dearden, gave a highly satisfactory performance of Barnett's "Ancient Mariner," in the Village Hall, on the 10th ult. The chorus sang with praiseworthy precision and fine intonation, while the orchestra, led by Herr Karl Johannessen, played with taste and refinement. The solos were well sustained by Mrs. Russell, Miss Florence Adcock, Mr. Alfred Page, and Mr. Ll. H. Parsons.

Shortlands.—At a concert on the 10th ult. the Shortlands Choral Society, assisted by a small professional orchestra, gave an uncommonly good rendering of Stanford's "Phaudrig Crohoore," upon which the conductor, Mr. W. Bentham Martin, may well be congratulated. To Miss Jeannie Kirby for her work at the pianoforte and to Mr. Norman Bath, the able leader of the strings, praise is also due. Gade's "Spring's Message" and Elgar's chorus "It comes from the misty ages" were included in the programme. Songs were contributed by Mr. Horace Falls, a baritone of more than average promise, and violoncello solos were played by Mr. T. Weist-Hill with masterly effect. Mr. F. W. Partridge accompanied the songs.

Sidcup.—A highly successful performance of Leoni's "The Gate of Life" was given by the Sidcup Musical Society on the 8th ult., under the direction of Mr. Alfred E. Butterworth. The soloists were Miss K. Washington, Mr. J. R. J. Johnson, and the Rev. Bryan F. Browning. The second part of the programme was miscellaneous and special mention must be made of the harp and pianoforte duet "Concertstück" (Wilm), rendered by Mrs. and Mr. J. Connah, and also the violoncello solo by the latter of Goltermann's Andante.

Sittingbourne.—On April 26 the Sittingbourne and District Musical Society gave a very successful concert in the Town Hall, under the able direction of Mr. H. W. Chester. Gade's "Spring's Message" and Waddington's "John Gilpin" were performed. The chorus and orchestra numbered 110 performers, and the orchestra was led by Corporal Vicary, R.E.

Surbiton.—On April 29 Mr. Joseph Ivimey gave an orchestral concert in the Assembly Rooms, before a crowded audience. The band, largely composed of amateurs, included the members of both Mr. Ivimey's Surbiton and Weybridge orchestras, and played exceptionally well. The programme included the grand march from Wagner's "Tannhäuser"; the second movement from Beethoven's Sixth Symphony, in F major; Saint-Saëns's Symphonic Poem; Tschaïkowsky's "Casse Noisette" Suite; Mendelssohn's "Ruy Blas" Overture; Rossini's Overture to "William Tell," and a selection from Wagner's "Lohengrin." There were two vocalists—Miss Muriel Foster and Mr. A. Blagrove—both of whom were much appreciated.

Teddington.—A concert was given by the Teddington Philharmonic Society, on the 1st ult., which brought to a close a very successful season. The programme included the first performance of a musicianly setting of A. H. Clough's poem, "Say not the struggle naught availeth," for chorus and organ, which was well received. The second part consisted of a spirited performance of Bennett's "May Queen." The soloists were Miss G. M. Toxley, Mrs. J. W. Alcock, Mr. Malcolm Boyle, and Mr. Bertram Mills, who ably sustained their several *rôles*. The accompaniments throughout were in the skilful hands of the Misses Davenport (pianoforte) and Mr. D. A. Fox (organ). Mr. Randulph Coward conducted with his usual ability.

Wellington (New Zealand).—An important event took place during the recent Passiontide season, in the performance at St. Paul's Pro-cathedral of a selection from Bach's "St. Matthew" Passion. The recitatives for tenor and bass were reverently and finely sung by Dr. Kington Fyffe and Mr. John Prouse, and the choral movements were given with something more than technical accuracy. Mr. Robert Parker presided at the organ. On Palm Sunday Stainer's "The Crucifixion" was sung as the anthem at evensong, Mr. Douglas Jackson and Mr. Prouse being the soloists.

West Tarring.—On the 17th ult. the West Tarring Choral Society gave an excellent rendering of Barnby's "Rebekah," in the Parish Church, Mr. W. Binstead conducting. The orchestra was led by Mr. P. Baker. The soloists were Mrs. Bernard Lees, Mr. T. H. Moppett, and Mr. A. Puttock.

Worthing.—The Choral Society's final concert of the season took place in the Theatre on April 26, when the chief feature of the programme was Mendelssohn's "Athalie." The orchestra, which consisted of Dr. Sawyer's

Orchestral Society at Brighton (led by Mr. Crapps), was thoroughly efficient, and the chorus, numbering seventy voices, sang with precision and vigour under the able direction of the conductor, Mr. F. D. Carnell. The solo parts were excellently sung by Miss Edith Serpell, Miss Elsie Macmillan, and Miss Eda Chaplin, a clever pupil of Mr. Carnell. The verses were recited by Mr. Charles Fry, who subsequently gave with much power the "Dream of Eugene Aram," with Mackenzie's music, in the second part of the concert, which was miscellaneous, Dr. Sawyer (who assisted at the organ in "Athalie") conducting the orchestra in several instrumental pieces.

Wrexham.—A very creditable rendering of Stainer's "Daughter of Jairus" was given in Chester Street Baptist Church, on the 9th ult., by the choir of the church, under the able conductorship of Mr. J. Owen Jones. The choruses were well sung, as were also the solos by Miss M. Jones, Mr. R. Price, and Mr. Robert Jones. Mr. J. L. Williams presided at the pianoforte and Mr. Alfred Prince at the organ.

Organ Appointments.—Mr. James A. Crapper, Organist and Choirmaster to the Parish Church, Bathgate, N.B.—Mr. W. A. Macduff, Organist and Director of the Choir to St. Paul's Church, Brighton.—Mr. William S. Preston, Organist and Choirmaster to Kelvinhaugh Parish Church, Glasgow.—Mr. Leonard C. F. Robson, to Ilford Congregational Church.—Mr. D. C. Walker, Organist and Choirmaster to Elder Park Parish Church, Govan, Glasgow.

Choir Appointments.—Mr. Robert Heaps, Lay Vicar (Alto) to Salisbury Cathedral.—Mr. Sam Fielder (Bass) to Chichester Cathedral.

ANSWERS TO CORRESPONDENTS.

H. M. C. M.—*The well-known version of "As pants the hart" (Spohr) was made by the late James Stimpson, of Birmingham, who re-arranged the music of the solo and chorus "Though all thy friends prove faithless," from "Calvary," and adapted to it the first two stanzas of the Tate and Brady metrical version of Psalm 42. The version of the words of "Calvary" used at St. Andrew's Church, Wells Street, is by Miss Etheldreda Webb, daughter of the late Rev. Benjamin Webb. "Calvary" was performed at the Novello concert on February 1, 1887, and at the Hereford Musical Festival, September 10, 1891.*

A. J. C.—*Suggested metronome rates. Grieg's Sonata (Op. 13): First movement, Lento, ♩ = 46, Allegro, ♩ = 176; second movement, ♩ = 126; third movement, ♩ = 168. Lipinski's Violin Concerto "Militaire" (Op. 21): First movement, ♩ = 144; second movement, ♩ = 100; third movement, ♩ = 152. Gavine's Study, No. 7: Grave, ♩ = 58; Allegro, ♪ = 138.*

A. M.—*The tune, to "Art thou weary?" that you send, is by the Rev. Dr. E. W. Bullinger. You will find it in the "Congregational Sunday School Hymnal," No. 414. The other tune, to "Come, gracious Spirit, heavenly Dove," is to be found in "The Hymnary," No. 549. It there appears in a slightly different form in regard to its melody from your transcript, and the tune has probably been reharmonised. It is designated "French Melody," but we have seen it attributed to Léfèbure-Wély.*

Omega.—*The theme of Schubert's Impromptu in B flat (Op. 142, No. 3) is in simple binary form. It is true that this is called by many writers "two-part Song-Form," or "Lied (song) Form." But, as Professor Prout says, "the best plan is to use the comprehensive term 'Binary'"; this is probably the view that the examiner took.*

D. J. T.—*Theorists differ so considerably upon the subject of "False relation" that it is not possible to dogmatise on such a controversial point. But we venture to think that the specimen you send* is *a "false relation."*

A. T. A.—*Lemare's Pastorale in E; Mendelssohn's Andante in D with variations; S. S. Wesley's Larghetto in F sharp minor; Kullak's Pastorale in F; Gade's Allegretto in C; Liszt's arrangement of "Ave Maria d'Arcadelt"; and Guilmant's Canzone in A minor. These pieces may answer your requirements.*

Musical Student.—*The following rates of speed may be adopted (approximately) for Weber's Sonata in C (Op. 24): Allegro, ♩ = 152; Adagio, ♩ = 88; Menuetto, ♩ = 192; Rondo, ♩ = 176.*

Argus.—*The following cantatas may suit your requirements:—"The Holy Child," "The Rainbow of Peace," "The Cross of Christ," all by Thomas Adams; "The Daughter of Jairus," Stainer; "Rebekah," Barnby; and "Seedtime and Harvest," John E. West.*

"Esse quam videri."—*The Laryngoscope may be obtained through any chemist. There are at least nine different kinds of the instrument, ranging in price from 30s. to £2.*

A. B.—*The Scherzo in E flat minor (Op. 4) by Brahms may be played about 𝅗𝅥. = 116.*

Lancastrian.—*Address "The Secretary, National Eisteddfod, Cardiff."*

R. D. B.—*We cannot give the names of teachers.*

⁂ *Notices of Concerts,* of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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AND SINGING-CLASS CIRCULAR.

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No. 677.—Vol. 40.
Registered for transmission abroad.

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JULY 1, 1899.

HANS RICHTER.

"Look out, gentlemen, the semiquavers are coming." Such is the reputed utterance of Sir George Smart when that worthy knight was superintending a Philharmonic rehearsal in the second decade of the present century. In those days the baton was practically unknown in England. The conductor (so-called) seated himself at the pianoforte with a score, probably a pianoforte score, in front of him, from which he would play "with the orchestra at his pleasure," which, as Spohr very truly observed, "had a very bad effect." The real conductor was the first violinist, designated "the leader." This gentleman, when he was not semiquaverously engaged, "gave the beat with the bow of his violin." It may be reasonably assumed that this unmethodical method not infrequently caused "the leader" to misconduct—not himself, but the orchestra. The years 1832-33 witnessed a great change in the practice of conducting an orchestra in this country. The baton was then permanently introduced at the Philharmonic concerts and at the Opera; and from that time the wielder of the stick took his place at a separate desk in the manner with which we are now familiar. There is no need to enlarge upon the history of the introduction of the baton into England as a time-beating wand; those who care to pursue the subject will find it treated from documentary evidence—the accuracy of which has not been disputed—in The Musical Times of June, 1896. No useful purpose would be served by instituting a comparison between the conductors of bygone days and those of the present time. It will be more profitable, and certainly more interesting to take a few glimpses into the life and work of the great conductor whose fame has reached even unto the ends of the earth.

Hans Richter was born at Raab, in Hungary, April 4, 1843. Raab, about midway between Vienna and Buda Pesth, is a busy town of some 25,000 inhabitants, on the influx of the Raab into the Little Danube. Although its manufactures are chiefly tobacco and cutlery, it possesses a beautiful Cathedral.

PARENTAGE.

Half-a-century ago this said Cathedral of Raab was the fortunate possessor of a clever Domcapellmeister and organist, Anton Richter by name, the father of the subject of this biographical sketch. In his early days he sang in the Chapel of Prince Esterhazy, a name inseparably and worthily associated with dear old Papa Haydn. "All my family, including my grandfather, were musicians," says Dr. Richter, "except one, who was an organ-builder." (This is not to be taken as a reflection upon the organ-building fraternity, but a mere differentiation of the strictly professional aspect of the designation.) Anton Richter was an excellent and widely-read musician. "He had a good bibliothek (library)," recalls his distinguished son, "which included Berlioz's treatise on Instrumentation. My father composed a Requiem Mass without violins in the accompaniment. A Nonet by him, for strings and four wind instruments, was performed before the Queen of England at one of her private concerts. My father, who became paralysed, died in January, 1854, when I was nearly eleven years old." Anton Richter was in active intercourse with the leading musicians of his time. He enjoyed the intimate friendship of Otto Nicolai, who was for a long time his guest, and while at Raab he wrote a great part of his celebrated opera "The Merry Wives of Windsor." Liszt was also a frequent visitor, and Dr. Richter's earliest recollection of the great pianist was when he jumped him up in the doorway of the room and bumped his head in the process.

Many men who have made their mark in life will attribute no small measure of their success to that influence which is the special as well as the natural prerogative of a mother. So it is with Hans Richter. "She led me the way to Wagner," he says. And here it must be recorded that Frau Richter (*née* Josephine Csazinsky) was a distinguished soprano singer in her day. She took the part of *Venus* in Wagner's "Tannhäuser" at the first performance of the opera in Vienna, in October, 1857. In later years she became a most successful teacher of singing in Vienna. She published a "school" for the voice, which was founded on such an excellent basis that it attracted the notice of the great scientist Helmholtz, who was so satisfied with his investigation of Frau Richter's method that he wrote a letter to her giving it his strong approval. She lived to witness the triumphs of her son Hans, and died full of years and honour October 20, 1892, aged 70.

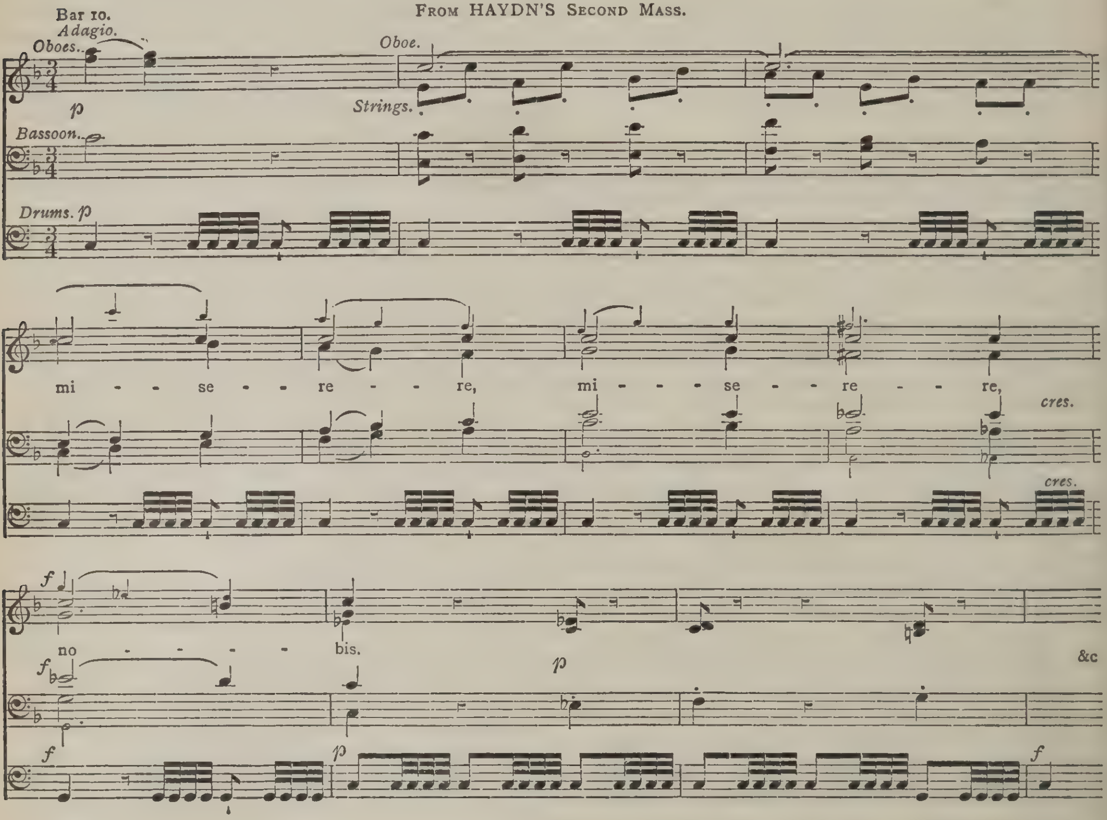
HANS RICHTER THE BOY DRUMMER.

Thus it has been shown that Hans Richter was reared in an atmosphere of music. He naturally received his first lessons in the art from his father. He sang in the Cathedral choir, either as a soprano or alto, as was required of him, and when his legs were long enough he played the organ, an instrument for which he showed decided talent. His first appearance in public took place when he was only seven years old. Not, be it noted, as a singer, or as an organist, but as a performer on an instrument characteristic of that all too rare attribute in others, but which runs through his blood—rhythm. "The melody is the flesh," he says, "but the rhythm is the bones!"

"Haydn's Mass in C (No. 2 of Novello's edition) was to be performed in the Cathedral of Raab. It is known in German-speaking countries as the "Pauken-Messe," by reason of the prominent part for the drums in the Agnus Dei.* Here is the passage that the seven-years-old Hans played—and played, we may add, "to his father's complete satisfaction":—

AGNUS DEI.

From HAYDN'S Second Mass.



EARLY YEARS.

In the spring of 1853, at the age of 10, Hans made his appearance at a concert given by his mother, when he played the pianoforte part in Hummel's Quintet in E flat. Soon after his father's death (in 1854) the boy was sent to Vienna, and became a pupil of the Löwenburg Convict or school, where Franz Schubert received his education. Another boy, who has also become a distinguished conductor, Josef Sucher by name, entered the school on the same day as Richter. The Convict supplied the chorister boys for the Court Chapel. In the choir of this Imperial sanctuary Richter sang for four years. The solo quartet at that time consisted of Sucher (soprano), Richter (alto), Erl (tenor), and Staudigl—the great Staudigl (bass).

HORN PLAYER IN THE ORCHESTRA.

From 1860 to 1865 Richter was a student in the Conservatorium at Vienna. His principal study was the violin under Heissler. Harmony and counterpoint he studied with Simon Sechter, one of the most distinguished of theorists, from whom Franz Schubert even intended to take some lessons had his life been spared. Young Richter had to make his own way in the world and to get his own living. He knew that there were fiddlers enough and to spare, therefore he wisely took up as his second study, under Kleinecke, the horn, as having "the best chance of all the instruments." It speaks well for his industry and steadfastness of purpose that only nineteen months after his first lesson on "the most human instrument in the orchestra" he was appointed (on May Day, 1862) to be one of the horn players in the band of the Kärnthnerthor Theater, now the Imperial Opera House. It is true that his pay was about £3 per month, but it was a start. And the consequences! In the meantime he had brilliantly passed an examination in conducting, his examiners being Heinrich Esser and Franz Lachner.

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* The Mass was composed by Haydn in 1796, "*In tempore belli*"—*i.e.*, at the time of the war between Austria and France.

WAGNER'S COPYIST.

Richter did not long continue to remain a member of the Imperial Opera band. During his four years' service as "one of the horns" he specially attracted the attention of Esser, with results that exercised a wonderful influence upon his (Richter's) future career. At that time there was a certain composer living in close retirement in Switzerland named Richard Wagner, who had just completed an opera named "Die Meistersinger." The composer wrote to Esser at Vienna, saying, in effect: "Can you send me some reliable young fellow who would copy out the score of my new opera for the printer?" "Yes," replied Esser; "I can highly recommend Hans Richter, a horn player in my orchestra." In the month of October, 1866, Richter left Vienna and took up his abode under Richard Wagner's roof at Triebschen, near Lucerne. How little the young horn player of twenty-three summers could have realised the momentousness of the step he was taking in responding to this unsought invitation of Richard Wagner.

TRIEBSCHEN, WITH WAGNER.

Richter arrived at Triebschen in October, 1866. He was installed in a room on the upper storey of Wagner's villa. During the first three months he was absolutely alone; he even took his meals in solitude. Wagner's study was immediately underneath Richter's apartment. Wagner used to work undisturbed all the morning: he was then engaged upon the "Meistersinger." When he had finished a page of the score he would bring it up to Richter, often with the ink still wet, for him to copy. On one occasion—and it was only one—Wagner asked Richter's advice upon a technical point in instrumentation. He brought up to his copyist's room a freshly written sheet of the *Finale* of the second act of "Die Meistersinger," where the horn takes up the theme of *Beckmesser's* Serenade. Said Wagner: "Do you think that this phrase can be performed on the horn at so rapid a *tempo?* Is it not too difficult?" Richter replied: "Certainly it can be played; but it will sound very queer and nasal." "Capital!" said the composer, "that is exactly what I meant it to be. It is sure to have a comic effect." Richter had then and there to get his horn and play the passage several times over, more and more quickly. Wagner was delighted at having obtained the exact effect that he intended.

(*By kind permission of Messrs. J. M. Dent and Co.*)
WAGNER'S VILLA AT TRIEBSCHEN.

On summer evenings Richter, with his horn as a companion, would take a boat on Lake Lucerne and row off to a small island opposite the villa. Here, hidden amongst the long grass and undergrowth, he used to play on his favourite instrument until he was out of breath. These mysterious strains were wafted to the opposite shore, to the bewilderment of the listeners, who, as they could not see the performer, were puzzled as to the source from whence the music came. At last an enterprising Englishman determined to solve the mystery. He rowed out to the island and, upon discovering the secluded hornist, this son of Albion said: "At last I have found you! It is you, then, that has been playing that wonderful music. Let me thank you, sir, for the pleasure you have given me on so many evenings." Fifteen years afterwards (in 1885) Richter was at Oxford to receive the honorary degree of Doctor in Music. On that occasion a member of the University came up to him and, after a cordial greeting, reminded the newly-made Doctor that he was the discoverer of a certain horn player at Triebschen, and he then recalled the pleasant memories associated with that curious incident. "Well," replied Dr. Richter, "it was indeed an experience worth remembering; for you can say that you were unquestionably the first to hear selections from the 'Meistersinger'!"

WAGNER'S METHOD OF COMPOSING.

Part of Richter's "daily round" at Triebschen was to accompany Wagner on his long walks. These afternoon constitutionals were of an absolutely silent nature. Not a word was spoken. Every evening, however, Wagner would read aloud. At that time Hoffmann's stories were in great favour, and these he read in an incomparable manner and with the greatest animation. During the whole of his thirteen months' sojourn under Wagner's roof, Richter never once heard the sound of a pianoforte in the Master's workroom. Every one of those complicated scores was conceived in that wonderful brain, even to the smallest detail, and apparently without effort. Moreover, Wagner never altered anything. Every bar became a finished production in that genius mind before it was placed on paper.

AS AN OPERA SINGER.

In December, 1867, at the request of Hans von Bülow, then conductor of the Royal Opera House at Munich, Richter settled in the Bavarian capital. The "Meistersinger" was then being prepared for its initial performance under Bülow. Richter was appointed chorus-master, and, with his unique knowledge of the score, it is hardly necessary to say that his assistance at the numerous rehearsals was invaluable. The first performance of the "Meistersinger" took place at Munich on June 21, 1868. Bülow conducted, but Wagner personally supervised everything. At twelve o'clock on the morning of the sixth performance (July 16, 1868), Bülow came to Richter and said: "Fischer (*Kothner*) is quite hoarse. If no singer can learn the part we must give up the performance to-night." "I will sing it," promptly replied Richter, and he did! In recalling the incident Dr. Richter quietly observes: "I could have sung every part." He successfully accomplished his self-imposed task in a manner that drew from Wagner the following appreciation: "That you acted and sang *Kothner* with earnestness and conscientiousness did not in the least surprise me."

FIRST CONDUCTORSHIP.

On August 25, 1868, at the age of twenty-five, Hans Richter made his first appearance in public as a conductor. The place was the Hof- und National Theater, Munich, to the conductorship of which he had been appointed—the opera was "William Tell." In the following year (1869) preparations were made at the Royal Opera, Munich, for the production of Wagner's "Das Rheingold." As Bülow had resigned the post of conductor, the duty of preparing the work fell upon Richter. "It is not all Rheingold that glitters," wrote Mr. J. W. Davison thirty years ago, and it is quite certain that the first section of Wagner's "Der Ring des Nibelungen" was not launched upon smooth waters. It is unnecessary to enter into all the circumstances that led to Dr. Richter's resignation, beyond stating the fact that he very properly refused to conduct the first performance of a work that had been so indifferently prepared so far as its *mise-en-scène* was concerned. However, a general rehearsal of "Das Rheingold" took place on August 27, 1869. Amongst the privileged spectators present on that occasion was Mr. C. A. Barry, one of Dr. Richter's oldest English friends. And this circumstance derives special interest from the fact that Mr. Barry was the first writer in an English newspaper to acknowledge Dr. Richter's great gifts as a conductor. "C. A. B." thus wrote in the *Guardian* of September 9, 1869:—

> Herr Hans Richter conducted. Though but quite a young man, he is said to have a practical knowledge of every instrument employed in the orchestra; as a conductor he has certainly especial talent, and, as was fully proved by their playing, had drilled the band to a remarkable state of efficiency.

WAGNER, BACH, AND BEETHOVEN.

Having resigned his post at Munich on September 1, 1869, Richter went to Paris, and from there to Brussels, where, on March 22, 1870, he conducted the first performance of "Lohengrin" in the French language. June found him once again at Triebschen, under Wagner's roof, in order to make a fair copy of the "Ring des Nibelungen" for the engraver. He recalls the interesting duet-playing he enjoyed with Wagner at that time. Bach was their composer; and two or three times a week Wagner and Richter played together four-hand arrangements of the great Cantor's motets, the organ fugues, and the "48." Every Saturday there was a Beethoven quartet practice. The players were Kahl and Rauchenegger (first and second violins), Hans Richter (viola), and Ruhoff (violoncello). These practices were most carefully supervised by Wagner, who gave valuable directions to the players in regard to phrasing, *nuances*, &c. Wagner's "Siegfried Idyll" belongs to this period. Its composition and projected performance were kept a profound secret. Richter used to go over to Zurich to rehearse the players. "I can't think why Richter has become so idle lately," said Madame Wagner, "he used to be so industrious. Now he is so often going to Zurich." The "idleness" was accounted for when the surprise performance of the "Siegfried Idyll" took place on Madame Wagner's birthday, Christmas Eve, 1870. On that occasion Wagner conducted the little orchestra from Zurich, and Hans Richter ideally played the trumpet part.

BUDA PESTH AND VIENNA.

In April, 1871, Richter left Triebschen upon becoming Capellmeister of the Hungarian National Theatre, Buda Pesth. Here he remained for four years and gained much practical experience in operatic affairs; he also founded the Philharmonic concerts. He conducted the first performance of Liszt's "Christus," in 1873. "Liszt was so very nice and so satisfied," he says. Again: "Liszt on the pianoforte and Stainer on the organ are the greatest performers I have known. I can never forget Sir John Stainer's playing in St. Paul's: it gave me so much pleasure." "No, pleasure is not the right word, something stronger than that."

But a greater sphere of work was in store for Richter. In January, 1875, he conducted a remarkable Wagner concert in Vienna in aid of the Bayreuth enterprise which attracted much attention. On May 1 he began his duties as Capellmeister at the Imperial Opera House there, and, in the following October, as conductor of the Philharmonic concerts in the Austrian capital. These important appointments he still holds, and it is hardly necessary to say that Dr. Richter is one of the most prominent musical personalities in Vienna.

BAYREUTH.

In 1875 were commenced the rehearsals for the renowned "Ring" performances given at Bayreuth in the following year. Wagner left the preparation of the music entirely in the trusted hands of his faithful Richter—the Master occupied himself wholly with the stage and its accessories. "For the first week or two of the rehearsals," says Dr. Richter, "no one seemed able to grasp the style of the music, and I began to think that it would be a failure; but during the fourth week the light began to dawn." There is no necessity to dwell upon the familiar theme of the Bayreuth festival of August, 1876. We venture, however, to reproduce the words of the special correspondent of THE MUSICAL TIMES having reference to Dr. Richter's share in that remarkable enterprise:—

> Herr Richter, of Vienna, filled the all-important post of conductor in a manner absolutely beyond reproach. I may say this the more emphatically, because I have never seen Herr Richter. He is known to me only "by his fruits," and assuredly never did music so exacting receive such ample justice. It may be urged that the completeness of the performance arose from a multitude of rehearsals. Of course it did—otherwise Herr Richter and his men would have wrought a miracle. The secret of their success, apart from individual skill, was simply hard work. Let me give particulars on this head. The orchestral rehearsals alone of the four dramas were thirty-six in number—nine for each drama, to say nothing of subsequent rehearsals more or less "full." Many of these lasted four hours, the "wind" occupying two hours and the strings the other two. . . . . "No wonder," it may be said, "that the result was perfect." The wonder is that, in our days of hurry, so much patient labour was thought needful and cheerfully bestowed."

Although Dr. Richter was invisible to the general public at Bayreuth, an English visitor who peeped behind the scenes says that he conducted in his shirt sleeves! "Yes," observes the great conductor, "and it has since become the fashion."

LONDON, 1877.

Dr. Richter paid his first visit to England in 1877, when, at the bidding of Wagner, he came to London to assist him in conducting the "Wagner Festival" held in the Royal Albert Hall during May, 1877. As a matter of fact, although the Meister was the nominal conductor, the actual work of directing the orchestra was carried out by his *fidus Achates*, Hans Richter. Wagner wrote to him: "For the accomplishment of my London scheme, you are indispensably necessary to me; yes, without your help, I really could not think of undertaking these concerts."

THE RICHTER CONCERTS.

These celebrated music-makings originated from the visit of Dr. Richter to London. The great conductor says: "Hermann Franke, an excellent artist and an estimable man, was really the founder of the 'Richter Concerts.' Franke suggested that I should come to England from time to time. I was delighted with the English musicians, and I told him that I should like to conduct concerts in London." The first Richter concert was given at St. James's Hall on May 5, 1879, though under the title of "Orchestral Festival Concerts." The programme included Wagner's "Kaisermarsch," the "Introduction to Act 3 of the 'Meistersinger,'" Schumann's "Manfred" Overture, and Beethoven's A major Symphony (No. 7). Frau Schuch-Proska and Mr. Henschel sang, and the orchestra of 110 performers was "led" by Herr Hermann Franke. One of the leading musical critics of the day, while not altogether approving of the "advanced" (or Wagnerian) nature of the music performed, gave unstinted praise to the conductor's supreme ability. Here are his words, which merit reproduction:—

> Herr Richter has not under him here, as at Bayreuth, the picked artists of an empire, nor has he had almost unlimited rehearsals. But he is one of the men who, in a certain sense, falsify the dictum that you cannot grow grapes on thorns. If Napoleon's presence with his troops was worth, as said Wellington, an army corps of 20,000 men, what is the value in an orchestra of this emperor of conductors? We cannot appraise it, but we can feel the influence of Richter's supreme mastery, of his all-embracing *coup d'œil*, of his perfect resource, and, not less, the confidence with which he must inspire his followers. Hans Richter is a "conductor" of a verity, and we are glad to have him amongst us as an example. Many of our own conductors have been sitting at his feet this week, and we trust the fidgetty among them will fidget less; the convulsive become calmer; the uncertain more assured; the feeble stronger; and, we had almost said, the led ones themselves take the lead, though that would, perhaps, be a change for the worse. As respects Herr Richter's reading of Wagner's music, nothing need be said after the experience of the "Wagner Festival," and, with reference to his treatment of Beethoven, we have chiefly to praise the discretion which avoids all forced interpretation. He brings out into fuller relief that which is obvious in the score, but he does not treat the great master's music as an obscure text given him for annotation and emendation. This is one of the Viennese conductor's greatest recommendations to us conservative English.

"Nowhere is there a better audience than in London," says Dr. Richter. "The London orchestral players are the best readers," he very emphatically asserts—"my colleagues," he calls them—"and I have been very glad to introduce new works by English composers at my concerts. I should like to mention how greatly I am indebted to Ernst Schiever, my first violin. There could be no better leader, he is most reliable and efficient. And then there is my chorus master, Theodor Frantzen, who is also excellent. He has prepared the chorus in the Ninth Symphony very often; Beethoven's Mass in D, four times; Brahms's Requiem, three times; the 'Schicksalslied'; the 'Rhapsodie' for contralto and men's voices; Bach's Magnificat; and Berlioz's 'Faust'—in fact, all the choral works which have been performed at the concerts. I don't know two better chorus masters than Frantzen and Stockley of Birmingham—both *very* good."

A RICHTER REHEARSAL.

Two rehearsals are held for each Richter concert—one on Saturday, the other on Monday, the morning of the concert. They take place in St. James's Hall, where the concerts are given, and last from 9.30 to 12.30. The rehearsals are strictly private, and the keen-eyed conductor would very quickly spy any stranger who happened to be present without his special permission. There is a business-like air about the whole proceeding—everything works smoothly, there is no fuss and no waste of time. The chief and his hundred players are met together to get through certain work, and their whole attention is concentrated upon its achievement; there is plenty of playing to be done, but no playing the fool. A story is told of a certain English conductor, one who has "crossed the bar," to the effect that during rehearsal one of the horn players purposely put a wrong crook on his instrument and played away! At the end of the movement the conductor said: "Yes, yes; pretty well," and then turning to the players on his right hand, he blandly added: "There was something a little wrong in the *second violins*, but it will be all right at the concert!" Such a trick—even in the form of a practical joke—could not be played upon Dr. Richter; he would very soon set straight any such jocose crookedness on the part of a horn or any other player.

It is evident from the outset that the orchestra, to a man, feel the supreme masterfulness of their conductor; he is "head and shoulders" above them, and they know it. One feature—and a very important one—is the silence and attention that are secured, quite naturally, it may be added, before a start or re-start is made. These significant silences, while the baton is held aloft, act as most effective thought-concentrators. A new work is first run straight through. Then various groups of instruments may be taken alone—the strings, wind, and so on. Much care is bestowed upon bowing and phrasing; and Dr. Richter does not hesitate to tap the beats on his desk in order to knock the time, so to speak, into his doughty men. He frequently sings a phrase, often very lustily, in order that his players may the more readily grasp his meaning. He says: "Wagner so often said 'my Capellmeister must be able to sing a phrase.'" Very little is said by the conductor; his gestures, though never obtrusive, speak louder than words. Perhaps there is a little want of attention. A sudden cessation of the beating, and the conductor's arms are folded. His dignified pose meets the eyes of the players as they discover that the baton is motionless. Not a word is uttered; the statuesque attitude is eloquent to a degree; and after a brief silent pause the baton is raised and the movement is re-started.

It is specially interesting to attend a Richter rehearsal when a new work by an English composer is being prepared for its initial performance—such, for instance, as the "Variations on an original theme for orchestra," by Mr. Edward Elgar. It is evident that the conductor has taken quite a fancy to these "Variations"—though, in justice to him be it said, he never relaxes his vigilant thoroughness in preparing *any* work, but still one can "read between the bars," so to speak. The minutest detail claims his serious attention. Various appeals are made to the composer as to the right *tempi* and any points that may tend towards a more perfect rendering. Even were it an offspring of his own brain he could not be more painstaking—whether it be in securing the airy lightness of "Dorabella" (the *Intermezzo*), or the impetuosity of "Troyte." An amusing observation in regard to the opening bars of the last-named variation is addressed to the drummer. "If you begin so loud, your *crescendo* will break your drum!" How few realize the importance of *preparing* for a *crescendo*. And how wonderfully Richter, with that great crescendoing "Ah - - -" of his, shows his men how to get the proper increase of tone. Many a valuable lesson may be learnt at a Richter rehearsal.

APPOINTMENTS AND DISTINCTIONS.

There is no necessity to dwell in detail upon the career of Dr. Richter during the last twenty years, since he has been in the habit of annually visiting England. Is it not known and read of all men? In 1885, without the least solicitation on his part, he was appointed conductor of the Birmingham Musical Festival in succession to the late Sir Michael Costa. In the same year (1885) he was created, *honoris causâ*, a Doctor in Music of the University of Oxford. The concerts that he has conducted in London and the provinces during these twenty years have been already referred to. Mention must, however, be made of the important series of Wagner operas conducted by Dr. Richter at Drury Lane in the year 1882, when two of the Bayreuth master's most characteristic works—"Die Meistersinger" and "Tristan und Isolde"—were given for the first time in England and with the greatest possible success.

In his own city (Vienna) Dr. Richter holds the following appointments: Erster K.K. Hofkapellmeister, Erster Hofoper Kapellmeister, Dirigent der Philharmonie Concerte, Ehrenmitglied der Gesellschaft der Musikfreunde. He has been the recipient of the following orders: Franz Josef, Red Eagle, White Falcon, Iron Crown, Bavarian Michael, Würtemberg, Mecklenburg, Weimar, Saxe-Coburg, Meiningen, and Russian. He is a Knight of Austria and Saxe-Coburg.

AN APPRECIATION BY ONE OF THE BAND.

An interesting and valuable side-light upon Dr. Richter has been kindly furnished, at our request, by the distinguished trumpet player, Mr. Walter Morrow, who has been a member of Dr. Richter's orchestra during the whole of the time that the concerts have been given in

England, a period of twenty years. Mr. Morrow writes:—

"Yes, I am proud to say that I have been a member of Dr. Richter's orchestra since May 5, 1879, the date of his first concert in London. During this long period of twenty years I have seen many changes in the personnel of his orchestra. A number of his earlier players have departed this life, among them Svendsen, Trout, Ellis, Hurley, Geard, and Catchpole. All of these were highly esteemed by Dr. Richter—indeed, he esteems and is esteemed by every member of his band; or he makes them believe that he does, and this is a very great matter in the management of an orchestra.

"I perfectly remember the impression he made upon us orchestral players at his first rehearsal in St. James's Hall; his conducting was a revelation. His many high qualities stamped him at once in our minds as a Master conductor; an impression which time has not changed, but greatly strengthened. Some prophesied that he, being new to us, only showed his better side, and that time would unveil the objectionable side. This prophecy has not been fulfilled; he is the same Hans Richter, possessing the same grand qualities as of old.

"I have sometimes been asked to describe these qualities. It is difficult to enumerate them; they are felt, but cannot be adequately described. He has an imposing presence; a generous, genial manner; a wonderful self-command; a prodigious memory; a profound knowledge of scores; a practical knowledge of orchestral instruments, particularly the horn and trumpet—the technical difficulties of these two tender instruments are rarely understood. The players know how kindly and sympathetically Dr. Richter nurses them; at the same time he gets everything possible out of them.

"In conducting an orchestra Dr. Richter naturally beats time with a baton, and his beat is always unmistakable. But his *power* is not there, it is in his eye and in his left hand. What a wonderfully expressive left hand it is! And he seems to have every individual member of the band in his eye; he misses nothing, and we do not seem able to escape from the influence of that eye for a single moment. No mistakes occur without that influence being severely felt. At one concert I was under the impression that I had accomplished the feat of making a mistake which he did not detect. We were playing the Overture to the 'Flying Dutchman.' I let my thoughts wander for the moment and at one passage entered just one bar too soon. I only touched one note and stopped; the Doctor's eyes were on the second violins. I said to my colleague, 'He has not caught me this time.' The Doctor took no notice of me, and we finished the first part of the concert. During the interval my colleague and I were chatting together quite cheerfully, when I felt the touch of a hand on my shoulder, and heard the question: 'What happened in the "Dutchman," Mr. Morrow?' I magnanimously acknowledged that 'It was a little carelessness on my part, Doctor.' 'A little *what?*' he said. I repeated, 'It was a little carelessness.' This was a word he did not know, at least in English. He evidently thought it was some miserable subterfuge, for he walked away shaking his head and saying, 'No, no, it was a *wrong note*.'

"I know no conductor who can get so much out of orchestral players. At rehearsals he gets through a large amount of work, but there is never any friction, never any irritability or irritation. He stops a great number of times, but always for a satisfactory and well explained reason, and these explanations are often very amusing. The violoncelli, for instance, have a passage in "Tristan" which should be rendered with much warmth of expression; the rendering, however, though generally correct, is cold. This elicits the remark: 'Bravo, celli, quite correct, but you play like married people; a little more like the young lovers, please.'

"At the end of a three hours' rehearsal we disperse with the feeling that a great deal has been taken out of us, but that the operation has been pleasant and agreeable. At the close of a concert we realize that the strain has been very great; but the artistic renderings of the master works under Dr. Richter's baton, and the kind appreciative words he never fails to address to his orchestral players always arouse feelings of the greatest admiration and esteem for the greatest living conductor."

THE BIRTHPLACE OF HAYDN.

A Visit to Rohrau.

In the South of Austria, just within the frontier line which divides that country from its fellow State of Hungary, lies the village of Rohrau. The quiet little place, far removed from city din and bustle, is of a most retiring disposition. Even the iron steed, whose occasional visits keep it in touch with the busy outside world, so far humours its taste as to halt at a little distance from the village. Thus the traveller is compelled to take a ten minutes' trudge before he passes the little church and gains its main—or rather, only—street. But Rohrau, in size and political status not great, has had greatness thrust upon it. It is the birthplace of Haydn. And so it falls out that no less a personage than the Father of the Modern Symphony, who came as a "Son and Stranger" to the little Austrian village in the spring of 1732, is the one who has invested it with an honour and an interest that many a fair city might envy.

During a visit to Vienna last winter I was constantly haunted with the desire to pay a visit to this interesting spot and, if opportunity afforded, to take some photographs of the old homestead. But the Imperial City has much of a like interest to offer to the musician. Gluck, Haydn, Mozart, Beethoven, and Schubert—these great tone-poets did not tread the streets of old Vienna without leaving many an association dear to their admirers. Here, the house in which Franz Schubert was born; there, the chamber in which the mighty Beethoven fought his long fight with death. Here, the babbling brook, upon whose banks Beethoven loved to sit and compose; and there, the lone cemetery, where the long unkempt grass waves over the mortal remains of Mozart. So the holidays slipped by, and my return only chronicled a resolution to make the pilgrimage at the first opportunity on my next visit to the Austrian capital. But the spring brought evil tidings to musicians. Fire had broken out in Rohrau! Still worse, the house "Zum Haydn" was the chief sufferer. It was even reported that the tablet built into the wall and the visitors' book only were saved. Therefore, on the occasion of my next sojourn in Vienna, a visit to Rohrau was likely to be of doubtful interest, if the matter had been rightly reported. A heap of blackened stones, all that remained, offered too sad a subject for contemplation.

But in talking over the matter with a friend —the kind and learned Dr. Mandyczewski, of the Gesellschaft der Musikfreunde—I learnt that the damage was not so great as was at first reported. Later accounts stated that the injury done was chiefly confined to the thatch and timber of the roof. A few days afterwards the above-named gentleman proposed a joint expedition in order to see for ourselves the true state of affairs. I accepted his invitation gladly, and thus one sunny May morning we set off, armed with a well-loaded camera, to visit the peaceful scenes that looked upon the child-life of Joseph Haydn.

THE ROOM IN WHICH THE VISITORS' BOOK IS KEPT.

(*From a photograph by Frank Merrick.*)

Upon entering the village, the first object that demands attention is the church. Here, in this peaceful God's acre, rest Matthias Haidn (*sic*) and his wife Maria, the father and mother of the composer. The grave, with its quaint monument, lies outside the church in an angle to the right of the doorway. We learn by it that the village wheelwright and sacristan was a person of some importance in the little community of Rohrau. He was also a magistrate. The mother was cook at the establishment of Count Harrach, whose château and park lie a short distance away. Many are the years that separate us from the time when the wheelwright cast eyes of love at the country maid of the kitchen. They courted, married, and had children. Frau Haydn died in 1754 and her lord and master in 1763. In the latter year Joseph was thirty-one. Thus the father knew comparatively little, and the mother scarcely anything, of the greatness of their second-born son, of his untiring devotion to the art of music, of the love and veneration which in future years should cling to his name. How little did they realise that strangers from all parts of the civilised world would be drawn to their humble abode because of the lustre which the genius of their son Joseph had shed upon it. Their resting-place, we are glad to notice, shows no sign of neglect or decay. The letters which tell us of the old folk are picked out clear and bright. To whose kind care is this due? To that of their affectionate son, whose greatness never caused him to forget the old home or its inmates. Amongst Haydn's bequests was one that made provision for this grave to be kept in good order.

Leaving the church and turning sharply to the right, we soon found ourselves in the heart of the village. A minute's walk along the old street brings us to the object of our visit, "Zum Haydn." It stands as of yore, a long, low, straggling house, presenting an extensive frontage, we might say, broadside to the road. Evidently building sites are not at a premium in Rohrau.

We gladly note that the walls remain standing; that the birth-room, the old kitchen, and the dwelling-room are uninjured. True, the strip of grass in front has disappeared. The picturesque thatched roof is gone, and gone for ever, too, for the law decrees that less inflammable material must replace the quaint-looking but dangerous straw covering. The workmen are busy making this necessary but regrettable change. They pause, however, as the camera is being adjusted, and obligingly pose themselves as the faithful plate records its impressions.

The large doorway in the front gives entrance to both the house and its back-yard. The charred and blistered woodwork of the door bears testimony to the recent disaster. Entering and turning to the left we come to the curious kitchen with its chimney corner and seats. This, as we learn from the composer himself, was the scene of his initiation into artistic life. The day's work over, here the wheelwright would sit with his wife and bairns, singing to his own accompaniment upon the harp. Frau Haydn would also at times contribute one or two old folk-songs. Little Franz Joseph, not to be left out of the music-making, would add an impromptu accompaniment performed on two pieces of wood, one representing a fiddle, the other doing duty for the bow. He had seen the village schoolmaster thus handle the violin. Of the quality, in regard to tone, of this part of the evening's entertainment we cannot speak with certainty. In all probability it was decidedly *sotto voce*. But its interest lies in the fact that it was an early instance of the effect *col legno*. Moreover, it was the genuine article. If little Haydn's performance lacked "body and tone," it was nevertheless drawn entirely "from the wood"; and history records that the *tempo* was irreproachable. His seat on these occasions was on the bench by the stove. These homely concerts ceased, as far as Master Joseph was concerned, upon his removal to Hainburg at the age of six. But he never forgot them, and when, nearly sixty years later, full of honour and renown, he came to visit once again the home of his childhood, he stood before this very spot and recounted to the friends who accompanied him the interesting scene so vividly impressed upon his memory.

THE MONUMENT TO HAYDN IN COUNT HARRACH'S PARK.
(*From a photograph by Frank Merrick.*)

Passing farther in, we reach the chamber which must have been the chief room in the house—the dwelling room, in fact. On the table lies the visitors' book, dating from 1841. Its long roll of signatures testifies to the greatness of the Master. The many nationalities speak of an unbounded sway. Happily, the fire made little conquest here. The massive beam which crosses the ceiling and the joists remain uninjured.

Leaving this room we find our way to the back of the house, perhaps the most interesting spot, since here is the modest apartment in which Haydn was born. But to-day it fills no higher office than a stable, and as we look in at the door, two sturdy cobs lazily look up from their well-filled bins.

Beethoven, when looking upon a picture of the Haydns' home, exclaimed: "To think that so great a man should have been born in a common peasant's cottage!" It was not, perhaps, one of the Bonn Master's happiest expressions. It savours more of the "land-owning" Johann than of the "brain-owning" Ludwig. Yet it is well nigh impossible to stand within this dingy apartment, now set to strangely different uses, without falling into a somewhat similar line of thought, and meditating upon the contrast between the lowly place in which the great composer's life was cradled and the exalted place in the Temple of Fame to which his genius entitled him.

A short distance from the wheelwright's humble abode is situated the chateau and estate of Rohrau's lord, Count Harrach, where, as already mentioned, Maria Haydn officiated as cook. That was of course in the days when she was Maria Koller. The reigning seigneur in the year 1795, being not a little proud of the honour brought to the locality by the son of the old servant of his house, erected a monument in his park to the composer. Haydn visited the spot at the Count's invitation, and was extremely gratified at this honour, one, moreover, especially unusual in those days. The monument has since been renovated. Near the top are extracts from Haydn's works. That facing us in the photograph is the noble Austrian hymn—a monument that will outlast that provided by the kindly thought of Graf Harrach. The bust at the top is said to be an excellent likeness of the Master.

But the time for our return to Vienna has come. Unwillingly we turn from the peaceful village with its associations so dear to musicians and bid good-bye to little Rohrau. *Little*, did we say? Yes, in size it is, and in all probability will continue so to remain. But viewed from another standpoint, we may surely affirm that many a city might envy the peculiar "greatness" of the little village which gave to the world the fertile brain and cheery heart of dear old Papa Haydn.

Frank Merrick.

SOME RECOLLECTIONS.

X.—Critics I have known.

Contemporary with Davison in the early sixties flourished a group of musical critics for the most part of his own age, or thereabouts; all of whom, with one exception, have since departed to their rest. The *doyen* of the craft at the time under mention, and a man considerably older than those just referred to, was George Hogarth, father-in-law of Charles Dickens, and musical critic of the *Daily News*. I came upon the scene too late for anything approaching intimacy with Hogarth, but my recollection of him is clear. As he was born in 1783, and I am now speaking of, say, 1865, our "dean" had reached the time of life in which, if a man has lived cleanly, he is regarded as venerable. George Hogarth had a venerable appearance, at any rate. I recall an aged man, low in stature, feeble in gait, though helped by a stick; of round and ruddy countenance—his son-in-law might have spoken of him as "an apple-faced old gentleman"—and having a well-shaped head, crowned with a glory of white hair, which he, if I rightly remember, wore rather long. What measure of influence he wielded at an earlier age I do not know, but I have not preserved from the time of which I speak any distinct impression of power. Hogarth, however, was no mere literary dabbler in musical matters. He had studied the art in theory and practice. He was a contributor to the *Harmonicon* as far back as 1830, and became a recognised critic in 1834, when he took service on the staff of the *Morning Chronicle*, subsequently (1846) joining the just established *Daily News*, in the employ of which journal he remained till 1866, when he gave up his post to a colleague and assistant, Henry Lincoln. His published works include: "Musical History, Biography and Criticism" (1835), "Memoirs of the Musical Drama" (1838), and "The Philharmonic Society of London from its foundation, 1813, to its fiftieth year, 1862." It was a man of some mark, therefore, who moved feebly about the concert-rooms of thirty-five years ago—a survival from the last century; mere ashes, if you like, but ashes in which, as now and then appeared, "lived their wonted fires." Age prevented him, at the time of which I write, from going much into society; but I had a few opportunities of benefiting by his knowledge and experience. Only, however, for a brief period. George Hogarth, as already stated, laid down his critical pen in 1866. In 1870 he died.

While Hogarth was proceeding to take off his armour, a colleague, Charles Lewis Gruneisen, remained in the thick of the fray, and liked nothing better. How this gentleman came to be a musical critic I cannot imagine, and the initial difficulty in surveying his career as such seems to have overpowered the contributors to Grove's Dictionary, not one of whom has a word to say regarding him. In the supplement to Fétis he is, however, said to have been born in 1806; the son of a naturalised German (Dutchman), who had then resided in this country some ten years. Gruneisen figured largely among journals and journalists in his day; filled posts demanding varied qualities, and was as ready to act as special correspondent in a Carlist war as to report a Birmingham Festival. I have no doubt that he did both equally well. He was a man of war (with the pen) from his youth up, for proof of which refer to the volumes of the *Musical World* issued in the forties. By some means or other, it boots not now to ask what, Gruneisen had the misfortune to fall out with Davison. Should I say "misfortune"? Probably not, since there is abundant evidence to show that Gruneisen enjoyed the alarums and excursions incidental to a long spell of wordy warfare, and stuck to his heavy guns (they were very heavy) with grim determination. But he was no match for "J. W. D.," who out-fought him at all points. A far greater master of language; infinitely more cunning of fence, and a very Crœsus in wealth of resource, Davison could rout his opponent even on his opponent's own ground. The reader may be interested in a single example of these polemics. Gruneisen had been serving on the *Morning Post* (wherefore Davison dubbed him Jenkins), when George Hogarth left the *Morning Chronicle* for the *Daily News*. Always quick to see a vacancy, and prompt to secure it if possible, Gruneisen sought and gained the successorship to Hogarth. It then became his duty to sit in judgment upon Macfarren's opera, "Don Quixote"—to anyone acquainted with the two men this seems inconceivably ludicrous, but so it was. Davison "went for" Gruneisen's article and tore it into little bits. It may amuse the reader to be shown, as under, how this was done:—

G. The overture is in A three sharps.

D. Of the key A three sharps we never heard before. The writer cannot mean simply A, since that key having always three sharps, it is unnecessary to particularise its signature.

G. Alas, where is Rozinante? Where is Dapple?

D. Critic, thyself art Dapple, or a near kinsman.

G. The seguidilla is a solemn strain, with a most lugubrious refrain.

D. The seguidilla is no such thing—it is a cheerful air. The critic was thinking of a saraband.

G. A very pretty chorus, in E sharp, is Mr. Macfarren's seguidilla.

D. There is no such key known as E sharp.

G. The air, "Maid of Toboso," in G sharp, is a dreary infliction.

D. If the air were in G sharp it might prove a dreary infliction, but it happens to be in simple G.

G. The song of Allen, "Life is an April day," in A sharp, though it opens well, is insufficiently carried out.

D. The key of A sharp is another of the very sharp keys of this exceedingly sharp critic that are utterly unknown to musical composers. The key of Mr. Macfarren's song is D. The key of A sharp is never used—is totally unnecessary—and exists only in the muddled brain of the word-splutterer whose analysis we are analysing.

G. We will say little of Sancho's song in F flat.

D. The key of F flat is never used by composers.

Gruneisen's utterances are amazing, but it is still more astonishing to read: "The successor of Mr. Hogarth is not so shallow a person as you represent him. Though he may not know the difference between a drumstick and a chord of the seventh, he has managed to get engaged to three papers—the *Britannia*, the *Illustrated London News*, and the *Morning Chronicle*." Even more extraordinary is the fact that Gruneisen was for some years, at a later period, musical critic of the *Athenæum*.

Journalistic feuds seldom last for ever, and the seemingly virulent combatants of the forties were good friends in the sixties, when I came to know them. I have some doubt whether Gruneisen was entirely trusted, but nothing happened to disturb the harmony of the men's relations. At provincial festivals they "chummed together" invariably, and it was on such occasions—myself being admitted to the company as a third chum—that I had opportunity to study the active and bellicose critic with whom Davison did not disdain to cross swords. There were points in Gruneisen's nature which could not fail to attract. He was a staunch friend as well as a formidable foe. His devotion to Costa always appeared to me as extraordinary, seeing that the Italian conductor, austere, rigid, and proud, had none of the soft graces which sometimes call forth personal affection. But with Gruneisen, whatever Costa did was right. To question that chief's infallibility was to bring a hard glare into the eyes of his champion. When "St. Michael" spoke, no dog had the privilege of barking. Well, indiscriminating admiration is certainly a vice of the judgment, but it leans to virtue's side, and bespeaks qualities, both in its subject and its object, which we must respect. With all his bounce and bluster, Gruneisen certainly exercised noble and generous impulses. I have known him do many a kind act to persons who had no claim upon him, save that they were in need; and I have often seen him completely under the influence of the compassionate sentiment which ran, like a vein of gold, through the otherwise hard rock of his nature. But as a musical critic, and as regards the higher duties of a critical office, he remained pretty much what he seems to have been at the beginning. Let me, however, do him justice even in that capacity. He knew his deficiencies quite well, and strove most diligently to make up for them in other ways. A man of method, he accumulated a remarkable store of musical memoranda, so arranging the materials as that he knew where to put his hand at a moment's notice upon any required fact or opinion. Wherefore, whatever his articles lacked in musicianship or critical acumen, however much their English was slovenly and their matter ill-arranged, they were certainly informing as to points of history and so on. I own that I have been much indebted to them myself. Gruneisen worked his library for all it was worth. Small blame to him. But while doing good service through his books, Gruneisen's achievements purely as a critic were remarkable for ineptitude. Many were the stories of his ignorance, some true and others "well found." According to one of these, he asked a brother of the pen how it came to pass that though the horns always played in the key of C, they managed to accord with the rest of the orchestra, no matter what the tonality of the piece. Again, he is said to have expressed surprise that there were no trumpet parts in a certain score, and to have added, when a colleague pointed to the word trombe, "Oh, trombones of course." I personally remember that during the rehearsal of Mr. Goldschmidt's "Ruth" at Hereford in the long ago, Gruneisen protested that a choral fugue on a single subject was not a fugue at all. "Where is the second subject?" he demanded triumphantly. As to this critic's articles on new and important works produced at festivals, they were in some respects monumental. I particularly remember one (though I cannot recall the name of the work discussed) which, in its way, was a masterpiece—such a masterpiece that Davison, always ripe for a joke, began reading it aloud, after our dinner, in the presence of the author and myself. The incorrigible humorist picked out the plums one by one, saying to me, "Here is another remarkable passage," or "Here is a fine sentence," and so on. But this was sailing very near the wind. Davison, though he had wonderful command of feature, could not help showing signs of mirth, while, for my part, I suffered agonies in repressing a roar of laughter. Presently Gruneisen grew suspicious. His face set, and a hard light shone in his eyes. Thereupon I kicked Davison, under the table, and, like Dick Turpin, in the case of the Bishop's coachman, "purwailed on him to stop." It was a close shave; some time elapsing before Gruneisen recovered his usual after-dinner geniality. The marvel is that a writer so ill-equipped for difficult and delicate work on a subject largely technical became connected with important journals, which freely opened their columns to him, and seemed glad to secure his services. At one time he discussed musical doings in three or four papers, and, apparently, only Davison, in the years of their estrangement, expressed surprise. But everything was done by Gruneisen in the slap-dash style which is apt to impose upon outsiders. There were times when, after hearing a new work, he was not himself clear as to the line which should be taken in discussing it. I have mentioned Mr. Goldschmidt's "Ruth." On returning to our hotel after the performance of that oratorio, Gruneisen retired to his bed-room as though to work. He was only making up his mind. Presently he banged—there is no other word for the process—into our common sitting-room, exclaiming, "I shall go against it!" And he did, in most admirable technical disorder, and with unsurpassed "derangement of epitaphs."

As a critic, Gruneisen had limitations, and even faults. So have we all. But, as before said, he had merits also. A musician he could never be, but his library and note-books showed how earnestly, and with what painstaking labour, he tried to qualify himself as a historiographer of music. In that he became strong, and set a good example to younger men, few of whom, in an increasingly hurried and restless age, may have had time to benefit by it. I try to think of him, as a man, in the character of a most affectionate and devoted husband. Mrs. Gruneisen's birthday often fell on one of the days of a provincial festival, and it was her dutiful lord's pleasure on each occasion to spread a liberal feast and to propose the poor invalid lady's health, while his face lit up with the light of love. At such moments what mattered it that, as the story goes, he could not distinguish between trombe and tromboni? "A man's a man for a' that."

Joseph Bennett.

Sir Alexander Mackenzie has, we regret to learn, resigned the conductorship of the Philharmonic Society's concerts, which he has held during the past seven seasons. We understand on the highest authority that Sir Alexander's decision arises from his desire to devote more time to his old love—composition. More than one important work will probably be the early outcome of that leisure which the Principal of the Royal Academy of Music has long been seeking. In reviewing his seven years' tenure of office at the Philharmonic it is sufficient to refer to his conscientious and painstaking work at the conductor's desk, and also to the fact that he has consistently upheld the cause of English music. All native musicians are grateful to Sir Alexander Mackenzie for so carefully guarding their interests, and will cordially join in the wish that, as heretofore, he may experience much enjoyment and success in the creative sphere of the art he loves so well and serves so faithfully.

It was suggested by the out-going Professor of Music in Oxford (Sir John Stainer) that it would be beneficial to the University to make the Professorship tenable for ten years only. This was accepted by the Hebdomadal Council, and a Statute to carry this into effect was promulgated on the 6th ult. There are about 460 members of Congregation (that is, *resident* Masters of Arts), so it will interest our readers to know that exactly twenty-six of these thought the question of sufficient importance to claim their attendance and vote. How deeply Oxford must be interested in the welfare of the Faculty of Music! The art of logic has always been a much-cherished ingredient of Oxford education; the *pros* and *cons*, therefore, had been so carefully weighed by this small detachment that thirteen voted for the proposal and thirteen against: it was therefore lost. Opinions may be divided on the subject, but on the whole we are disposed to think the result unfortunate. It is most important that examinations should not get into a groove, and that the type of "exercise" should move with the perpetual progress of the art of music. But the best of Dons are liable to become crystallized in old age, and Oxford, had this proposal been carried, would probably have been able to find a brilliant succession of learned lecturers and experienced examiners to represent the art. The only consolation is that Sir Hubert Parry is as broad-minded as he is talented, so the Faculty will be in good hands for many years to come—very many, we hope.

At an Eisteddfod that took place recently in a small town in South Wales, the meetings were held in a huge tent pitched on a rough sloping field. Rain had fallen heavily for hours, and the ground within and without the tent was "muddy, ill-seeming, thick." In fact, it was nothing short of a gymnastic feat to get about at all. Night came, and still there were many competitors to be heard. When the tenor solo section was summoned, darkness had set in. No means had been provided for lighting the interior of the tent. The wind was howling and shaking the temporary canvas structure ominously. A candle was brought for the use of the wearied adjudicators, and by holding round it a sheet of music it was kept alight. The first competitor mounted a rough platform, a shielded candle was held behind him, and a similar illuminant was provided for the accompanist. One could see dimly in the tent a thousand or more white, upturned faces. Amid these weird and dispiriting surroundings the singer began "Deeper, and deeper still." By the time he had sung a few bars the whole audience became enthralled. The power of fine music and expressive singing to absorb the mind was surely never more clearly demonstrated. One forgot everything else and followed only the dramatic unfolding of *Jephtha's* agony. The performance appeared almost faultless. The singer's voice had the needed anguish and tears in the recitative, and in "Waft her, angels, to the skies," the gentleness and perfect ease and tune of the delivery charmed the ear. The enunciation, too, was so clear that every one of the audience could follow every word. It was not that the singer had such an exceptionally fine voice as that he had thoroughly permeated his singing with the requisite expression. So it is again and again in Wales. There is generally much scope for criticism in the management of a Welsh Eisteddfod. But the severest critics will admit that such gatherings stimulate and foster talent.

University men will be interested to hear that a club, to be called "The Oxford and Cambridge Musical Club," is being formed in London for the purpose of encouraging the practice and knowledge of chamber music, both vocal and instrumental, among its members. It is proposed to secure suitable premises in as central a position as possible. A considerable number of gentlemen have already become members; and the Club, which is under the presidency of Dr. Joachim, has the support of many of the best known musicians in London. Further information may be obtained from the provisional Secretaries, Mr. H. M. Abel (Oxon. Sec.), 10, King's Bench Walk, Temple, and Mr. W. B. Knobel (Camb. Sec.), 32, Tavistock Square.

Samuel Wesley was an adept in the almost lost art of letter writing. Amongst the friends with whom he corresponded in the early years of the century was Mr. Joseph Payne Street, who from 1795 to 1848 was librarian of the Madrigal Society. Ten letters from the composer of "In exitu Israel" to Mr. Street are now in the possession of the latter's grandson, Mr. J. Edward Street, who worthily upholds the madrigalian tradition of his family in the secretaryship of the vocal fraternity so devotedly served by his ancestor. Mr. Street has kindly allowed the following amusing letter from "old Sam" Wesley to be printed. Apart from its epistolary quaintness, the communication throws an interesting light upon the simple amusements as well as the frugal fare of our forefathers. Here is the letter, which, sent by "the twopenny post," is addressed: "To Mr. Street, No. 17 Mark Lane." The young gentleman therein referred to was then eleven years old. He subsequently became the Rev. Dr. Charles Wesley, sub-dean of the Chapel Royal, St. James's.

My dear Sir,

I have a little Scheme to propose, to which if you have any material Objection I will give it up without further Argument.

My Son Charles has lately been so diligent & assiduous in endeavouring to improve himself in such exercises as have appeared to me for his future Benefit, that I judge him very meritorious of what is called a Holiday or of any innocent Recreation for a few Hours on a leisure Day.—Now I think I can manage to command Wednesday, June 4, & as Charles has a great desire to hear the Tower Guns fired, he has asked me to permit him to go thither that Day, to which I have consented; & my subsequent Notion was, that if you were unengaged, we might contrive to pass the Remainder of the Day *entre nous trois*, & what I thought of proposing was to go down to *Billingsgate*, & dine upon some fresh Fish, if so be there should be any left by that Time: to stay there just as long or as short as we might find it pleasant & then stroll towards Chalk Farm, (which is the best Prospect I know among the Tea-Gardens), & finally, if we were not quite sick of one another's Company, repair to No. 9, Arlington Street, & take an unceremonious Crust of Bread & Cheese.

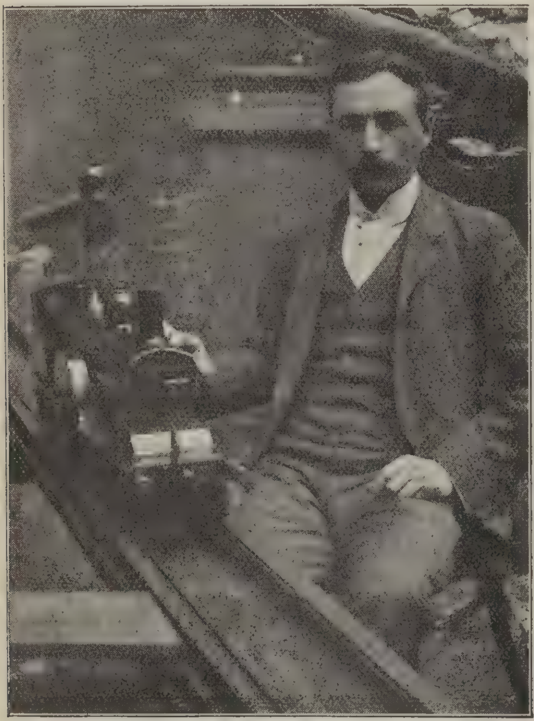
Here is the grand Plan of Operation, which if it meet your Suffrage, shall certainly be put into Execution.—If there were a Possibility of changing his Majesty's Birth Day from June 4 "at 22 minutes past 2 in the Morn," I should have been glad, because Wednesday is *now* one of the Days on which I have the most oppressive Work, but as I think I can engage my assistant to mount Guard for me throughout the whole of the Afternoon Business, I trust, that in Case of your Coincidence, I shall be able to make all smooth on the Occasion.

Your early Opinion & Decision upon this momentous Stratagem will oblige.

My dear Sir,
Yours ever truly,
[1806.] S. Wesley.

The Rev. Dr. Torrance is the subject of an interesting biographical article in the Dublin *Daily Express* of the 10th ult. A native of Rathmines, Dublin, Dr. Torrance emigrated to Australia thirty years ago, where, until last year, he laboured as a minister in the suburbs of Melbourne. He has been a prolific composer, his works including an opera, "William of Normandy," and three oratorios—"Abraham," "The Captivity," and "The Revelation of St. John." We believe that the last-named is shortly to be published.

The hobbies of musicians is a subject not without an interest peculiarly its own. It is true that a hobby may take an eccentric form, as in the case of the great double-bassist Dragonetti, who made an extraordinary collection of dolls! But in the majority of instances the non-professional pursuits of players upon instruments are less suggestive of wax and sawdust. In the organ world it is sufficient to mention the chess playing of Sir Walter Parratt and the attention that George Cooper gave to his ferns and to photography. Henry Smart, as a boy, showed a wonderful talent for mechanical drawing, and he took a delight in frequenting Messrs. Maudsley's great engineering workshops. A similar hobby, though more fully developed, is followed by a well-known organist of the present day, Mr. Walter Alcock, organist and choirmaster of Holy Trinity Church, Sloane Street, and assistant-organist of Westminster Abbey. With every desire to encourage the widening of the interests of musicians, we give a photograph of Mr. Alcock and his hobby. The following explanation thereof is in his own words and is furnished, as is also the photograph, at our request:—



(*Photographed by Mr. Robert Johnson, 292, King's Road, Chelsea.*)

Engines of all descriptions have always had a great fascination for me, and I managed, when a small boy, to construct several which worked satisfactorily, though I fear they would hardly have passed muster had they been submitted to an engineer. My father, who had given me the choice of becoming either an engineer or an organist, used to object very strongly to my hobby, observing that it was impossible to combine the two, and that I must give my undivided attention to music, as I had chosen that for my profession. However, behind the scenes, aided and abetted by my mother, great was the filing and laborious the drilling and cutting out of metal, to the detriment of the kitchen table and the absolute collapse of the maternal scissors.

One of the results of this enthusiasm was a tiny locomotive ("built" in 1877), whose boiler consisted of the humble cocoatina tin with the lid soldered on! Another was the crippling of a finger! And sad was the disappointment on this occasion, for I remember Sir John Stainer (always, as he is now, kind and encouraging) had promised that I should play an out-voluntary at St. Paul's. I shall never forget his amused face when I appeared to make my excuses, and explained the cause of the accident.

But these mechanical instincts were not entirely unconnected with music, for when organist of Twickenham Parish Church I made and fitted two extra composition pedals to the organ there, one of which (Great to Pedals "on" and "off") I believe still remains.

The accompanying photograph shows a model of a Midland engine, which I started in 1894 and completed in 1897, the work being done in my spare time. It is on a scale of one inch to a foot. Its fuel is ordinary coal, and with a steam pressure of 30 lb. per square inch it can pull a man weighing fourteen or fifteen stone along the track shown in the photograph. I could not get drawings to work from, but took the principal dimensions (with my walking-stick) from the big engines at St. Pancras.

Not only do I find my recreation a very enjoyable one, but I am strongly of opinion that all musicians should have some other interest besides their profession. It is constantly said of us that we are "so narrow," and though no one could love his work more than I do myself, or do greater homage to his instrument, yet I think that some "opposite" (it might be chess, reading, botany, &c.) is not only beneficial, but necessary as a balance to the one-sided strain which is imposed upon the mental and physical powers of a modern organist.

The Western Madrigal Society, in commemoration of the sixtieth year of its existence, held a festival dinner, on the 6th ult., at the Criterion Restaurant. Mr. Andrew K. Hichens, the president, was supported by the Right Hon. Herbert Gladstone, M.P.; the Hon. Spencer Lyttelton, C.B.; Mr. Alexander Henderson, M.P.; Mr. Howard Gilliat, and others. The visitors included Sir Frederick Bridge, the Rev. the Sub-Dean of the Chapels Royal (Rev. Edgar Sheppard), the Succentor of St. Paul's (Rev. Lewis Gilbertson), Mr. Otto Goldschmidt, and Mr. J. E. Street, in addition to many ladies. After dinner the following madrigals were sung, under the conductorship of Dr. Creser.

Madrigal,	"In the merry Spring"	Ravenscroft.
"	"Spring returns"	Marenzio.
"	"Thyrsis, sleepest thou"	Bennett.
"	"Stay, Corydon"	Wilbye.
"	"Under a willow"	Vecchi.
Pastoral,	"To June"	W. Creser.
Madrigal,	"Great God of Love"	Pearsall.
"	"All ye who music"	Donato.
"	"As Vesta was from Latmos"	Weelkes.
"	"Cynthia, thy song"	Croce.
"	"Fair Oriana"	Hilton.
"	"The silver swan"	O. Gibbons.
"	"My bonny lass"	Morley.
Finale,	"The waits"	Saville.

The Royal Academy of Music announces that two open scholarships will be competed for in September next. The first is the Henry Smart Scholarship (founded by subscription, 1880, in memory of Henry Smart), which at this election is for female candidates, who must be British-born subjects under twenty years of age. The subjects of examination will be organ playing and composition, and candidates may enter in either or both subjects. The scholarship is tenable for three years; the funds (which amount to about £17 10s. per annum) being appropriated towards the cost of the scholar's instruction in the Academy for that period. The other exhibition is the John Thomas Welsh Scholarship (founded by subscription, 1883, collected mainly in the Principality by Mr. John Thomas (Pencerdd Gwalia), harpist to the Queen). The forthcoming competition will be for instrumentalists of both sexes, who must be under eighteen years of age. Candidates must not be, nor ever have been pupils of any Metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales. The successful candidate is entitled to three years' free instruction in the Royal Academy of Music. Candidates will be required to play a piece of their own selection and to read a piece at first sight. Further particulars may be obtained from the Secretary of the Royal Academy of Music.

The action of the London County Council on the subject of the foundation of "National Opera" has called forth a very influentially signed letter on the subject of raising the funds for the erection of a suitable Opera House. After quoting the recent resolutions of the Council (to which we referred in our last issue) the letter proceeds thus:—

> If the generous offer of the London County Council is supplemented by the same public spirit which has been so frequently shown in connection with other departments of art, the foundation of a national Opera will thus become an accomplished fact; the greatest examples of dramatic music will be brought within the reach of the whole community, the system of musical education which has been so largely assisted by private subscriptions in this country will be provided with its natural and necessary outlet, and Great Britain will cease to be the only country in Europe in which such an institution is not a part of the national life.
>
> So excellent an opportunity has never been given to our national music by a representative public body as is now offered by the generosity of the London County Council, and we feel convinced that the public will not allow it to be lost.
>
> The sum estimated for the erection of a suitable Opera House is £100,000. There will in addition be required a sum as endowment, to guarantee the Opera against loss for a term of years. This sum is estimated at an annual average amount of £10,000, and should be secured for a minimum of at least eight years.
>
> The expert witnesses called by the committee of the London County Council were of opinion that the annual subvention required would tend to decrease if it did not altogether disappear, and this expression of opinion seems to warrant us in naming eight years as the term for such a subsidy, taking into consideration the large population to which the undertaking will appeal.
>
> This period will also be sufficient to test the interest of the general public in the question and to ensure that discussion and appreciation on their part which would warrant the Council in giving practical encouragement to this higher form of musical art. The scheme is to give during the Autumn and Winter the best operas, both past and present, in the language of this country and interpreted, as far as possible, by English speaking artists.
>
> Signed—
>
> A. C. Mackenzie, *Chairman*.
> Joseph Bennett.
> J. F. Bridge.
> F. Corder.
> J. A. Fuller Maitland.
> G. C. Martin.
> Hamish MacCunn.
> Walter Parratt.
> F. H. Cowen.
> W. H. Cummings.
> Edward German.
> G. Grove.
> C. Hubert H. Parry.
> Alberto Randegger.
> J. Stainer.
> C. Villiers Stanford.
> Saml. Aitken.
> F. Paolo Tosti.
>
> 32, Maddox Street, June 3, 1899.

An orchestral society in Vienna, which takes its name from Haydn, has collected sufficient funds to lease the little house, in order to turn it into a small Haydn museum, Here the composer of the "Creation" lived the last few years of his life and died. It is situated at No. 19, in what was once the Kleine Steingasse and is now the Haydngasse. The Museum was formally opened on May 31, the ninetieth anniversary of the composer's death, and is now free to the public at all times. Amongst the interesting objects shown in the museum are the autograph manuscript scores of the "Creation," the "Seasons," eight pianoforte sonatas, three symphonies, the last quartet, and the Austrian National (or "Emperor's") Hymn, "Gott erhalte Franz den Kaiser," which, in January, 1797, he composed in the identical room where the autograph now reposes. About twenty portraits of Haydn at different periods of his life are also exhibited, in addition to several other pictures connected with the various events in his career. There are fifty-seven coins and medals and other personal relics of the genial old "Papa."

The Children and Gentlemen of the Chapels Royal, under the able direction of Dr. Creser, the organist, sang an excellent selection of unaccompanied part-music at a garden party given by H.R.H. the Duchess of Albany, in Clarence House Gardens, St. James's, on the 20th ult., in aid of the "Deptford Fund." A specially interesting if not unique feature of the programme was that all its twelve pieces were the compositions of past and present Children and Gentlemen of the Chapels Royal. Here is the programme:—

Ballet,	"My bonny lass she smileth"	Morley.
Madrigal,	"Brightly dawns our wedding day" ..	Sullivan.
Part-Song,	"Links of Eden"	Bevan.
Ballet,	"Now is the month of Maying"	Morley.
Chorus,	"In these delightful pleasant groves" ..	Purcell.
Part-Song,	"Oh, hush thee, my babie"	Sullivan.
Ballet,	"Dainty, fine, sweet nymph"	Morley.
Madrigal,	"The silver swan"	Gibbons.
Part-Song,	"The bells of St. Michael's Tower" ..	Knyvett.
Madrigal,	"When love and beauty"	Sullivan.
Pastoral,	"To June"	Creser.
Madrigal,	"Fire, fire"	Morley.

Axminster has hitherto been noted for its carpets. It can now boast of an organist who has held his appointment for upwards of fifty years. Mr. Thomas N. Webber, organist of the Parish Church, is the veteran in question. As a matter of fact, he was appointed to the post he still holds as long ago as the year 1835, after his choristership at Exeter Cathedral and assistant-organistship to S. S. Wesley's predecessor! For ten years (1840-50), however, he was organist at Ottery St. Mary; but he returned to his old love at Axminster at the half-century, and there he has been ever since. In a private letter he says:

> I am thankful to be able to say, that enjoying a wonderful measure of health, I am still able to conduct full choral services and teach my choir without fatigue or undue weariness; all this I say without boastfulness, but humbly ascribing my manifold blessings to a merciful and protecting Providence.

Congratulations to Mr. Webber upon such a long record of faithful, honourable service; and may the eventide of his life be attended with "heaven's best treasures, peace and health."

Sir Charles Hubert Hastings Parry, M.A., D.Mus. Choragus, Hon. Fellow of Exeter College, and Director of the Royal College of Music, received at Oxford, on the 21st ult., the honorary degree of D.C.L., on the occasion of the Encœnia, or Commemoration of Founders and Benefactors to the University.

Mr. George Riseley and M. Jules Rivière will conduct the Covent Garden Promenade Concerts to be given under the auspices of Mr. Cecil Barth. Mr. Riseley will direct the first part of each programme and M. Rivière the second part.

Mr. Edgar F. Jacques, by virtue of his lectures "On the Music of India and the East," at the Royal Institution, has awakened the amusing muse of an anonymous bard, who has burst into poetry thuswise:—

There is a sage critic named Jacques,
Who in learning the largest cake tacques,
For he simply knows loads
Of weird things in the Modes,
And tunes of the most Eastern macques.

He lectured in Albemarle Street,
And his words were both wise and discreet;
But he chiefly preferred
The *quarter-tone third* (*!*)
Which in Siam and Java we meet.

Mr. Alfred Gibson has been presented by his numerous pupils, past and present, at the Royal Academy of Music, the Guildhall School of Music, and those studying under him privately, with a pianoforte, in commemoration of his jubilee. The presentation took place on the 26th ult., at Messrs. Broadwood's Rooms, amid many expressions of congratulation and respect for this truly admirable artist and much esteemed teacher of the violin.

Mr. Thomas Adams, for the past eleven years organist and choirmaster of St. Alban's, Holborn, has recently been presented by the clergy, churchwardens, sidesmen, and a few friends with a "Beeston-Humber" bicycle as "a slight appreciation of his valuable services." Not only is this very gratifying to the worthy recipient, but the appropriateness of the form of the gift is obvious: an organist is nothing if he is not skilled in the art of pedalling.

Mr. Herman Merivale recalls a very charming saying of Rossini's to Carlotta Grisi, whose death was recently recorded. The famous dancer complained to the composer of "Il Barbiere" that Giulia Grisi's success as a singer obliged her (Carlotta) to fall back upon the dancer's profession. "What would you more, my child?" he said. "Giulia has stolen the nightingale's voice, but she has left you its wings."

Mr. F. H. Cowen is going to Canada as the examiner of the Associated Board of the Royal Academy of Music and the Royal College of Music. Mr. Cowen has made it a condition of his appointment that his services should be gratuitous. Mr. Myles B. Foster is about to proceed to Australia to examine for Trinity College, London.

"Y mae Syr John Stainer yn ymddiswyddo o fod yn Broffeswr Cerddoriaeth yn Rhydychen; efe a lanwodd y gadair er pan fu farw Syr F. Gore Ouseley." Thus says our excellent contemporary *Y Cerddor*, and the statement is, unfortunately, quite consonant with the truth.

Mr. T. Westlake-Morgan, organist of Bangor Cathedral, has been appointed by the Prince of Wales to the office of "Grand Organist of England in the Mark Degree of Freemasonry." We are given to understand that this is the first time the honour has gone to the Principality.

This from a Cathedral city:—

Pianoforte taught to Beginners 2½d. lesson of half-an-hour, ——

JOSEPH JOACHIM
AT THE PHILHARMONIC SOCIETY.
1844—1899.

A feature of unusual interest manifested itself at the concert of the Philharmonic Society on June 1st. Fifty-five years ago, almost to the very day, "the celebrated Hungarian Boy" (to adopt Mr. Alfred Bunn's designation), Joseph Joachim, played at a Philharmonic concert, given at the Hanover Square Rooms. The actual date was May 27, 1844, when Master Joachim, then aged thirteen, gave a masterly performance of Beethoven's Violin Concerto. And now, although more than half-a-century has passed, he has played the same masterpiece under the auspices of the same Society. On the opposite page we give a full-sized reproduction of the actual programme of the said concert in 1844. The original was formerly in the possession of the late Mr. William Bartholomew, who in all probability used it at the concert. Its present owner and the writer of these lines took the programme to the concert (at Queen's Hall) on the 1st ult., and in the interval he asked Dr. Joachim to enrich it with his autograph signature. The great violinist was much interested in the proposal, and, in readily complying with the request, he laughingly said he would add "the little fellow," the reference being to a criticism which was passed on his boyish performance in 1844. Such an endorsement of an old programme so long after the event to which it referred, and under such circumstances, is probably unique; and thus we have special pleasure in giving our readers the benefit of it in the form of the accompanying *fac-simile.*

Mr. W. H. Cummings, Treasurer of the Philharmonic Society, in a speech on the evening of the 1st ult., quoted from a criticism on the concert of May 27, 1844, written by one of the foremost critics of the day, which included the singular statement that "The violin concerto of Beethoven is a great, though a singular composition." In reference to Joachim, the critic said: "A musician at heart, as well as a fiddler at finger, this extraordinary little fellow reads classical music of the highest order with the depth and judgment of the oldest head."

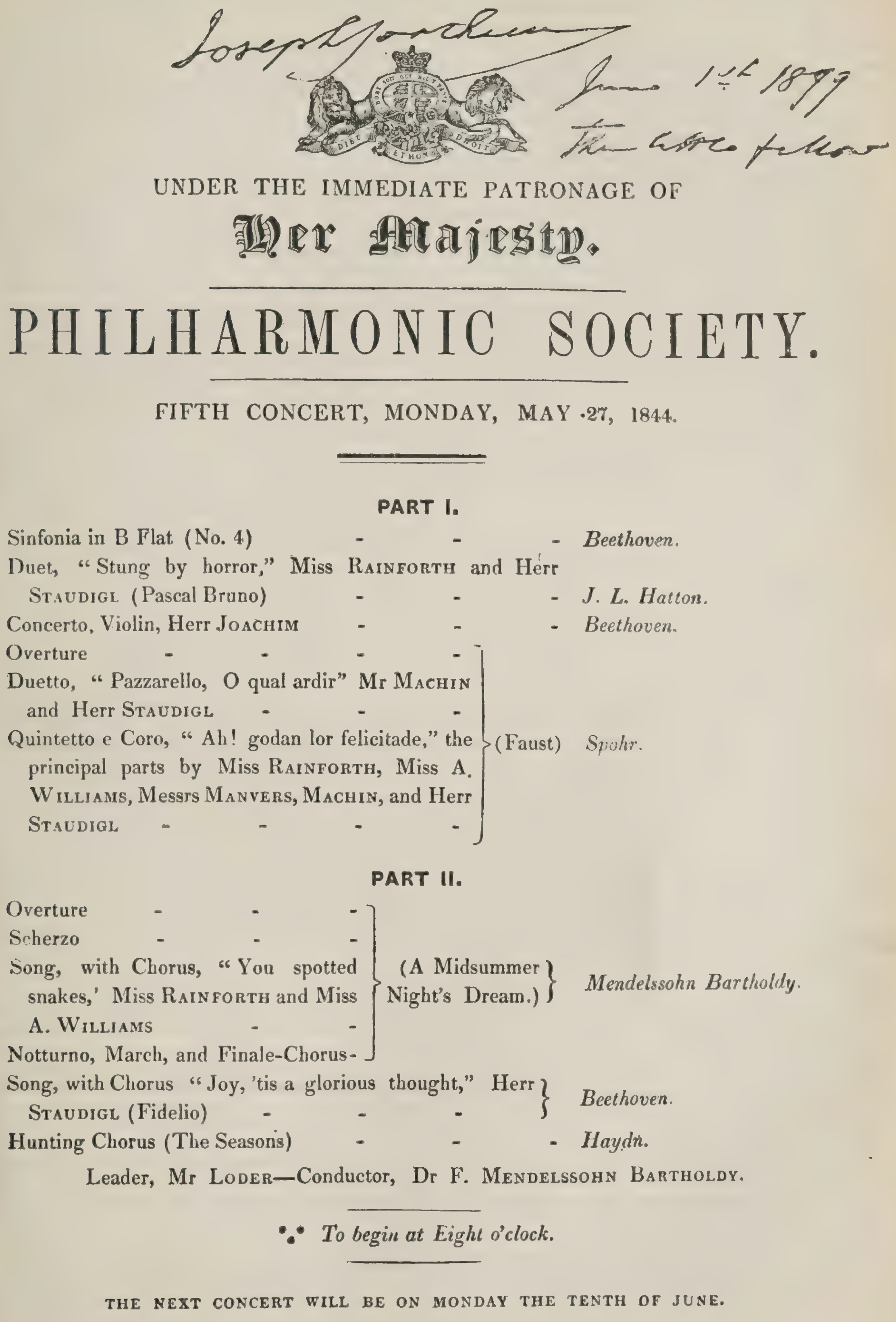
The programme derives further interest from the fact that Mendelssohn's "Wedding March" was performed for the first time in England on that occasion, and that the composer conducted the entire concert. Staudigl sang and the name of J. L. Hatton appeared in the programme. "Pascal Bruno" is now forgotten; but Staudigl, who was much struck with its music, produced the opera at Vienna on March 2, 1844, and it was doubtless due to him that the duet, "Stung by horror," was sung.

The date of the concert almost coincides with the birth of a certain musical journal, which has just entered upon the fifty-sixth year of its existence—we refer to The Musical Times. On June 1, 1844, this periodical made its entry into the world. It was then a wee infant, modestly clad in the swaddling clothes of a sheet of eight pages, three of which were devoted to the music of Purcell's "In these delightful, pleasant groves."

One paragraph in this our "No. 1" is headed "Encores." It referred to a concert given by the York Choral Society, the second part of which was only partly given, by reason of the following circumstance:—

> The second song was "Sweet Bird," which elicited such immense applause, that the performers could not proceed with the next piece; and, it being a standing rule with the committee to allow no encores, the concert broke up!

Oh! that the Philharmonic and every other Society would adopt this rule—and *stick to it!*



Joseph Joachim

June 1st 1899

The little fellow

UNDER THE IMMEDIATE PATRONAGE OF

Her Majesty.

PHILHARMONIC SOCIETY.

FIFTH CONCERT, MONDAY, MAY 27, 1844.

PART I.

Sinfonia in B Flat (No. 4) - - -		*Beethoven.*
Duet, "Stung by horror," Miss Rainforth and Herr Staudigl (Pascal Bruno) - - -		*J. L. Hatton.*
Concerto, Violin, Herr Joachim - - -		*Beethoven.*
Overture - - - -	(Faust)	*Spohr.*
Duetto, "Pazzarello, O qual ardir" Mr Machin and Herr Staudigl - - -		
Quintetto e Coro, "Ah! godan lor felicitade," the principal parts by Miss Rainforth, Miss A. Williams, Messrs Manvers, Machin, and Herr Staudigl - - - -		

PART II.

Overture - - -	(A Midsummer Night's Dream.)	*Mendelssohn Bartholdy.*
Scherzo - - -		
Song, with Chorus, "You spotted snakes,' Miss Rainforth and Miss A. Williams - -		
Notturno, March, and Finale-Chorus -		
Song, with Chorus "Joy, 'tis a glorious thought," Herr Staudigl (Fidelio) - - -		*Beethoven.*
Hunting Chorus (The Seasons) - - -		*Haydn.*

Leader, Mr Loder—Conductor, Dr F. Mendelssohn Bartholdy.

⁂ *To begin at Eight o'clock.*

THE NEXT CONCERT WILL BE ON MONDAY THE TENTH OF JUNE.

SIR JOHN STAINER ON "THE INFLUENCE OF FASHION ON THE ART OF MUSIC."

Sir John Stainer delivered his last lecture as Professor of Music in the University of Oxford on May 5, when he took as his theme "The influence of fashion on the art of music." After referring to the domination of mere fashion in common and the copying propensities of its votaries, Sir John said:—

"In matters of musical art we must distinguish carefully between those composers who deliberately adopt a certain style after having mastered its underlying principles, and those who simply copy its most easily recognised accessories in the way of ornament or detail. The former are legitimate representatives of a School of Art, the latter are mere propagators of a Fashion. The former have grasped the essence of the style they have adopted, the latter have only caught its accidental features. In fact, the fashionable imitator often turns out a sort of piebald work in which the mannerism or ornaments characteristic of a particular style are introduced and joined to something with which they are totally incompatible. Many of you must have observed this fact while listening to those modern imitations of old English songs which were so fashionable recently. In nearly every case, however cleverly the old peculiarities and tricks have been copied, you will suddenly hear a few bars which could not possibly have been contemporaneous with the rest.

COMPOSER-IMITATORS.

"Handel was surrounded during his life and followed after his death by a host of weak imitators. Their music was but a short-lived fashion, because, in due course, people discovered that Handel's mannerisms, unsupported by his massive genius, rapidly palled on the taste. Handel's mighty contemporary, Bach, offers great temptation to imitators, he has unmistakable mannerisms, and his methods are broad and clear. Two facts, however, make any attempt to produce sham Bach always futile. His technical skill in harmony, counterpoint, and methods of composition generally, are absolutely unapproachable, and he wrote so much as to practically exhaust the resources of his own style. Though Mozart and Haydn kept such a hold on the public for many years, their influence was certainly beneficial, and one cannot say that their style created a weak fashion. The compositions of the best imitator of Mozart's pianoforte style—namely, Hummel—still holds a fairly good position in art. It has often been asked, 'How is it that Beethoven cannot be said to have founded a school of composition?' The fact is remarkable, especially as he possessed striking mannerisms*; but if you go behind his mannerisms you will find a depth of thought which defies all attempts at counterfeit.

"Some of you here present may be old enough to have lived in the very thick of the Mendelssohn and Spohr mania. When once the beautifully-turned and refined diction of Mendelssohn had become appreciated, all fashionable composers imitated him as far as they possibly could without becoming actual plagiarists. I think one might well make Mendelssohn say 'Save me from my friends,' for I feel quite sure that the true cause of much of the modern tendency to depreciate Mendelssohn's position in art has been the sense of plethora and surfeit brought about by the perpetual hearing of weak imitations of his characteristics. He has been a sufferer simply because his style became fashionable. But, shun his imitators, and go to the pure fount of his greatest vocal and instrumental compositions, and I will answer for your profound acknowledgment of his greatness.

"The style of Schumann is not easily imitated—any attempt to use his works as a model generally ends in the production of a caricature; and his imagination was so fertile that he formed a style without actual mannerisms though intensely individual. The fashionable cult of Wagner and of Brahms is now beginning to leave an important stamp on the works of young composers and on the art of music generally, notwithstanding the fact that, critically speaking, the aims and ideals of these two men were absolutely divergent: the one throwing down old barriers with an exclamation of contempt, and rushing into new spheres of thought with an almost wild delight, using fresh methods of expression with a lavishness which hardly allows the hearer time to follow him or trace his steps; the other deeply imbued with the beauty of classical forms, and finding himself able by his genius to impart new life and fresh vigour into the very framework and mechanism which a too hasty criticism had begun to disparage as worn out and useless, failing, dying.

"But if we may congratulate ourselves on the fact that the works of Wagner and Brahms are not only loved by the trained musician, but a source of interest and pleasure to educated society at large, it is perhaps too early to venture an opinion as to the value of their influence on the many rising young English composers whose watchword is 'Forward,' or the less conscientious class who want to profit by the fact that Wagner and Brahms are unmistakably *in fashion.*

"If Brahms had left behind him as a legacy to humanity nothing but his vast contribution to the literature of songs, it would be impossible to keep him out of the first rank of modern composers. I need not here enlarge upon their continuous flow of rich melody raised above ever freshly manipulated harmony, the extraordinary variety of their style, their direct appeal to the heart of the hearer, the solid basis of intellect on which they are built, and the cleverness of their construction. In short, they are the work of a master hand directed by lofty genius. His influence in this direction has been strong on contemporary writers, and he has helped undoubtedly by his example to call into existence those many collections of songs by writers of all European nationalities which we hope are destined ere long to destroy, as utterly as it deserves to be destroyed, that dreadful monstrosity of creation, the fashionable English drawing-room ballad.

SONGS IN TRAINING COLLEGES.

"I have a special reason for giving attention to songs. I have been Inspector of Music in Training Colleges for the last sixteen years. The students in these colleges receive, as most of you are aware, two years' admirable training as a preparation for their career as teachers in elementary schools of all kinds—Church schools, Board schools, Wesleyan, Roman Catholic, or any other denomination which starts a training college. The musical examination of these students consists in testing the correctness of their ears, making them read music at sight, also each student has to sing a song, and then all combine for choral music. Dr. McNaught (my assistant-inspector) and I divide the work between us, but I have calculated that during the last sixteen years I have had to listen to at least 1,000 songs a year—*i.e.*, 16,000 in all. When I first took up the work of Dr. Hullah (my predecessor), I found that very little restriction had been placed on the selection of songs, and I had to hear such specimens as 'The Grave-digger,' 'The Diver,' 'The jolly old oak,' 'The Sexton,' 'The Bugler,' 'The Three Postboys,' 'Annie Laurie,' &c. One student asked me if he might sing me a *comic* song! I had to draw the line there. But by dint of constant grumbling, and, better still, owing to the cordial co-operation of the college teachers, such beautiful songs are now selected and they are often so charmingly sung that it is quite a pleasure to listen to them. Just hear how matters have improved: in 1897 I reported to the Department that I and Dr. McNaught had during the year had the pleasure of listening to songs by Mendelssohn, 580 times; Schubert, 235; Handel, 201; S. Bennett, 166; Schumann, 82; Beethoven, 35; Spohr, 28. These were taken merely as a sample, but this selection accounts for nearly 1,350 of the songs we heard; the majority of the remainder being by no means unworthy of study. As schoolmasters and schoolmistresses trained in these colleges are quickly snapped up for posts in the best elementary schools in the country, the character of their influence on music amongst the lower, and lower middle classes, is of the highest importance. The mass of the population *must* eventually be reached through the medium of the four or five million children who go to our elementary schools. And we are already finding that the upper standards in schools are being taught easy specimens of songs by the great composers; the elder children soon prefer them to the rubbish which a mistaken fashion considers specially suitable to children, and the seeds of good taste are being thus sown. Of course much of this laboriously sown seed may be, in the after life of the children, destroyed by the music hall songs so fashionable among the frequenters of those places of (so-called) entertainment, but that some of the good seed will take root we hope and believe.

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* Mr. J. S. Shedlock read an interesting paper on "The Mannerisms of Beethoven" before the Musical Association, on January 4, 1886.

ACCOMPANIMENTS TO SONGS.

"There is only one drawback to the beautiful German and French songs which are destined, I think, eventually to eject our weak but fashionable drawing-room ballads, and that drawback is really a serious one. I allude to the difficulty of the pianoforte accompaniments. In the majority of those of an advanced type, the singer cannot possibly accompany himself or herself owing to the rapid or complicated movements of the hands; sometimes the hands are constantly crossing each other, in many cases the accompaniments can only be mastered by a really good pianist. The result is that the man or woman who selects the finest modern songs and has taken great pains to render them well is always liable to have the singing and the composer's music hopelessly ruined by an inefficient accompanist. Some of the most difficult of these modern songs have been sarcastically described as duets for voice and pianoforte! As the highest type of German and French songs is already showing its influence on the songs of our advancing young English composers, and is happily likely to become fashionable, I fear that the difficult accompaniment will also become fashionable; signs that this will be the case are already visible. I confess I cannot see why composers should risk the proper treatment of, and general use of their songs by the character of their accompaniment; and now that our grand pianofortes are of such giant stature and strength there is the additional danger that the voice part may be completely overpowered by a too zealous pianist. But, notwithstanding all this, the new style of song coming into fashion is an enormous stride from the outgoing type. But in the important matter of style, is England always to *follow* and never to lead? It would seem so at present, but we must wait and hope.

THE PART-SONG.

"The song for one voice naturally suggests a few words about the song in parts—or, as we call it, the part-song. Fifty or sixty years ago the glee, a pure English school of composition, was a great favourite in the home. Musical families, or the musical members of two or three families, used to sing glees regularly in the evenings for their own pleasure and that of a few friends, and there were many glee clubs. As you all know, we possess a very large literature of this class of composition, a large proportion of which is of a distinctly high order of merit. Perhaps I ought to point out that the glee differs from a part-song not only in the fact that there should be only one voice to a part, but also because all the parts must be flowing and melodious and each must have an importance of its own. Hence, in the more elaborate glees there is a considerable amount of imitative and contrapuntal writing, beautiful and interesting, but of course requiring good musicianship in all the voices. As the glee of the eighteenth and early nineteenth centuries was the legitimate successor of the madrigal, so also the fashion of singing glees at home naturally followed after that fashion of singing madrigals at home which is mentioned by so many seventeenth century writers. The part-song, as its name implies, so far from having independent part-writing and contrapuntal devices, is nothing more or less than a harmonised melody, the harmonisation never being elaborate or complicated; it should not be so. Part-songs, as you all know, are of German origin. They arose from the fact that musical people, and especially students, found some harmonies an agreeable addition to the hundreds of simple folk-songs so well known to all and so loved by all. For a long time the harmonies remained unwritten, and as a natural consequence they were subject to any eccentric variations which individuals might try experimentally. We all know the extraordinary chords which we hear when a large body of people try to harmonise 'God save the Queen' or the 'Old Hundredth' without premeditation.

"The harmonised German folk-song soon found its way into England, and with it a large number of compositions in the same style by the best German composers of that time, amongst them Mendelssohn, to whom we probably owe the real popularising of the part-song in this country. Being much easier of performance and allowing a large number to 'join in,' and also one might say 'prop each other up' when any little difficulty had to be surmounted, the part-song took a powerful and permanent hold; the fashion of home glee singing died out, and this beautiful form of composition is only now kept alive by the survival of a few of the old glee clubs in London and by the choirs of our provincial cathedrals; just as the taste for madrigals is being kept alive by a few old established madrigal societies, and some enthusiasts, such as Mr. Lionel Benson.

"There was, however, one particular reason for the pushing out of the old glee by the new intruder, the part-song, which is of some interest. It is this. Concurrently with the introduction of part-songs, there were beginning to spring up all over England church choirs; the clarinet, bassoon, and violoncello were ousted, and with them the West-end vocal quartet, which, under the pretext of leading the congregation, which it sometimes did, also showed itself off, which it always did. It is of universal experience that if you want to keep a choir together, especially where easy and congregational church music is used, you must make them study some other class of music and widen their interest in the art. The part-song was the very thing wanted for this purpose: easy, sprightly, and effective; a few, of various styles, could be thoroughly mastered by a series of weekly practices in the parish schoolroom or elsewhere. If you look at the early numbers of THE MUSICAL TIMES AND SINGING CLASS CIRCULAR (which is its full title), issued by Alfred Novello, you will find side by side with cheap and easy church music, such as chants, settings of the Te Deum, and simple anthems, a regular series of part-songs.

"For a considerable number of years—in fact, until quite recently, part-songs were the chief constituents of the programmes of parish concerts, the long list being occasionally interspersed with a few songs and an instrumental solo, when one could be got. The part-song is not quite so much in fashion as it used to be; church choirs, and those numerous choral societies which have grown out of them, having become sufficiently ambitious to attack cantatas, oratorios, and other larger works. While it lasted, the fashion had the good result of bringing into existence many beautiful compositions by Smart, Macfarren, Leslie, Barnby, Sullivan, and a score of others.

HYMN TUNES.

"As regards fashion in hymn tunes, I have so often spoken of it in previous lectures that I need say but little to-day. England, in the latter half of last century and the early part of this, was flooded with tunes of the most commonplace and weak type. Some of the tunes to which the noblest examples of last century hymns were originally sung are perfectly execrable—such as 'Jesu, Lover of my soul,' and 'When I survey the wondrous Cross,' sung to the tune 'Tombstone.' Within the last forty years an entirely new school of hymn tunes has come into existence, the best exponents of which were S. S. Wesley, W. H. Monk, Dr. J. B. Dykes, and, later still, Barnby, Elliott, and Sullivan. If some of the modern tunes are too 'tuney,' taken as a whole, it must at least be admitted that they are congruous with and illustrative of the words to which they are attached; and the blame which is often heaped on the composer of what are called weak and sentimental tunes must at least be shared by the author who produced the weak, sentimental words. But many of the beautiful warm-hearted stanzas from the pens of our best modern authors actually need to be wedded to a sympathetic tune.

"I recall a curious illustration of this. In the original issue of 'Hymns Ancient and Modern' (1861), Mrs. Alexander's lovely hymn, 'The roseate hues of early dawn,' was wedded to the tune known as the Old 44th, a really fine tune in itself. But, though both words and music were admirable, taken separately, the combination of a sixteenth century tune with an essentially nineteenth century lyric was most incongruous; it was more than incongruous, it was almost funny, and of course a modern tune was attached to the hymn at the next revision (1875).

THE SPEED OF HYMN TUNES.

"After many years of protest from musicians and amateurs whose words deserve respect, a vicious fashion is beginning to die out, though I fear but slowly. I refer to the fashion of singing hymns at an absurdly rapid pace. We must not, however, be too hard on those who started this fashion; it was, after all, but a natural re-action from the tedious drawl of Tate and Brady's New Version, which was to be heard in most of our churches when I was a child. The slowness of old-fashioned Psalm singing can hardly be realised in these days, but it is still maintained in some parts of Germany and in Holland. I took the metronomic mark by my watch of a Psalm tune I heard in a church in Rotterdam, and it was 𝅗𝅥 = 24—that is to say, every note was held on for rather more than two seconds. It was a Psalm in eight-line stanzas, and I assure you I felt quite unable to trace the melody, and by the time the last line was finished I had not the smallest conception what the first line of the tune was like.

"It will give you some idea of the contrast between this and the present so-called 'hearty' singing, if I tell you that I have often heard Barnby's beautiful tune to 'When morning gilds the skies' sung exactly *six times* as fast—namely, 𝅗𝅥 = 144. The remedy for these two opposite absurdities is simple enough. It only requires a little sense of historical propriety on the part of clergy and musicians. Tunes composed in the sixteenth and early part of the seventeenth centuries, whatever their nationality—German, French, or English—should be sung rather slowly; this would include German chorales, such as 'Nun danket alle Gott' and 'Ein' feste Burg,' and others; also Franco-Genevan tunes, such as the 'Old Hundredth' and 'Commandments,' and early English Psalm tunes found in such collections as Daye, Este, and Ravenscroft. The middle English tunes, such as 'St. Anne,' 'Rockingham,' 'Hanover,' and others should be sung a little faster, but still only at a *moderate* pace. Quite modern tunes must of course follow the character of the words and the definite wishes of the composer; such tunes as Langran's 'Hark, the sound of holy voices,' Smart's 'Pilgrims of the night,' or Dykes's 'Ten thousand times ten thousand' should be sung at a brisk pace. Hymns of a penitential character and also those used during Holy Communion should of course be rendered solemnly and slowly. Many of you will justly say that 'musical instinct' should easily discover the proper *tempo*; true, but the instinct of true and just *tempi* is, strangely enough, a very rare gift. I have known many musicians of considerable power and taste to break down completely in the test of performing compositions at their proper pace.

FASHION IN ORGAN ARRANGEMENTS.

"The development of the organ during the last fifty years in two directions—namely, the multiplying of stops imitating orchestral instruments, and the facility of execution rendered possible by pneumatic levers attached to the keys—has led to some unfortunate results. These two developments, orchestral registers and a touch as light as a pianoforte, have in combination led organists to cast aside much valuable legitimate organ music, and attempt the reproduction of purely orchestral works. I have myself heard the Overtures to 'William Tell,' 'Masaniello,' and 'Midsummer Night's Dream' (amongst others) reproduced on the organ. Just imagine how the delicate *staccato* violin passages of 'William Tell' and of 'Midsummer Night's Dream' are ruined by transference to the King of Instruments. Again, the fact that rapid music can be played on an organ makes organists forget that, in a church or cathedral where there is considerable reverberation, quick passages, especially if *forte*, become merely a chaotic muddle. And young organists are so anxious to get control over an instrument with plenty of solo stops, and all the latest improvements, that organs in churches are often far too large. Only a performer of the best taste and long experience can be trusted with an unduly large organ; in the hands of a youngster it is nothing more or less than a dangerous explosive!

THE FASHION OF DIFFICULTY.

"Fashion has a curious and very insidious effect on our musical judgment and critical powers. We must all have observed the taste for complicated and difficult music which the modern advanced style has made general. In listening to orchestral works, or the orchestral accompaniment of vocal works which our young composers furnish for provincial musical festivals, I have been forced to come to the conclusion that *difficult* music is at the present time fashionable; indeed, I very much doubt if any composer of the present generation would *dare* to produce something exceedingly simple. It is more than probable that it would be treated with actual contempt by many of our professional critics. It seems to be forgotten that the practical difficulties in Beethoven's later works, and in Wagner, are necessary for the production of definite results and effects which could not otherwise be obtained; this is a totally different thing to the creating of difficulties in order to make music sound modern or abstruse. Englishmen ought specially to beware of this temptation to write 'difficulties for difficulty's sake,' as it is undeniable that one of the gifts, or, some would say, the only gift we Englishmen can now claim and have always been able to claim is that of being able to compose beautiful simple melodies. I might begin with Dowland, Lawes, Blow, and Purcell, and trace an unbroken pedigree passing through the period of Arne, Dibdin, and onward to Sir Henry Bishop, Henry Smart, Sterndale Bennett, and winding up with Dykes and Arthur Sullivan. When an Englishman therefore tries to imitate the chromatic and complicated style of the modern advanced German school, he is deliberately going out of a style in which we have always excelled into a style in which, as a matter of fact, we have always failed. This love of practical difficulty for its own sake has a pernicious effect on our young instrumentalists. In nine cases out of ten if you ask a student of the violin or pianoforte to play to you, he or she will select, not the most beautiful, but the most difficult piece recently learnt. Youngsters are always more anxious to show off their agility than their power of expression; when more experienced they learn sometimes, though not always, that there *is* something higher and better than racing up and down and about the gamut at tip-top speed.

SINGERS AND THE VIBRATO.

"Singers are not so tempted to become musical racehorses as instrumentalists. The most unpleasant fashion, in which too many singers acquiesce, is that of the abuse of *vibrato*. When words and music, or a dramatic situation, have worked a singer up to a high pitch of excitement, it is most natural that the voice should throb with passionate emotion; and because it *is* natural, under such circumstances listeners are deeply affected by it. But when this *vibrato* commences on the first note of a song and asserts itself throughout, notwithstanding the varying character of the words, its force is utterly wasted, and, so far from carrying hearers *with* it, most hearers would prefer to be carried away *from* it.

ART SUPREME, NOT FASHION.

"But whether fashion be good or bad, whether it may exercise at one time a beneficial and at another a baneful influence, we must remember that art ever presses onward, struggling to improve its methods of expression, and to raise to an ideal level the thoughts it desires to express; entreating the throng which without it would pass along life's road, intent on nothing but commercial gain or physical pleasure, to come and listen to its deep teaching. Fashion is only the fringe of the robe of art, the hem of the garment of that mighty power which moves among the struggling mass of mankind, teaching them to value and cultivate those higher qualities and tastes which call forth into life and light a hidden store of tenderness, sympathy, and brotherhood. The gentle and refining influence of art can, indeed, make a man something even better than a reasonable or clever being—namely, a loveable being. The truly wise will see the *real* existence, the entity of art, through the thin gauze of varying manifestations, and if her lessons, and her entreaties sink into the soul, the enthusiast and the devotee will find that she has the power to transform unpolished nature, just as marvellously as the rough dull stone is converted by the hand of the lapidary into a sparkling gem. And of all the branches of art, not one is more capable of realising this lofty aim than that which hovers round the cradle, is the handmaid of worship, the pleasure of the home, and hymns its farewell over our grave—Music."

AN OLD BOOK ON DANCING.

Dancing is not a subject usually associated at the present day with the study of French grammar or pronunciation; it was, however, in a French grammar that printed instructions in the art of dancing first appeared in England.

"The Introductory to wryte and to pronounce frenche compyled by Alexander Barcley compendiously at the commaundment of the ryght hye excellent and myghty prynce Thomas duke of Northfolke," is the title of the book in question, a thin black-letter quarto printed, as the colophon tells us, "at London in the Fletestrete at the sygne of the rose Garlande by Robert coplande the yere of our lorde MCCCCCXXI the XXII day of Marche."

This little book, owing doubtless to its former popularity, is now of the utmost rarity, and the copy in the Bodleian Library at Oxford, which formerly belonged to William Herbert, the editor of Ames's Typographical Antiquities, and afterwards to Francis Douce the antiquary, is probably unique.

The grammar proper covers rather more than thirty out of thirty-two pages, and we then come to a fresh title introducing what was probably regarded by the French student of 1521 as the most interesting part of the book.

"Here foloweth the maner of dauncynge of bace daunces after the use of fraunce and other places translated out of frenche in englysshe by Robert coplande."

The translator evidently felt that some apology was needed for the intrusion of this matter into his sober treatise, for, after giving directions for the performance of the dance and figures illustrating the variations of which it is capable, he adds a note: "These daunces haue I set at the ende of this boke to thentent that euery lerner of the sayd boke after theyr dylygent study may rejoyce somwhat theyr spyrytes honestly in eschewynge of ydlenesse the portresse of vyces."

The "basse danse," as it was termed in French, was so named by way of contrast to the "danse par haut" or "danse sautée," of which the Galliard and Tourdion, and later the Sauterelle and Volte were examples. It was of a sedate and courtly character and closely resembled the Pavan, which was already supplanting it in popular favour; when "Thoinot Arbeau" published his "Orchésographie" in 1588 it had long fallen into disuse, though not beyond hope of revival. "Les basse-dances," he writes, "sont hors d'usage depuis quarante ou cinquante ans: mais je prevoy que les matrones sages et modestes les remettront en usage, comme estant une sorte de dance pleine d'honneur et modestie," and he proceeds to give detailed directions for their performance, which agree in the main with the rules given by Copland in 1521 when the dance was still in vogue. Copland begins:—

> For to daunce ony bace daunce, there behoueth IIII paces, that is to wite, syngle, double, repryse and braule; and ye ought fyrst to make reuerence towarde the lady, and than make II syngles, I double, a repryse and a braule.

Later on he amplifies this:

> Fyrst ye ought to make reuerence with the lyfte fote, and than a braule with the ryght fote, than two syngle paces, the fyrst with the lyfte fote and the seconde with the ryght fote in goynge forwarde, and ye must reyse your body.
>
> The fyrst double pace is made with the lyft fote in reysynge the body, steppynge III paces forwarde lyghtly, the fyrst with the lyfte fote, the seconde with the ryght fote, and the thyrde with the lyft fote as the fyrst.
>
> A repryse alone ought to be made with the ryght fote in drawynge the ryght fote bakwarde a lytyll to the other fote.
>
> And ye ought to wyte that in some places of fraunce they call the repryses desmarches, and the braule they call congé, in englysshe leue.

This short account of the base dance, of which only extracts are given above, ends with seven examples, in which the different steps are indicated by letters, R standing for "reverence," s for single, d for double, and so on: to each example is prefixed the name of the tune to which it is to be danced. Four of these are "of four measures"—viz., "Filles à marier," "Le petit rouen," "La brette," and "La royne"; "La gorrière" and "La allemande" are each of three measures, and "Amours" of two only. The tunes themselves are not given, probably owing to want of the necessary type, for it must be remembered that no secular music had yet been printed in England; Wynkyn de Worde's "Boke of xx Songes" did not appear till nine years afterwards. At a later date the base dance was always of three measures, and "Thoinot Arbeau" is careful to remind his pupil that many of the old tunes must be altered to meet this requirement.

The braul as a step in the base dance is quite distinct from the independent dance of the same name. Copland does not trouble to explain it, but in the "Orchésographie" it is described as a movement of the body from side to side "en regardant la Damoiselle d'une oeillade desrobée doulcement et discrètement." One can picture bluff King Hal at York Place making his "reverence" to the fair Anne Boleyn, the "braul" and "oeillade desrobée" accompanying it, but alas for the "discretion"!

As to the French original from which Copland translated, I have not been able to trace any *printed* book at this early date; possibly he had access to some manuscript, such as the fifteenth century "Livre des basse-dances" still preserved at Brussels.

J. F. R. Stainer.

CHURCH MUSIC.

The long deferred hope, that an authoritative and comprehensive collection of the Hymns and Hymn Tunes of the Latin Church would be published, seems about to be realised. Indeed, it is asserted that such a work is about to be undertaken by duly qualified persons, and under the patronage and practical encouragement of those who are in the position to give the weight of prestige and, it may be, authority to a work which should claim the interest of the whole of the Christian world.

Such a work will be surrounded by serious difficulties, no doubt; and, to be done well, will require much thought and time. The required musical materials are scattered, and represent the growth and conditions of the art throughout a period of time covering something like a thousand years. To begin, we have the ancient Plain-song tunes, in some cases not a little confused by that curious musical ornamentation known as *Pneuma;* then there is the growth in the sixteenth century of the count-beat syllabic method; the outcome of the influence of the formation of time and rhythmical divisions, and note against note harmony, and of the reconciliation of musical and poetic measurements and rhythm.

Undoubtedly the most difficult task of the editor or editors of the new work will not be, as is generally the case in such an undertaking, the examination of various editions and the revision of harmonies which are often best left alone; but in the consideration of the notations which the Plain Song settings have undergone during the long ages which have elapsed since those melodic inspirations first up-lifted the hearts of listeners.

A Choral Festival was given in the Parish Church, Ashburton, on the 18th ult., together with an organ recital by Mr. H. A. Jones, at which several pieces were given for organ, two trumpets and two trombones; an imposing and effective combination of instruments.

The May service list for the Church of the Incarnation, in New York, displays the same earnestness and artistic excellence always to be noted in this typical church of the New World.

The North Essex Association of Church Choirs held an interesting Festival Service recently at St. Mary's, Saffron Walden, conducted by Mr. H. Mahon, with Mr. Hugh Blair as organist. The Parish Church, Portsmouth, has lately had monthly musical services under the charge of Mr. R. H. Turner, the organist. At the most recent of these, anthems by Sir John Stainer and Mr. Myles Birket Foster and solos by Mr. Cowen were performed.

A lecture on certain types of choir music, by Mr. Waldo S. Pratt, was given lately at Holyoke, U.S. The examples performed were interesting, including music by Michael Praetorius, Sir John Stainer, Sir George Martin, Dr. E. J. Hopkins, Hermann Kretzschmar, J. C. Knox, B. C. Blodgett, and Nathan H. Allen; an array of names both familiar and unfamiliar on this side of the Atlantic.

ORGAN MUSIC.

Though the adoption of the normal diapason as an English standard pitch is a matter which apparently gains ground but slowly, it is not without interest to note that a large number of even modern organs in our churches, if not in our concert-rooms, are practically tuned to that pitch or very nearly so. In the reports of a number of festival services recently celebrated with the addition of orchestral accompaniments, it seems to be quite common to have to call upon organists to play a semitone higher in order to bring organs as nearly as possible in tune with the high-pitched orchestras. Similar statements concerning the use of military bands with our church organs are also to hand. Clearly then, as far as music with orchestra in church goes, we are much nearer the adoption of the new Continental pitch than might have been supposed. For a long period, indeed, some of our leading organ builders have adopted a conveniently low pitch, from one or both of two motives: either making provision for the coming general acceptance of the French or providing a reasonable church pitch as a matter of independent judgment.

Of recent organ recitals the following may be referred to. One given by Mr. F. G. M. Ogbourne at St. Clement Danes, with a programme including Guilmant's Canzone in A minor, Allegretto Grazioso, Tours, and Best's excellent and too much overlooked March for a Church Festival. Mr. Herbert Olding gave a recital lately at St. Saviour's, Brixton Hill, the scheme containing Krebs's Fugue in G and a Berceuse by G. Delbruck.

At the opening, on the 6th ult., of the new electric organ, built by the Hope-Jones Electric Organ Company for St. Mary's Church, Croydon, Mr. Hugh Blair played a good selection of standard and new pieces; and some very admirably rendered vocal music was given by the Lothbury Male-Voice Choir, conducted by Mr. T. B. Evison.

The fine new organ at St. Bees, Cumberland, adds another achievement to the already long list of important instruments built by our veteran king of organ builders, "Father" Willis. The organ contains forty speaking and fourteen mechanical stops, distributed over great, swell, solo, and pedal organs. The players at the opening recitals were Mr. T. H. Collinson and Mr. F. L. Livesay. The scheme of the first-named included that fine piece of contrapuntal "lace work," the superb Passacaglia in C minor by Bach; and the list of the last-named found a place of honour for the same great master's Prelude and Fugue in D major.

The programmes recently played by Mr. H. A. Fricker, at the Leeds Town Hall, evidence good all-round work. Among other pieces given were the first movement of Elgar's Sonata in G; Mr. E. H. Lemare's new Symphony for organ in G minor; Sketch in C minor and Finale of Organ Sonata, John E. West; First Movement of Sonata in C minor, Salomé; W. G. Wood's Allegro in C minor; and E. d'Evry's Concert-Overture for organ. Mr. E. H. Lemare recently gave a recital on the Leeds Town Hall organ, playing a characteristic and attractive programme.

Mr. Roger Ascham's fifty-sixth recital in Feather Market Hall, Port Elizabeth, included pieces by Wolstenholme, Lemare, and Widor. Mr. G. Leake gave a recital, on the 13th ult., at St. Mark's Church, Southampton. His scheme included "Gothic" March (Salomé) and Berceuse (W. H. Wheeldon). Dr. G. H. Smith recently gave a performance at Sculcoates Parish Church. The music given included Suite "Gothique" (Boellman) and Smart's too little played Andante in F. Interesting recitals have also been given by Mr. T. Westlake Morgan at St. Mary's Church, Bangor, and by Mr. C. Thornton Turner at Horbury Congregational Church, Notting Hill.

The fine new organ for Norwich Cathedral will consist of five manuals, including an echo organ, with sixty-four speaking stops and twelve couplers. The instrument, which will occupy the old screen position, comes from the factory of Messrs. Norman and Beard. Another fine new instrument, this of the concert-room type, is being built by Messrs. Brindley and Foster for the Town Hall, Pietermaritzburg, Natal. It may be remembered that the previous organ, built by the same well-known English firm, was destroyed by fire. The new organ will contain sixty-one sounding stops, twenty-two mechanical movements, and a large number of pistons and pedals also for mechanical work. There are four manuals, the stops of which are wisely made to contain a large number of eight-feet registers, a pedal organ of twelve stops, including one of thirty-two feet; and there are no less than seven different pressures of wind.

Dr. P. C. Buck gave a recital in Wells Cathedral, on the 21st ult., which included "Fantasia on a choral," Liszt; "Carillon," Tombelle; Symphony, No. 8, Widor; and Sonata, No. 17, Rheinberger. A selection given on the 14th ult., at St. Jude's, Dulwich Road, by Mr. Wetton Hickin, included Bach's Prelude and Fugue in B minor and the first movement of Merkel's G minor Sonata.

At the Alexandra Palace, on the 21st ult., Mr. Sidney A. Mosdell's programme included Rheinberger's Sonata in F minor (Op. 127) and Silas's Fantasia in E minor.

THE OPERA.

No new operas have been mounted at Covent Garden Theatre during the past month, but an event has to be recorded in the revival of Bellini's "Norma." This work, which owes no little of its reputation to the number of fine singers who have appeared in it, was mounted by Sir Augustus Harris at Drury Lane in 1887, and was heard at Covent Garden in 1890, during a late autumn opera season given by Signor Lago. On the 15th ult. the title-*rôle* was sustained in traditional manner by Madame Lilli Lehmann, and that of *Adalgisa* by Signorina Giulia Ravogli, who made a welcome re-appearance at Covent Garden on this occasion, sang beautifully, and acted with her usual grace of gesture. Herr Dippel appeared as *Pollio* and M. Plançon as *Oroveso*, and the choral portions were well rendered. Signor Mancinelli conducted.

To Madame Lehmann may also be attributed the more welcome performance, on the 1st ult., of Beethoven's "Fidelio." Her associates were Miss Marie Engle (*Marcelline*), Herr Schramm (*Jaquino*), Herr Dippel (*Florestan*), Herr Muhlmann (*Pizarro*), and Herr Heidkamp (the *Jailor*). Dr. Muck conducted and secured an excellent *ensemble*.

A performance was given on the 20th ult., under the direction of the composer, of Signor Mancinelli's "Ero e Leandro," first heard in England in concert form at the Norwich Musical Festival of 1896 and produced at Covent Garden on July 11 last. On the 20th ult. MM. Saléza and Plançon renewed their original embodiments of *Leandro* and *Ariofarne*, and the part of *Ero* was sustained by Mdlle. Strakosch. Madame Louise Homer sang the solo in the Prologue.

A new baritone, Signor Scotti, made his *début* at Covent Garden, on the 8th ult., in the title-*rôle* of "Don Giovanni," but his reading lacked subtlety and courteousness, and he appeared to much greater advantage as *Amonasro* in a subsequent performance of Verdi's "Aïda."

Madame Melba made her *rentrée*, on May 25, as the heroine in Gounod's "Roméo et Juliette," and Madame Nordica returned, on the 6th ult., as *Brünnhilde* in "Die Walküre." M. Salignac also made his re-appearance on the 8th ult., as *Don Ottavio* in "Don Giovanni."

Mdlle. Lucienne Bréval, an artist of great ability, made her first appearance, on the 16th ult., as *Valentine* in "Les Huguenots," and made a very favourable impression by her singing and acting in the final scene. M. Flon conducted with notable sympathy with the work.

PHILHARMONIC CONCERTS.

Dr. Joachim having kindly consented to replace M. Paderewski, who was to have been the instrumental soloist at the concert on the 1st ult., at the Queen's Hall, the opportunity was taken by the directors of the Philharmonic Society to present the veteran violinist with a silver-gilt wreath, in commemoration of the sixtieth anniversary of his first appearance in public. The wreath, which had been designed by Mrs. Philip Newman, was enclosed in a case, which bore the inscription:—

"Presented by the Philharmonic Society of London to Dr. Joseph Joachim, in recognition of his incomparable talent, and in commemoration of the sixtieth anniversary of his first public appearance. June 1, 1899."

The wreath was presented by Mr. W. H. Cummings, who reminded the audience that Dr. Joachim had first played at these concerts in the year 1844, when he was heard in Beethoven's Concerto, which previously had only been performed three times in this country.

Dr. Joachim replied in English, and in expressing his gratitude to the Philharmonic Society said that the first honour it had done him was when it abrogated in his favour the law that "no prodigies need apply," and he hoped it would add to its kindness and abrogate the law that no one nearing seventy should play at its concerts, for he hoped to often play again for the Society. The orchestral works performed at this concert were Tschaïkowsky's Fourth Symphony in F and Mr. Edward German's Overture to "Much Ado about Nothing," the latter being directed by its composer. Dr. Joachim's solo was the Romance from his Hungarian Concerto, and the vocalist was Madame Emma Nevada. Sir Alexander Mackenzie occupied his usual seat.

At the seventh concert, on the 15th ult., Sir Alexander Mackenzie's Preludes to Acts II. and III. of Byron's "Manfred," originally produced at the London Musical Festival in May last, were introduced to the Philharmonic audience and achieved an immediate success. There can be no doubt that these imaginative and beautifully scored pieces are amongst the best orchestral works the composer has given us—in fact, we place them immediately after "La Belle Dame sans Merci" and the "Britannia" Overture. There is a delightful "open air" charm about the tuneful Pastorale, with its quaint effect of the jingling of cowbells ("played" without time and rhythm!), and the rush and rattle of the poetic "Flight of the Spirits" —in which some curious but beautiful orchestral effects attract attention—would appeal to any audience. The composer secured an excellent performance of his pieces, but we venture to opine that the "Flight" (*Allegro con fuoco*) would gain by an even quicker *tempo*, provided the "wind" could follow fast enough, of which we confess we are not sure. Herr Richard Strauss conducted his extraordinary symphonic poem "Tod und Verklärung," but the orchestra was by no means at its best in this complicated piece of rampant realism. We spoke at great length of the "poem" in our last year's January issue, and after hearing another performance we need not alter one word of what we then wrote. It is a work of genius, in which moments of wonderful beauty and impressiveness alternate with hideous pages, which can certainly be explained and "justified" by a reference to the composer's "programme" (he sacrifices all musical beauty if need be to a conscientious and logical carrying out of the poetic idea), but which we should nevertheless prefer not to have to endure if played with such brutal insistence as on this occasion. Our tympanum is not made of cowhide! Herr Moriz Rosenthal played Chopin's E minor Pianoforte Concerto most beautifully, and Miss Clementine de Vere sang songs by Weber and Gluck with refinement and charm. Mozart's "Prague" Symphony, of which Sir Alexander secured a finished performance, concluded the concert.

RICHTER CONCERTS.

GLAZOUNOW'S SIXTH SYMPHONY.

Time was when we built great hopes on Alexandre Glazounow. We believe in him less and less as he goes on producing symphony after symphony with the facility and rapidity of a Mozart or Schubert. To be sure, he is a great architect, and can raise a splendid monument of learning and ingenuity with anybody. But, alas! the life-giving breath of melodic inspiration is sadly wanting, and the whole astounding fabric seems foredoomed to a short life. His mastery over all branches of the technique of his art is astounding. But what astonishes us even more is the lack of self-criticism which permits him to waste his wonderful erudition on uninteresting melodic material. Even the second subject of the first movement of his latest, and, in some respects, very *un*-Russian Symphony (No. 6, in C minor, Op. 68), produced on May 29, lacks warmth and originality, and the symphonist who cannot invent a respectable theme for the second subject of his first movement is past praying for. But Glazounow's music is so beautifully made, the scoring is so superb, and the whole flows along on such a strong smooth current, that we can understand how easily it is mistaken for great, which, in our opinion, it certainly is not. That the work contains isolated points of beauty and interest goes without saying. These are chiefly found in the variations which do duty for a slow movement. The pompous *Finale* is a marvel of ingenuity in handling strange rhythms. But its length and elaboration suggest that the composer became "intoxicated with the exuberance of his own verbosity" while he wrote it. The performance, under Dr. Richter, was magnificent, yet the work was but coolly received. Liszt's A major Pianoforte Concerto, brilliantly played by M. Eduard Risler, and Wagner's "Faust" Overture and "Tristan" selection completed the programme.

SIEGFRIED WAGNER'S "BÄRENHÄUTER" OVERTURE.

The novelties at the third concert, on the 5th ult., were the Overture to Siegfried Wagner's "Bärenhäuter" and an Entr'acte and Air de Ballet from Tschaïkowsky's opera, "Voyévode" (Op. 3). The overture is not a masterpiece, but it is a vast improvement upon the symphonic poem which the young composer produced a year or two ago at Queen's Hall. It is certainly tuneful, and one of the principal themes even beautiful. A clear-cut rhythmical melody like this third *Hans Kraft* theme would be welcome in the work of any living composer. It is simple and "volksmässig," but that should be no objection in an opera based on fairy tales. The composer is less happy in the working-out portion of his overture, where he becomes intricate and diffuse and extremely difficult. Lovers of musical coincidences may be interested to learn that one of Herr Wagner's love themes, representing the "Ever womanly," is, up to a certain point, identical with a love theme in Mr. Edward German's "Romeo and Juliet" music! Tschaïkowsky's pieces are long, but original and fascinating, both in regard to the subject-matter and the scoring. Mr. Edward Lloyd, who was in splendid voice, sang the three great songs from "Die Meistersinger" in his best style. Beethoven's "Coriolan" Overture commenced, and Schumann's First Symphony concluded the concert.

We must pass quickly over the fourth concert, on the 12th ult., which contained only one unfamiliar piece—viz., Tschaïkowsky's Fantasy Overture "Hamlet" (Op. 67), a strenuous and noisy piece, which but for the tender and wonderfully original *Ophelia* music (which to a certain extent foreshadows the "Pathetic" Symphony) might easily prove tedious. Dr. Richter gave a masterly performance of the work, and in the two "Meistersinger" Vorspiele (Acts I. and III.), the "Charfreitagszauber," and Beethoven's "Pastoral" Symphony he was at his greatest. These were glorious readings of glorious masterpieces.

The most interesting concert of the season was the fifth, on the 19th ult., for three novelties were included in the programme and presented to a crowded audience in all but faultless style. The first was J. S. Svendsen's Legend for orchestra "Zorahayda" (Op. 11), founded on Washington Irving's "Legend of the Rose of the Alhambra." It is a poetically conceived and charmingly executed piece of programme music, agreeably melodious, beautifully scored, and undoubtedly effective in a quiet way. Rimsky-Korsakow's Suite from the opera "Snégourotchka," on the other hand, is merely an exercise in orchestration. Like all his orchestral pieces, it is a wonder in the way of new and dazzling orchestral effects, but as music it is beneath contempt.

ELGAR'S NEW "VARIATIONS."

Of a very different calibre was the one English novelty of Dr. Richter's season—viz., Mr. Elgar's "Variations on an original theme" (Op. 36). Our opinion of Mr. Elgar's gifts is by this time known to our readers, but after making ourselves thoroughly acquainted with his latest work, and listening to a splendid performance under the greatest living conductor, we say more emphatically than ever: Here is an English musician who has something to say and knows how to say it in his own individual and beautiful way. He does not pose as a "profound" and learned master of his craft; he writes as he feels, there is no affectation or make-believe. Effortless originality—the only true originality—combined with thorough *savoir faire*, and, most important of all, beauty of theme, warmth, and feeling are his credentials, and they should open to him the hearts of all who have faith in the future of our English art and appreciate beautiful music wherever it is met.

Too much has been made of the fact that Mr. Elgar has in these pieces endeavoured, for his own amusement

TO MY FATHER.

The Musical Times, July 1, 1899.

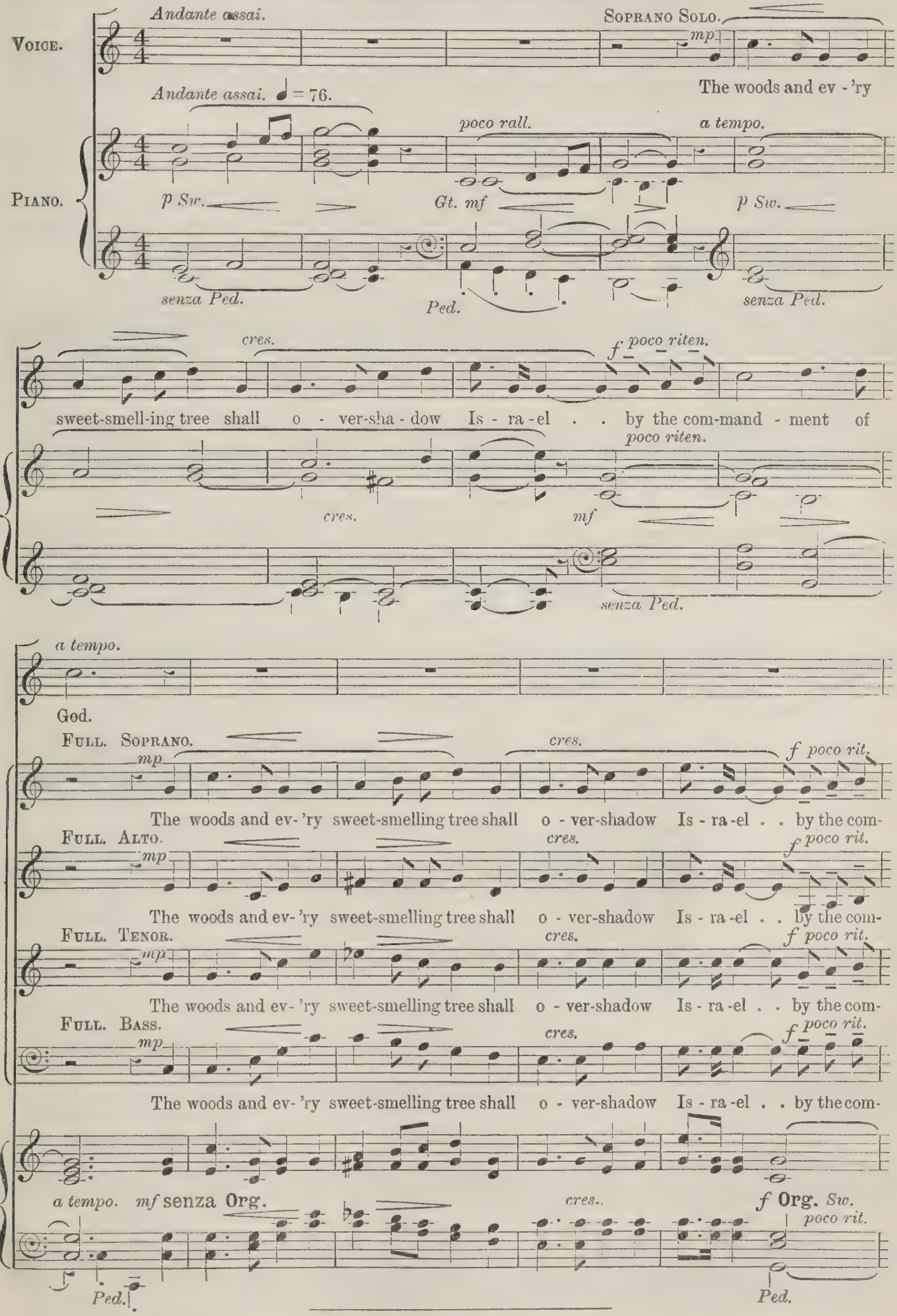
The woods and every sweetsmelling tree.

ANTHEM FOR HARVEST.

Baruch v. 8; Solomon's Song ii. 3, 4; Baruch v. 9.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Andante assai.
VOICE.
SOPRANO SOLO.
mp
The woods and ev - 'ry
Andante assai. ♩ = 76.
PIANO.
p Sw.
poco rall.
Gt. mf
a tempo.
p Sw.
senza Ped.
Ped.
senza Ped.
sweet-smell-ing tree shall o - ver-sha - dow Is - ra - el . . by the com-mand - ment of
cres.
f poco riten.
poco riten.
cres.
mf
senza Ped.
a tempo.
God.
FULL. SOPRANO.
mp
The woods and ev- 'ry sweet-smelling tree shall o - ver-shadow Is - ra - el . . by the com-
cres.
f poco rit.
FULL. ALTO.
mp
The woods and ev- 'ry sweet-smelling tree shall o - ver-shadow Is - ra - el . . by the com-
cres.
f poco rit.
FULL. TENOR.
mp
The woods and ev- 'ry sweet-smelling tree shall o - ver-shadow Is - ra - el . . by the com-
cres.
f poco rit.
FULL. BASS.
mp
The woods and ev- 'ry sweet-smelling tree shall o - ver-shadow Is - ra - el . . by the com-
cres.
f poco rit.
a tempo. mf senza Org.
cres..
f Org. Sw.
poco rit.
Ped.
Ped.

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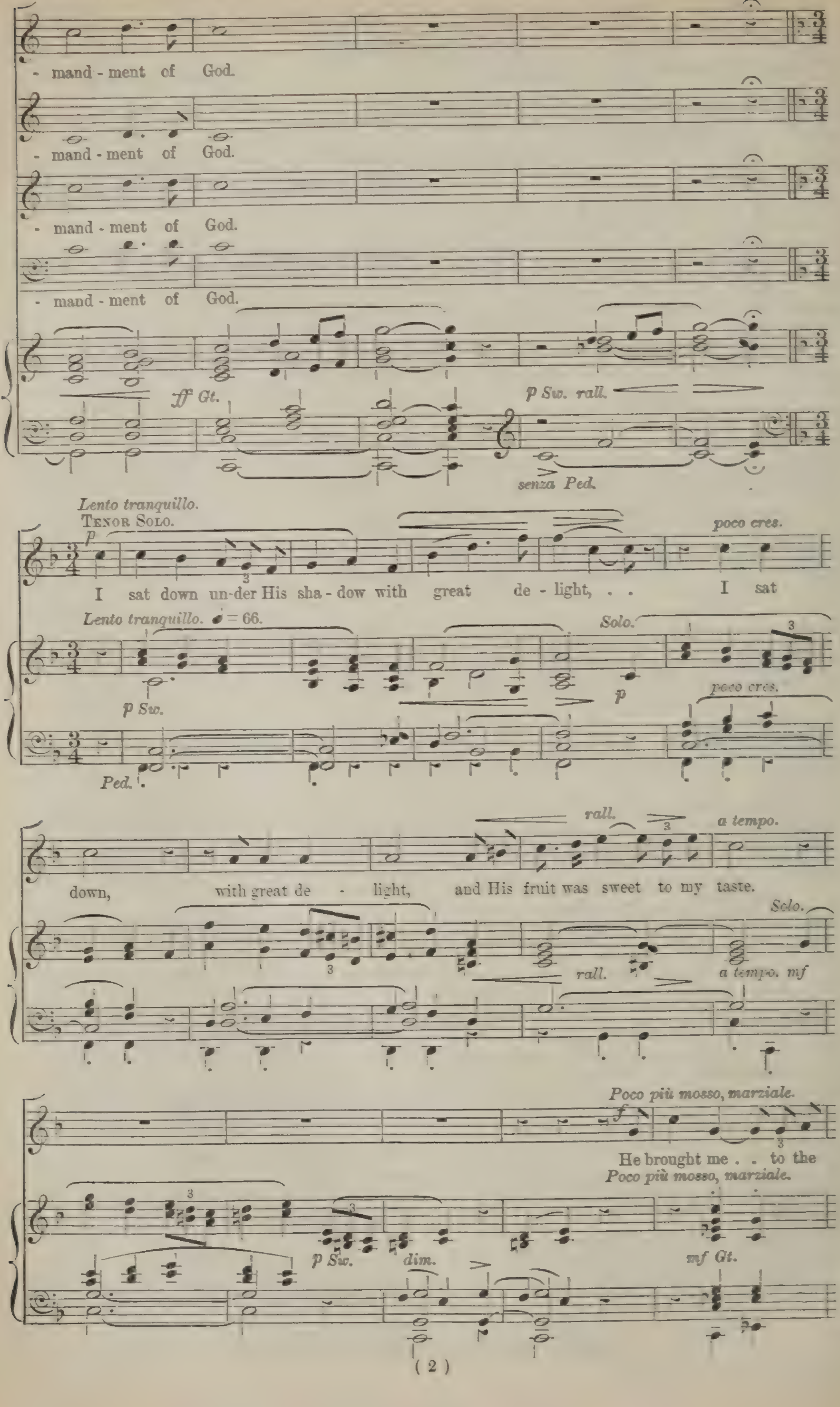
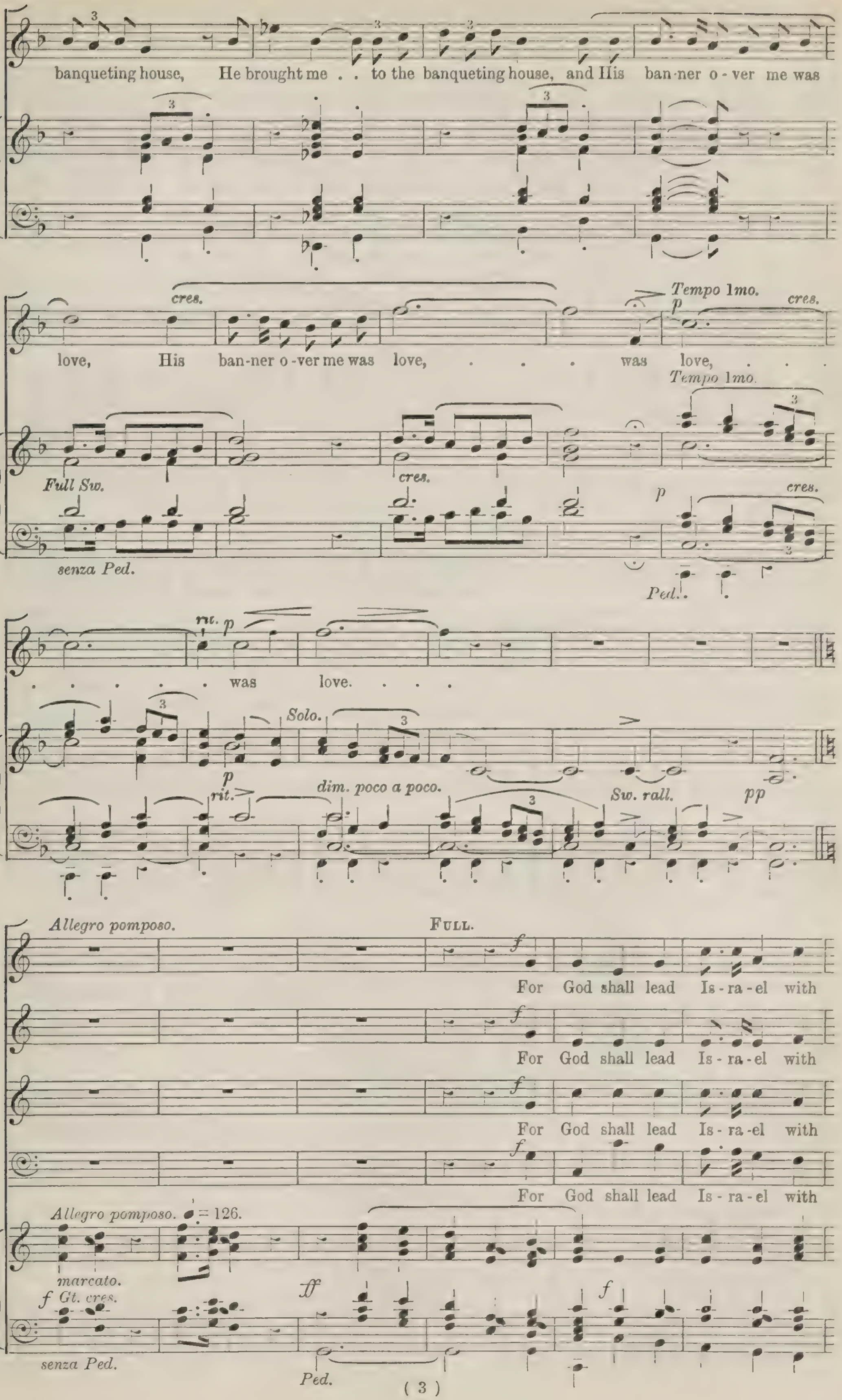
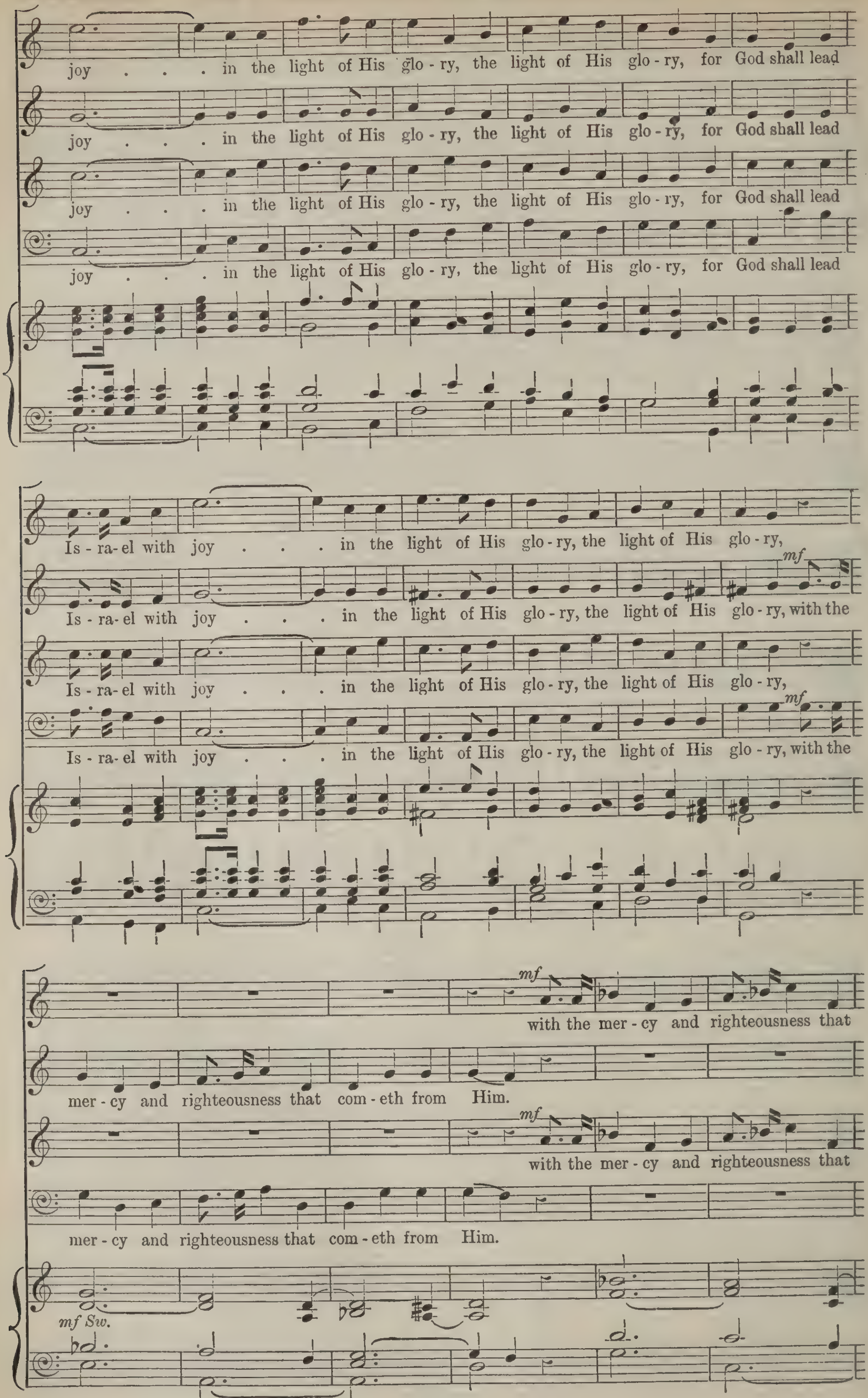

- mand - ment of God.
- mand - ment of God.
- mand - ment of God.
- mand - ment of God.
ff Gt.
p Sw. rall.
senza Ped.
Lento tranquillo.
Tenor Solo.
p
I sat down un-der His sha - dow with great de - light, . . I sat
poco cres.
Lento tranquillo. 𝅗𝅥 = 66.
Solo.
p Sw.
p
poco cres.
Ped.
down, with great de - light, and His fruit was sweet to my taste.
rall.
a tempo.
Solo.
rall.
a tempo. mf
Poco più mosso, marziale.
f
He brought me . . to the
Poco più mosso, marziale.
p Sw.
dim.
mf Gt.


banqueting house, He brought me . . to the banqueting house, and His ban-ner o-ver me was
love, His ban-ner o-ver me was love, . . . was love, . . .
cres.
Tempo 1mo.
p
cres.
Full Sw.
cres.
senza Ped.
p
cres.
Ped.
. . . . . was love. . . .
rit.
p
Solo.
dim. poco a poco.
Sw. rall.
pp
Allegro pomposo.
Full.
f
For God shall lead Is-ra-el with
Allegro pomposo. ♩ = 126.
marcato.
f Gt. cres.
ff
f
senza Ped.
Ped.


joy . . . in the light of His glo - ry, the light of His glo - ry, for God shall lead
joy . . . in the light of His glo - ry, the light of His glo - ry, for God shall lead
joy . . . in the light of His glo - ry, the light of His glo - ry, for God shall lead
joy . . . in the light of His glo - ry, the light of His glo - ry, for God shall lead
Is - ra - el with joy . . . in the light of His glo - ry, the light of His glo - ry,
mf
Is - ra - el with joy . . . in the light of His glo - ry, the light of His glo - ry, with the
Is - ra - el with joy . . . in the light of His glo - ry, the light of His glo - ry,
mf
Is - ra - el with joy . . . in the light of His glo - ry, the light of His glo - ry, with the
mf
with the mer - cy and righteousness that
mer - cy and righteousness that com - eth from Him.
mf
with the mer - cy and righteousness that
mer - cy and righteousness that com - eth from Him.
mf Sw.

The Musical Times, EXTRA SUPPLEMENT. July 1, 1899.

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While the earth remaineth

ANTHEM FOR HARVEST

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The Musical Times, EXTRA SUPPLEMENT. July 1, 1899.

To his Friend, GEORGE THOMAS, Deputy Organist of the Church of S. Augustine, Edgbaston.

WHILE THE EARTH REMAINETH

ANTHEM FOR HARVEST

COMPOSED BY

ALFRED R. GAUL.

Gen. viii. 22; Isaiah xl. 5;
Ps. lxxxv. 10—12; cvii. 8; lxv. 14;
St. Luke i. 53.

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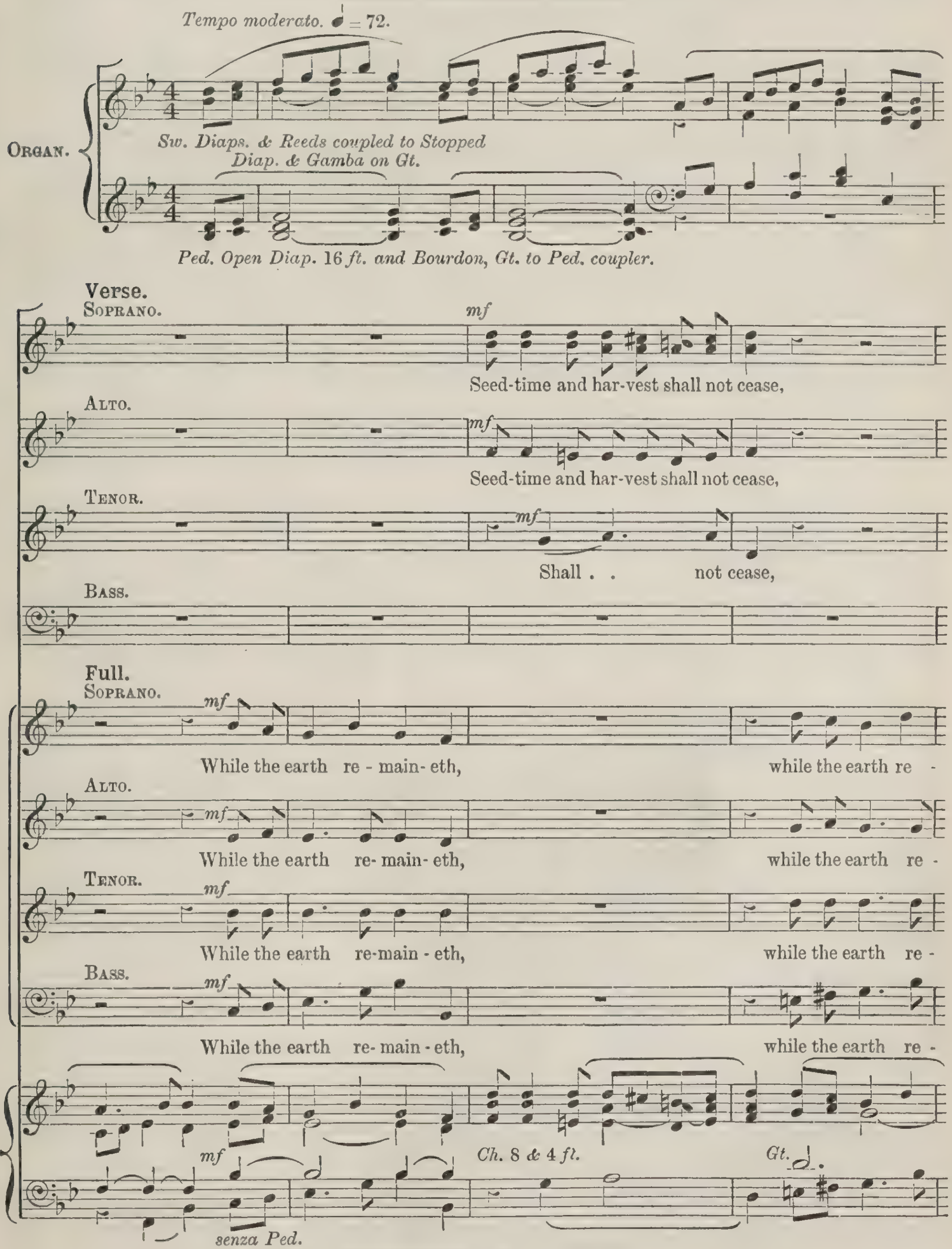
Tempo moderato. 𝅗𝅥 = 72.
Organ.
Sw. Diaps. & Reeds coupled to Stopped Diap. & Gamba on Gt.
Ped. Open Diap. 16 ft. and Bourdon, Gt. to Ped. coupler.
Verse.
Soprano.
mf
Seed-time and har-vest shall not cease,
Alto.
mf
Seed-time and har-vest shall not cease,
Tenor.
mf
Shall . . not cease,
Bass.
Full.
Soprano.
mf
While the earth re - main- eth,
while the earth re -
Alto.
mf
While the earth re- main- eth,
while the earth re -
Tenor.
mf
While the earth re-main - eth,
while the earth re -
Bass.
mf
While the earth re- main - eth,
while the earth re -
mf
senza Ped.
Ch. 8 & 4 ft.
Gt.

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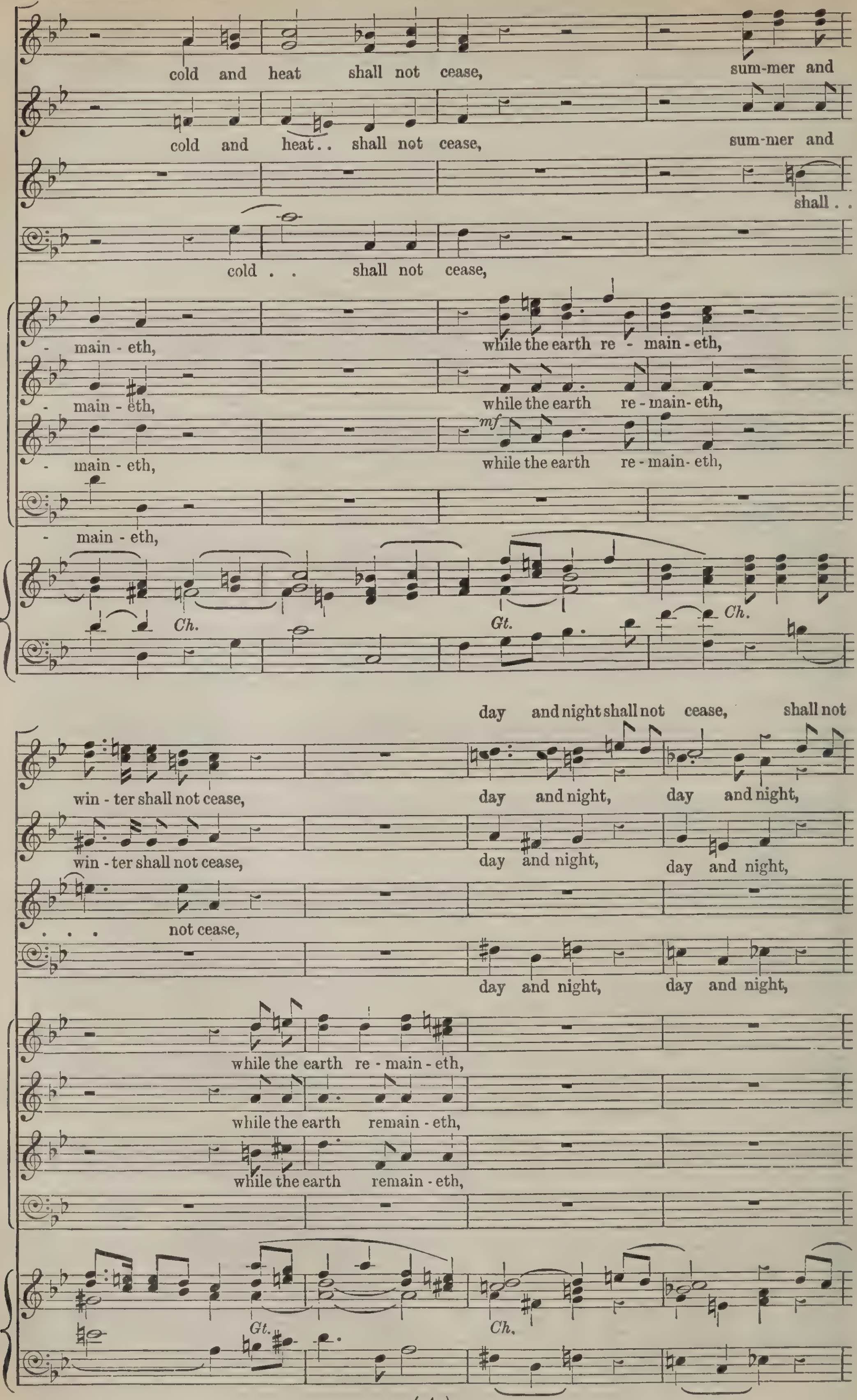
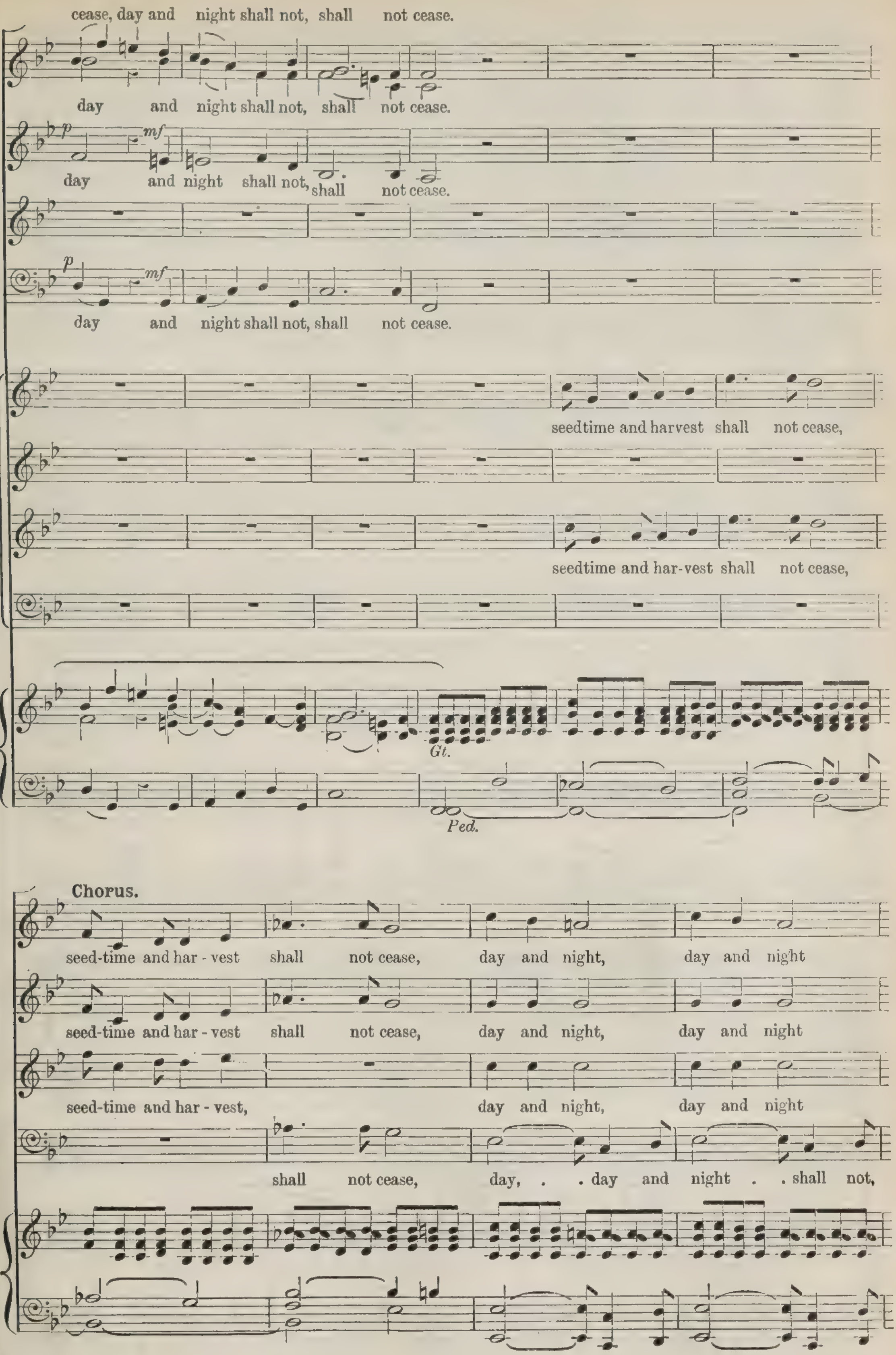
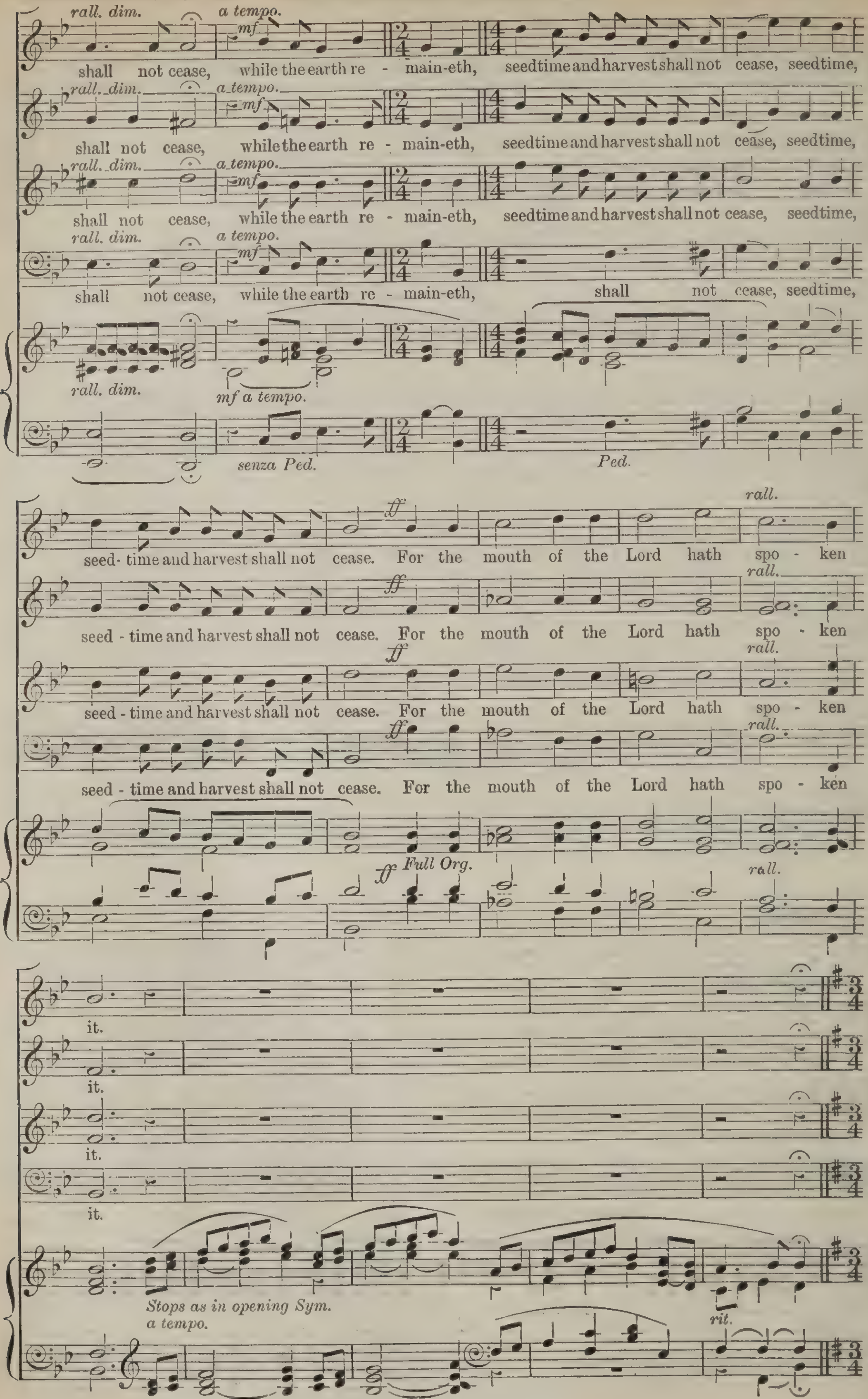
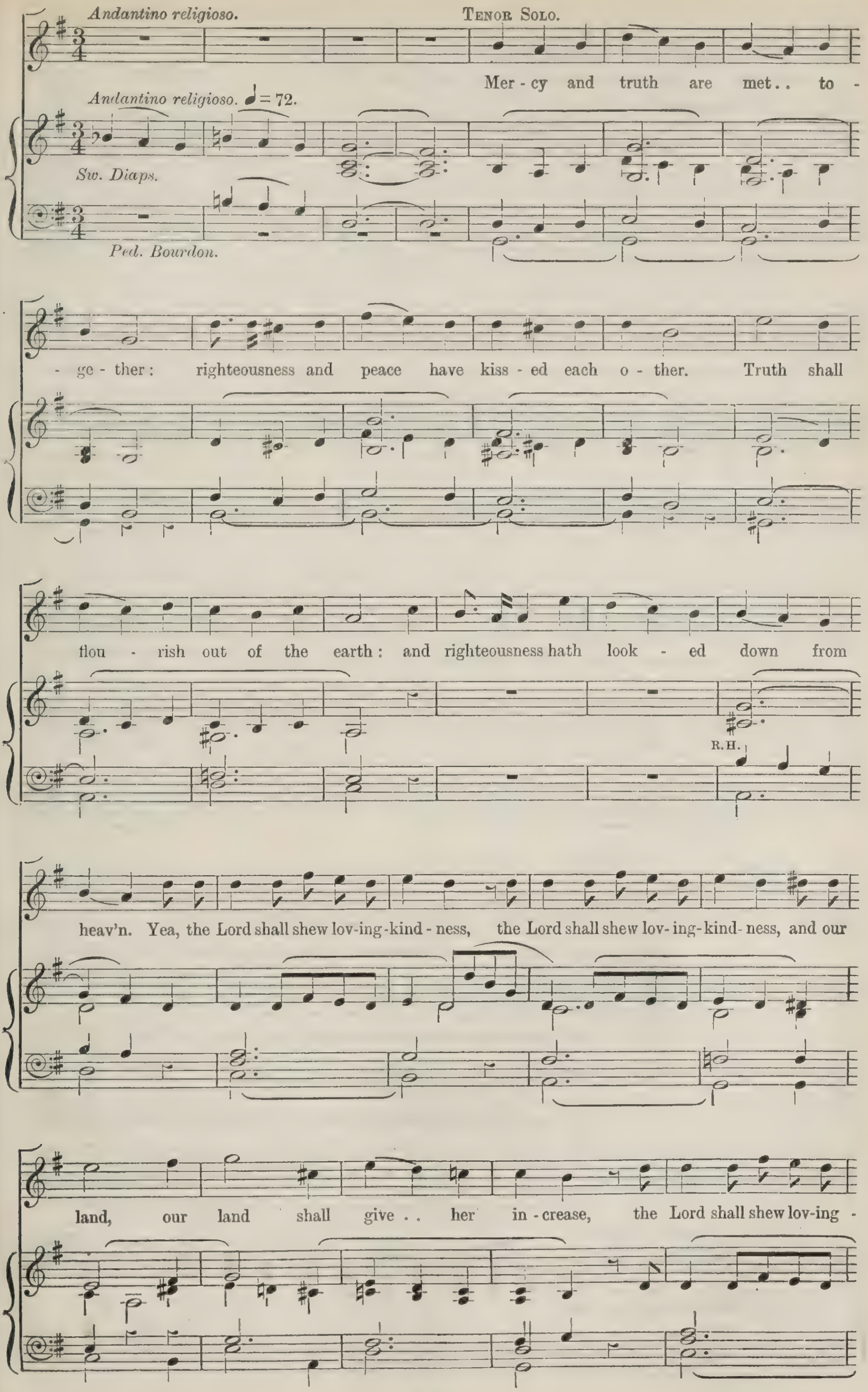
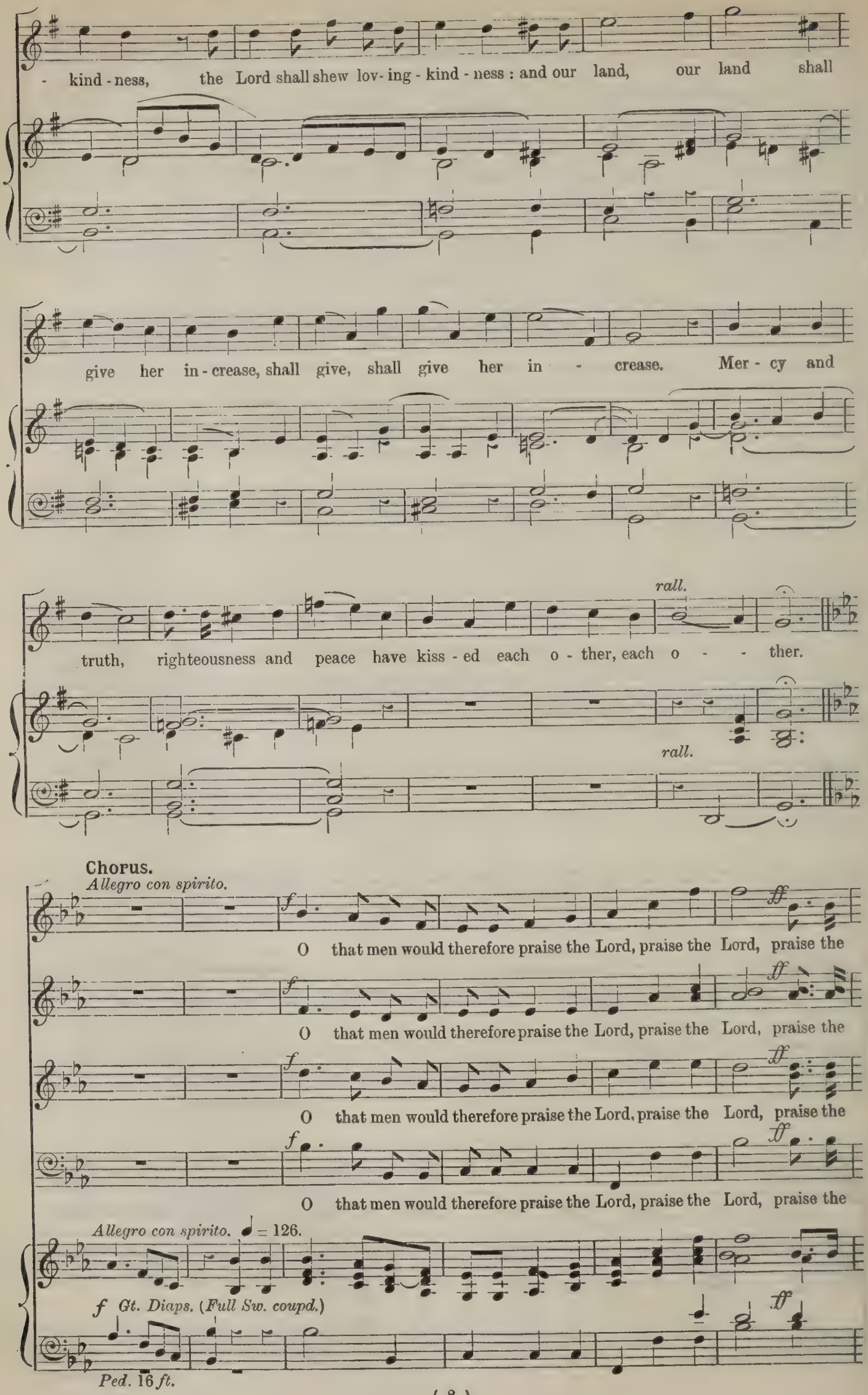
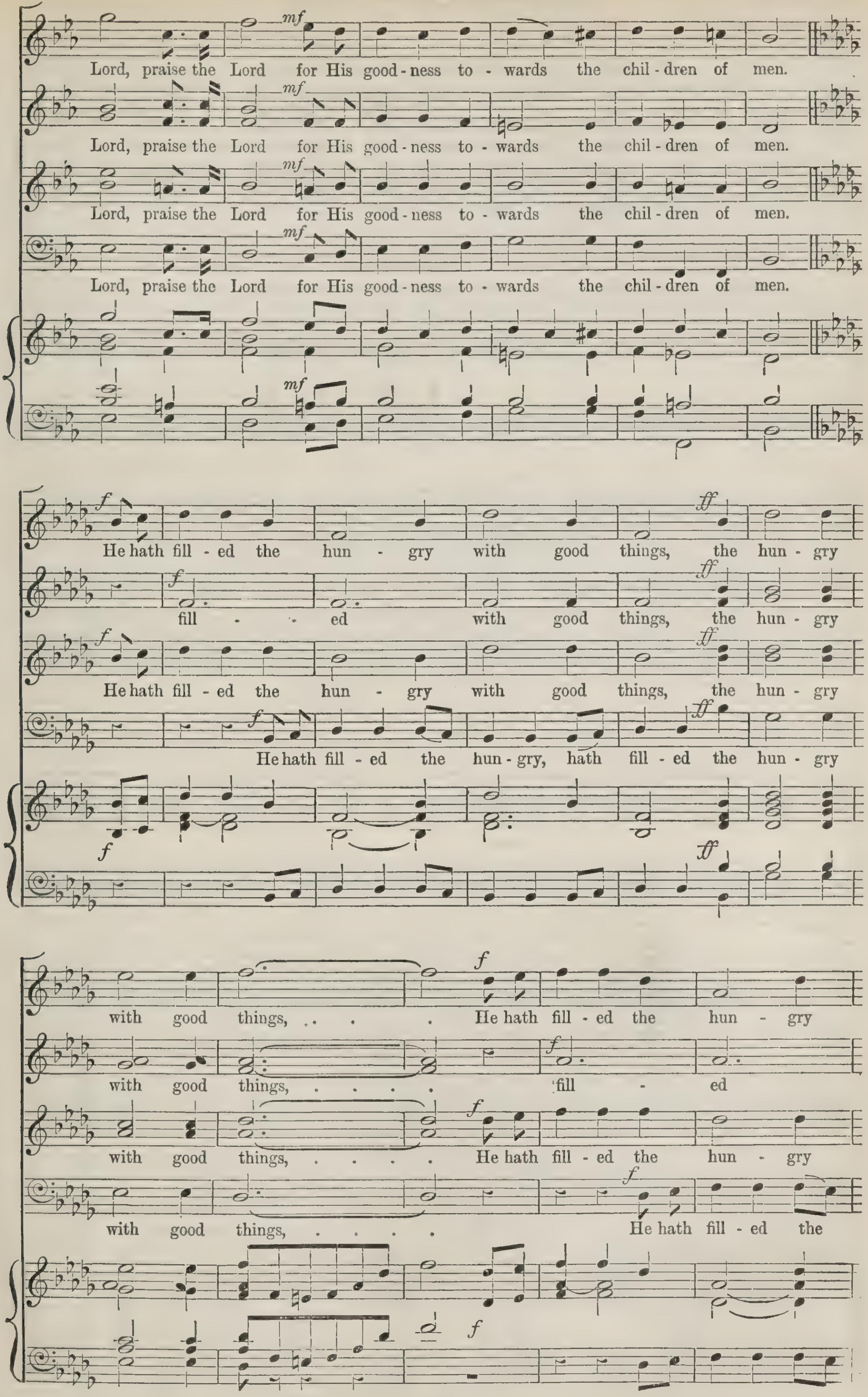

cold and heat shall not cease, sum-mer and
cold and heat . . shall not cease, sum-mer and
shall . .
cold . . shall not cease,
- main - eth, while the earth re - main - eth,
- main - eth, while the earth re - main- eth,
mf
- main - eth, while the earth re - main- eth,
- main - eth,
Ch.
Gt.
Ch.
day and night shall not cease, shall not
win - ter shall not cease, day and night, day and night,
win - ter shall not cease, day and night, day and night,
. . . not cease,
day and night, day and night,
while the earth re - main - eth,
while the earth remain - eth,
while the earth remain - eth,
Gt.
Ch.

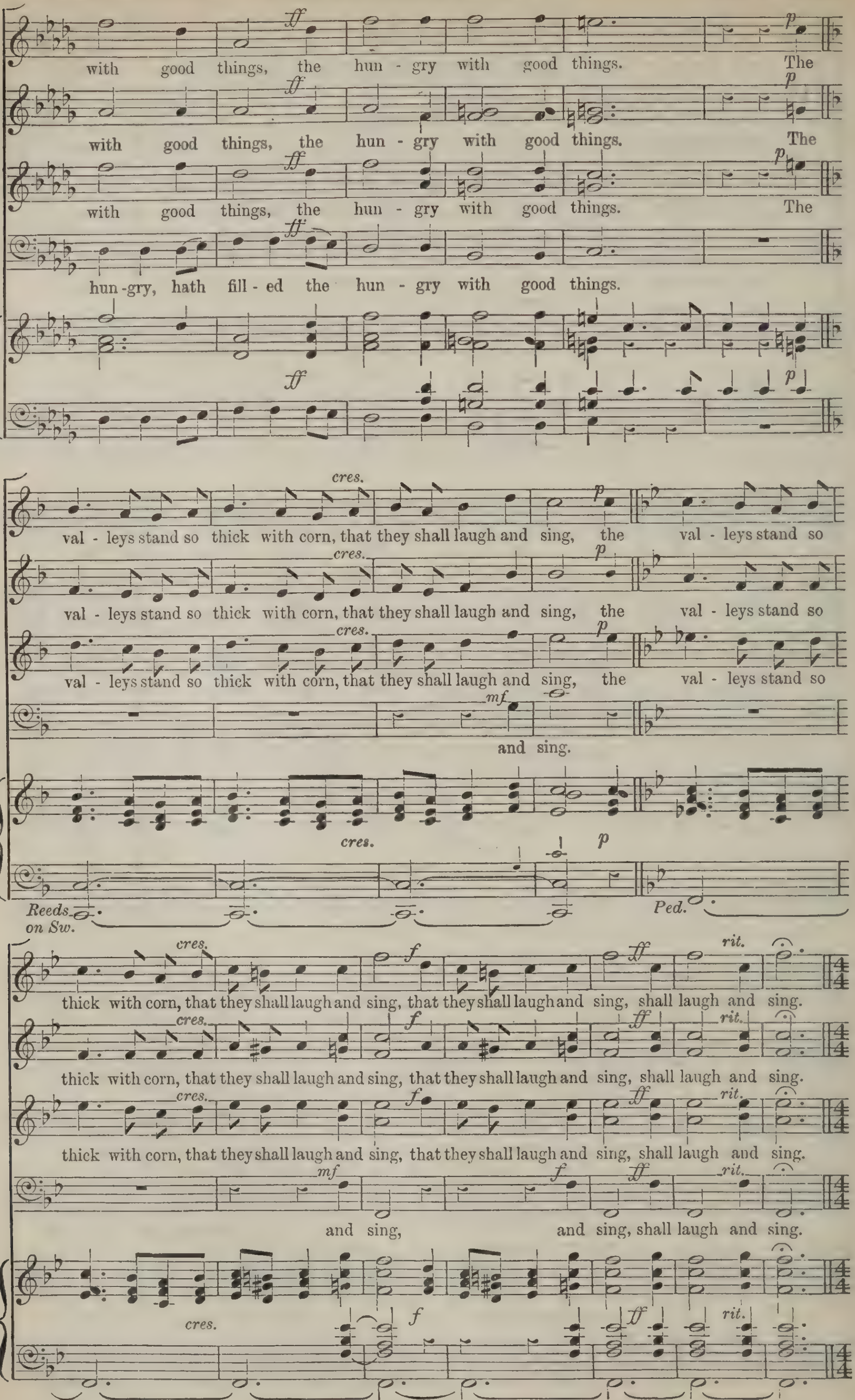

cease, day and night shall not, shall not cease.
day and night shall not, shall not cease.
p
mf
day and night shall not, shall not cease.
p
mf
day and night shall not, shall not cease.
seedtime and harvest shall not cease,
seedtime and har-vest shall not cease,
Gt.
Ped.
Chorus.
seed-time and har - vest shall not cease, day and night, day and night
seed-time and har - vest shall not cease, day and night, day and night
seed-time and har - vest, day and night, day and night
shall not cease, day, . . day and night . . shall not,

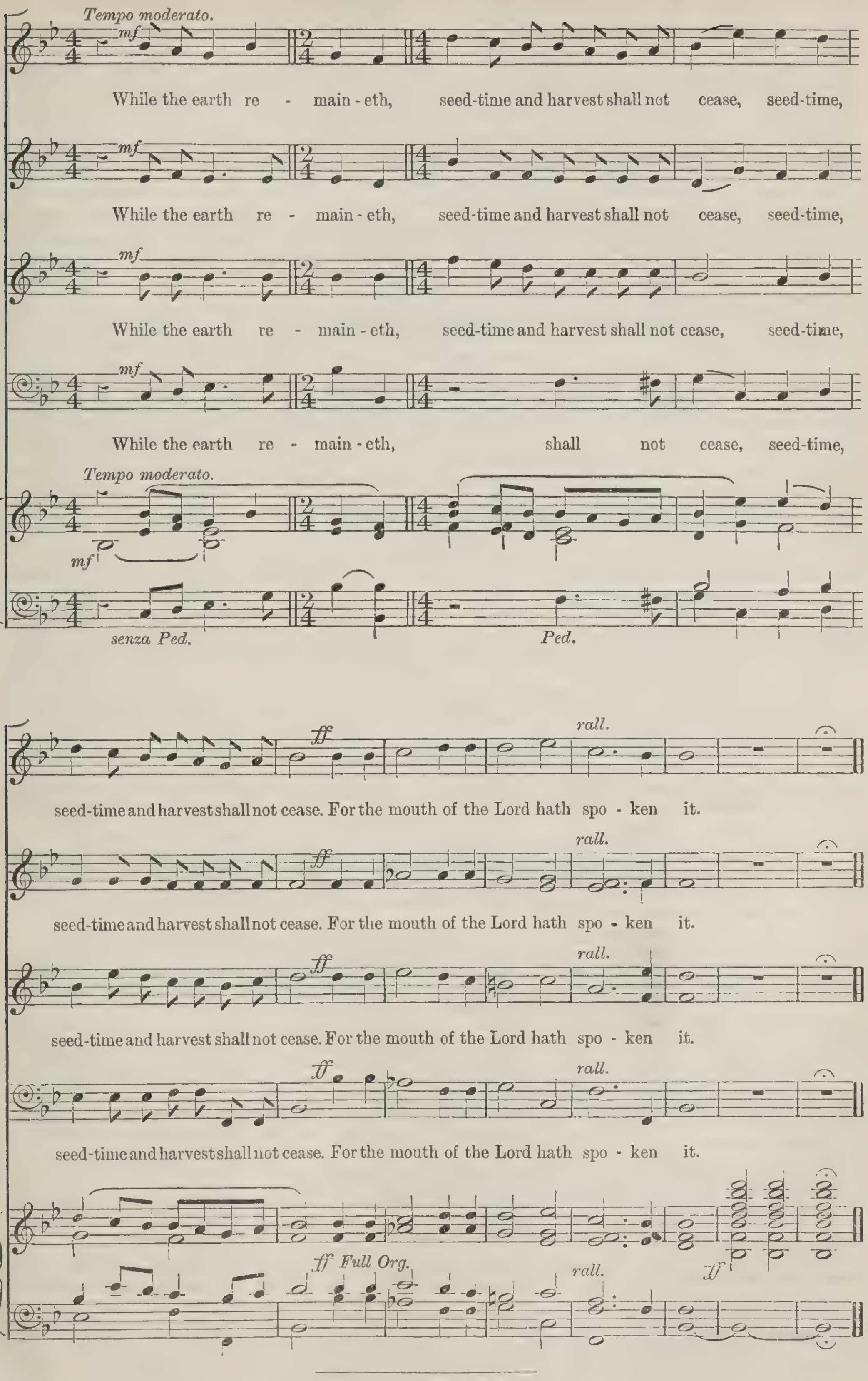

rall. dim.
a tempo.
mf
shall not cease, while the earth re - main-eth, seedtime and harvest shall not cease, seedtime,
shall not cease, while the earth re - main-eth, seedtime and harvest shall not cease, seedtime,
shall not cease, while the earth re - main-eth, seedtime and harvest shall not cease, seedtime,
shall not cease, while the earth re - main-eth, shall not cease, seedtime,
mf a tempo.
senza Ped.
Ped.
seed - time and harvest shall not cease. For the mouth of the Lord hath spo - ken
ff
rall.
Full Org.
it.
Stops as in opening Sym.
a tempo.
rit.


Andantino religioso.
Tenor Solo.
Andantino religioso. ♩= 72.
Sw. Diaps.
Ped. Bourdon.
Mer - cy and truth are met . . to - ge - ther: righteousness and peace have kiss - ed each o - ther. Truth shall
flou - rish out of the earth: and righteousness hath look - ed down from
R.H.
heav'n. Yea, the Lord shall shew lov-ing-kind - ness, the Lord shall shew lov- ing-kind- ness, and our
land, our land shall give . . her in - crease, the Lord shall shew lov-ing -


- kind - ness, the Lord shall shew lov - ing - kind - ness : and our land, our land shall
give her in - crease, shall give, shall give her in - crease. Mer - cy and
rall.
truth, righteousness and peace have kiss - ed each o - ther, each o - - ther.
rall.
Chorus.
Allegro con spirito.
f
O that men would therefore praise the Lord, praise the Lord, praise the
ff
f
O that men would therefore praise the Lord, praise the Lord, praise the
ff
f
O that men would therefore praise the Lord, praise the Lord, praise the
ff
f
O that men would therefore praise the Lord, praise the Lord, praise the
ff
Allegro con spirito. ♩ = 126.
f Gt. Diaps. (Full Sw. coupd.)
ff
Ped. 16 ft.


mf
Lord, praise the Lord for His good-ness to-wards the chil-dren of men.
Lord, praise the Lord for His good-ness to-wards the chil-dren of men.
Lord, praise the Lord for His good-ness to-wards the chil-dren of men.
Lord, praise the Lord for His good-ness to-wards the chil-dren of men.
f
ff
He hath fill-ed the hun-gry with good things, the hun-gry
fill-ed with good things, the hun-gry
He hath fill-ed the hun-gry with good things, the hun-gry
He hath fill-ed the hun-gry, hath fill-ed the hun-gry
with good things, ... He hath fill-ed the hun-gry
with good things, ... fill-ed
with good things, ... He hath fill-ed the hun-gry
with good things, ... He hath fill-ed the


with good things, the hun - gry with good things. The
with good things, the hun - gry with good things. The
with good things, the hun - gry with good things. The
hun-gry, hath fill - ed the hun - gry with good things.
ff
p
val - leys stand so thick with corn, that they shall laugh and sing, the val - leys stand so
val - leys stand so thick with corn, that they shall laugh and sing, the val - leys stand so
val - leys stand so thick with corn, that they shall laugh and sing, the val - leys stand so
and sing.
cres.
mf
Reeds on Sw.
Ped.
thick with corn, that they shall laugh and sing, that they shall laugh and sing, shall laugh and sing.
thick with corn, that they shall laugh and sing, that they shall laugh and sing, shall laugh and sing.
thick with corn, that they shall laugh and sing, that they shall laugh and sing, shall laugh and sing.
and sing, and sing, shall laugh and sing.
f
rit.


Tempo moderato.
mf
While the earth re - main - eth, seed-time and harvest shall not cease, seed-time,
While the earth re - main - eth, seed-time and harvest shall not cease, seed-time,
While the earth re - main - eth, seed-time and harvest shall not cease, seed-time,
While the earth re - main - eth, shall not cease, seed-time,
senza Ped.
Ped.
ff
rall.
seed-time and harvest shall not cease. For the mouth of the Lord hath spo - ken it.
seed-time and harvest shall not cease. For the mouth of the Lord hath spo - ken it.
seed-time and harvest shall not cease. For the mouth of the Lord hath spo - ken it.
seed-time and harvest shall not cease. For the mouth of the Lord hath spo - ken it.
ff Full Org.

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93. These are they which came Dykes 1s.
324. There were shepherds C. Vincent 4d.
447. Ditto H. W. Wareing 3d.
466. Ditto (2-part) M. B. Foster 3d.
516. There were shepherds E. Pettman 3d.
157. They that go down T. Attwood 4d.
546. They that go down G. J. Elvey 6d.
432. They that sow A. W. Batson 3d.
221. Think, good Jesu ... ...Mozart 6d.
359. Think not that they F. Brandeis 2d.
161. This is the day ... S. C. Cooke 3d.
327. This is the day ... E. V. Hall 4d.
621. This is the day E. H. Lemare 4d.
13. This is the day ... John Sewell 2d.
4. This is the day ... J. Turle 3d.
462. This is the day A. W. Marchant 3d.
265. Thou Judge of quick & dead Wesley 3d.
259. Thou, Lord, art merciful *Misericordia Domini* Mozart 6d.
62. Thou, O God, art praised S. Wesley 3d.
579. Ditto B. L. Selby 3d.
281. Ditto Sir R. Stewart 4d.
354. Ditto E. V. Hall 3d.
476. Thou shalt shew me C. Bowdler 3d.
634. Thou that sitteth between F. Iliffe 3d.
191. Thou visitest the earth Callcott 2d.
244. Thou visitest the earth J. B. Calkin 4d.
480. Thou visitest the earth J. Barnby 4d.
549. Thou visitest the earth ... Elliott 3d.
72. Thou wilt keep him Dr. Gauntlett 3d.
107. Thou wilt keep him... S. S. Wesley 3d.
276. Thou wilt keep him C. L. Williams 2d.
484. Thou wilt keep him P. Armes 4d.
515. Through peace ...J. H. Roberts 3d.
216. Thus saith the Lord Dr. Garrett 6d.
320. Thy mercy, O Lord E. J. Hopkins 6d.
441. Thy mercy, O Lord G. Garrett 6d.
514. Thy word is a lantern H. Purcell 4d.
363. To bless Thy chosen F. Brandeis 2d.
322. To Thee, O Lord C. L. Williams 3d.
443. Try me, O God A. D. Culley 2d.
618. Turbarum voces ... W. Byrd 4d.
275. Turn Thy face ... Dr. Steggall 4d.
626. Turn ye (Rend your heart) A. E. Godfrey 4d.
160. Unto Thee have I cried Sir G. Elvey 3d.
601. Unto Thee, O God, do we B. Steane 3d.
555. Unto us a Child is born F. Adlam. 4d.
186. Wash me throughly S. S. Wesley 3d.
610. Weary pilgrims ... F. Leoni 3d.
386. We beseech Thee John E. West 2d.
76. We give Thee thanks ... Macfarren 3d.
74. We have heard Sir A. Sullivan 6d.
387. We shall not hunger A. Mackenzie 3d.
127. We will rejoice ... Dr. Croft 4d.
57. What are these ... J. Stainer 3d.
235. Whatsoever is born of God Oakeley 3d.
606. When Christ was born to earth A. W. Davies 4d.
538. When Christ, Who is our life J. V. Roberts 2d.
337. When God of old ... E. V. Hall 3d.
489. When Jesus was born Cruickshank 3d.
372. When the Lord turned E. Prout 6d.
563. Where Thou reignest ... Schubert 3d.
69. Wherewithal shall ... Sir G. Elvey 6d.
26. Ditto ... Dr. H. Hiles 3d.
175. While the earth remaineth Dr. Heap 4d.
463. Ditto C. L. Williams 3d.
361. While with ceaseless F. Brandeis 2d.
529. While shepherds watched Barnby 4d.
541. While shepherds watched Elvey 3d.
264. Who is like unto Thee A. Sullivan 6d.
417. Who is this? ... Fred. Rayner 2d.
115. Who is this that cometh Dr. Arnold 4d.
181. Whoso dwelleth ... G. C. Martin 4d.
269. Why assemble the heathen ... J. Rheinberger 3d.
23. Why rage fiercely ... Mendelssohn 6d.
218. Why seek ye the living Alexander 3d.
423. Why seek ye the living F. Peel 4d
468. Why seek ye the living M. B. Foster 3d.
20. With angels ... ...J. L. Hopkins 3d.
22. Word of God incarnate ...Gounod 3d.
572. Ye holy Angels bright H. W. Richards 3d.
352. Ye shall go out with joy J. Barnby 4d.

(*To be continued.*)

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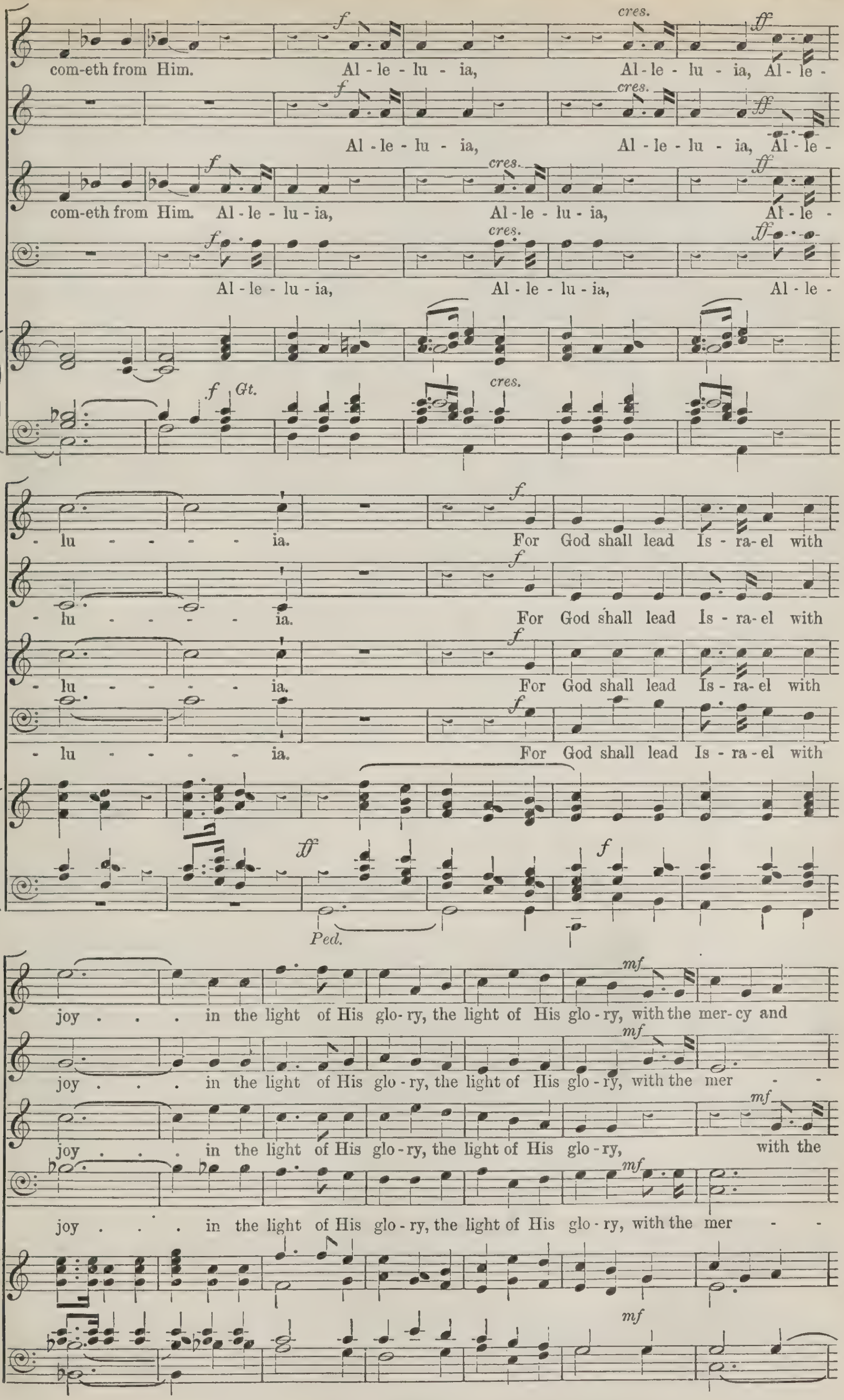
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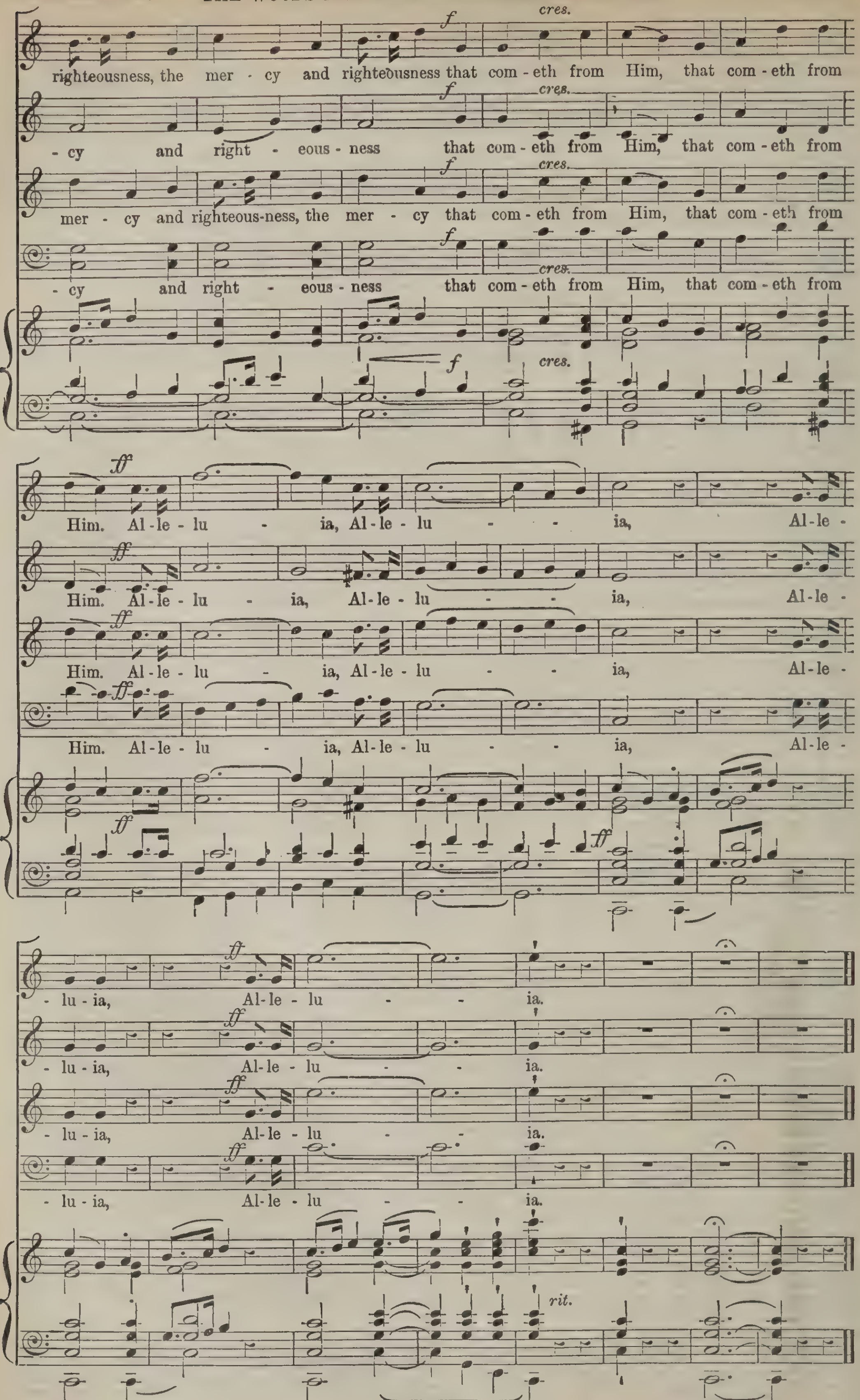
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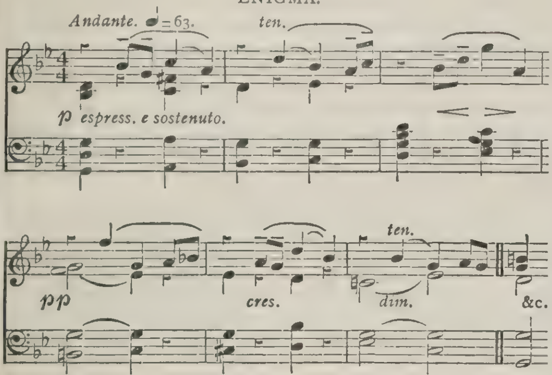
and theirs, to "sketch the idiosyncrasies of fourteen of his friends," and foolish attempts have been made to trace some connection between the music and some of the nicknames (such as "Nimrod") superscribed over the several variations. This is, of course, quite a personal matter, which need not trouble the listener in the very least. Enough that Mr. Elgar's theme, which he calls "Enigma," is a beautiful and haunting melody, full of deep feeling and a gentle melancholy which seem fraught with a foreboding of some tragedy. The halting and sighing of its opening bars—

ENIGMA.



appear to us especially pathetic and affecting. What Mr. Elgar does with his theme deserves a longer notice than we can devote to the subject. Enough that the variations, fourteen in number, are as far removed from the stereotyped (and generally dreaded) form of such exercises as possible. Greatly varied and original in style, they seem to run through almost the whole gamut of expression, and grow more and more interesting and beautiful as the work proceeds. That they are of various degrees of excellence goes without saying, but there can be little doubt that the favourite will be No. 10 ("Dorabella"), an Intermezzo of such wonderfully delicate texture and fairy-like grace and sprightliness that Berlioz himself need not have been ashamed of owning to this masterpiece of exquisitely refined scoring. Of special interest are Nos. 1, 4, 7, 9, 11, 12, and 13. We seem to recognise the initials "G. R. S." of No. 11, and the furious "pedalling" in the basses seems to confirm our suspicion that this is the "picture" of a well-known Cathedral organist. The piece is full of humour and dash. No. 12, in some respects the most moving of the pieces, is a long drawn and most expressive violoncello melody, and in No. 13 one of Mr. Elgar's most extraordinary orchestral effects occurs. Above a gentle murmur, as that of the distant sea, the opening phrase of the "prosperous journey" theme from Mendelssohn's "Meeresstille und glückliche Fahrt" Overture is given *as a quotation* by the clarinet and "treated" in a short passage of superb sonority. The *Finale* is an elaborate movement, starting *pp*, but soon developing strength and brilliancy in a richly scored march-like strain with which anon the *ritmo di tre* of Variation 9 ("Nimrod," but in augmentation) is combined in a grandiose and triumphant passage which virtually forms the climax of the work. Farther on in the course of this fine movement of almost symphonic importance, the opening strain of Variation 1 ("G. A. E.") returns *ppp* with truly pathetic effect, after which the composer quickly gathers up the threads of his argument, so to speak, and dismisses his "subject" in a short—in fact, all too short!—*Coda*. And thus ends an original, masterly and poetic work, which not only grows upon one enormously, but which we are convinced more than justifies our faith in Mr. Elgar's genius and in his future. The performance was almost ideally perfect and Mr. Elgar was repeatedly called to the platform and enthusiastically applauded. Madame Brema gave an intensely dramatic and moving, we might even say "inspired" performance of the wonderful final scene of "Götterdämmerung," and Mozart's delightful "Prague" Symphony closed a most interesting—may be historic!—concert.

WAGNER CONCERTS.

But few lines are necessary concerning the series of Wagner concerts given by Mr. Robert Newman, on the 3rd, 10th, and 21st ult., at the Queen's Hall. The least familiar excerpt was the Introduction and first scene from "Das Rheingold," which opened the concert on the 10th ult., and in which the vocal parts were effectively sung by Miss Lillian Blauvelt, Miss Helen Jaxon, Miss Kirkby Lunn, and Mr. David Bispham. It may also be mentioned that, on the 21st ult., the quintet from "Die Meistersinger" was finely rendered by Miss Blauvelt, Miss Kirkby Lunn, and Messrs. Ellison van Hoose, Gwilym Richards, and Louis Frölich. Concerning the orchestral playing, it is sufficient to say that the band fully sustained its reputation, and that Mr. Henry J. Wood's readings proved him to be equal to any foreign conductor in comprehension of the requirements of Wagner's music.

"ELIJAH" AT THE CRYSTAL PALACE.

The 161st anniversary festival in aid of the funds of the Royal Society of Musicians was celebrated in a memorable manner by a performance of Mendelssohn's "Elijah" on Handel Festival scale, on the 24th ult., at the Crystal Palace. There are not many choral works outside those by Handel which are fitted for such conditions, but Mendelssohn's oratorio is emphatically one of them, and the magnificent choruses were most impressively delivered by the choir numbering upwards of 3,000 voices, supported by an orchestra of about 500 instrumentalists. Exception might be taken to the slowness of the *tempo* adopted for the opening "Baal" chorus, and for that of "Be not afraid"; but this was doubtless caused by Mr. Manns's natural anxiety to secure the unanimity of attack so peculiarly important in these numbers, but so difficult to attain with such a vast body of singers. Madame Albani sang the chief soprano solos with her usual fervour, and Miss Clara Butt's fine rendering of the favourite air, "O rest in the Lord," will long be remembered by those who were present. Mr. Santley once more proved himself an unsurpassable exponent of the part of the *Prophet*, the power of his voice being no less remarkable than the dramatic force of his reading, and Mr. Ben Davies gave his customary effective interpretation of the tenor solos. The second quartet party consisted of Miss Stanley Lucas, Miss Florence Power, Mr. Arthur Thompson, and Mr. Franklin Clive. Mr. Hedgcock rendered skilled and valuable service at the great organ.

YSAYE CONCERTS.

It has taken some years for M. Ysaye to gain the ear of Metropolitan music-lovers, but that he has now done so there can be little doubt, and the three concerts arranged by Mr. Robert Newman at the Queen's Hall have conduced in considerable measure to this happy result.

At the first, on May 30, the chief works in which M. Ysaye was heard were Bach's Concerto in E and Mozart's beautiful Concerto in E flat, both of which were magnificently rendered with the assistance of the Queen's Hall orchestra, under the conductorship of Mr. Henry J. Wood.

At the second performance, on the 12th ult., a fine interpretation was given of César Franck's Sonata in A for violin and pianoforte, the latter instrument being admirably played by Herr Schönberger. M. Ysaye also rendered the Prelude and Fugue from Bach's Sonata in G minor for violin solo with superb breadth of phrasing, richness of tone, and executive brilliancy. Herr Schönberger's excellent performance of the first and second movements of Schumann's Pianoforte Fantasia also merits record.

The programme on the 17th ult. was exceptionally interesting. The first performance in England was given of a Poem for violin and orchestra, by Edouard Chausson, a French composer, born at Paris in 1855, but who was killed while practising bicycle riding in his garden on the 11th ult. The poem is sombre in character, in parts elegiac, and testifies to its composer not only being a gifted but an accomplished musician. The violin part was most sympathetically rendered by M. Ysaye, but he made the greatest impression by his playing in Max Bruch's

"Scotch" Fantasia. He was recalled no less than five times, and gave as an extra piece Herr Lauterbach's brilliant Study in D minor. He was heard to great advantage in Lalo's interesting and effective Concerto in E minor (Op. 20), written for Señor Sarasate, and introduced by him to England on his first appearance in this country at a Philharmonic concert on May 18, 1874. In all these works the exquisite delicacy and precision with which the orchestra, under Mr. Wood's direction, supported M. Ysaye were remarkable. Beethoven's noble "Coriolan" Overture and Mr. F. H. Cowen's pretty "Four Old English Dances" were also admirably interpreted.

MR. FRITZ DELIUS.

Until May 30 last the name of Mr. Fritz Delius was scarcely known in England, but from the talent displayed in his compositions at his concert on that date at St. James's Hall it is probable that in the near future we shall make intimate acquaintance with some of his compositions. In spite of their frequent wildness, lack of reticence, and occasionally apparent want of knowledge of the best means to secure the desired effects, they possess a boldness of conception and virile strength that command and hold attention. Moreover, although of German parentage and a pupil of the Leipzig and Paris conservatoires, Mr. Delius was born and brought up in Yorkshire, and therefore his abilities should be recognised in this country.

The programme, consisting entirely of his own compositions, was in itself indicative of ambitious aims and extensive musical knowledge. It opened with a Fantasia for orchestra entitled "Over the hills and far away," which, by reason of the expressiveness of its themes and the deft use of the instruments, created a favourable impression. This was followed by a Légende for violin and orchestra, somewhat vague in form, but picturesque and well laid out for the solo instrument, played by Mr. John Dunn.

Two remarkable movements from an orchestral suite, formed from incidental music to a drama entitled "Folkeraadet," excited much attention. The first movement given (the third number of the suite) was an *Allegro energico* in C, specially notable for the brilliancy of its orchestration and extraordinary treatment of the Norwegian National air. The second performed (the fourth number of the suite) illustrates a change of popular sentiment, from grief for the dead to derision on the discovery of a deception, a strange incident which is set forth with great dramatic power and sense of humour. A symphonic poem based upon a morbid story and entitled "The Dance goes on," also showed decided gifts of musical expression. Criticism must be reserved on a setting for baritone solo, male chorus, and orchestra of an incoherent poem, called "Also Sprach Zarathustra," by Friedrich Nietzsche, as some of the band parts were apparently wrong, and more than once cacophony rather than music reigned supreme. The vocalist was Mr. Douglas Powell. But although opinions may differ on the musical value of this last-named composition, and also of a long excerpt from an opera, entitled "Koanga"—in which the solos were sung by Madame Ella Russell, Miss Tilley Koenen, and Messrs. Vanderbeeck, William Llewellyn, and Andrew Black—there can be no doubt concerning the expressive character of several miscellaneous songs, which were rendered by Mdlle. Christianne Andray, for those entitled "Through long, long years" and "On the seashore" are remarkable for poetical conception and perfect sympathy with the text.

LONDON CONCERTS AND RECITALS.

CONCERTS.

Miss Anna Roeckner and Mr. Charles E. Baughan's concert, on the 2nd ult., at St. James's Hall, was chiefly remarkable for the clever compositions of Mr. Baughan. Of the many songs brought forward, attention may be drawn to those entitled "Satyr Nimble" (from his music to a Greek play, "The Maid of Artemis"), "Two birds," "A lover's dream," "Dorothy Doone," and a setting of Herrick's poem "Eternitie." In all these examples there is a vein of originality, a poetic perception, and an avoidance of the commonplace and conventional that indicate talent and artistic aims.

Mdlles. Louise and Jeanne Douste gave an artistic concert on the 6th ult., at St. James's Hall. A feature of the evening was a song entitled "Les Indolents," by Mr. Hubert Ryan, a young composer of manifest talent.

Miss Adela Verne seldom fails to show advance at her successive important public appearances, and her playing at her orchestral concert, on the 7th ult., at the Queen's Hall, attained a greater excellence than she had hitherto achieved. Her interpretation of the solo part of Beethoven's great Pianoforte Concerto in E flat was that of a matured artist, and her rendering of the *Scherzo* from Litolff's Concerto in D minor so delighted her audience that she was induced to repeat it. Sir Hubert Parry conducted and secured an excellent performance of the clever set of orchestral "Variations on a Hungarian Air," by Mr. William Yates Hurlstone, originally produced at one of the concerts in March last at the Royal College of Music, their performance on the present occasion confirming the opinion then expressed in these columns.

Mdlle. Otta Brony was heard in English, French, and Danish songs at her concert at Steinway Hall, on the 7th ult. She gave Goring Thomas's "A Summer Night" with the requisite sentiment, and showed command of varying styles in Massenet's "Elégie" (violoncello obbligato played by M. Hollman), in an old French air, "Ni jamais, ni toujours," and in Godard's "Reveillez vous." Of Mdlle. Brony's skill in operatic music, the Cavatina from "Les Huguenots" was an example, and the Danish ditties were decidedly quaint. Besides M. Hollman, artistic support was forthcoming from Mr. Hirwen Jones, Signor Clerici, and Mr. Hans Wessely.

Mr. Clarence Lucas's clever "Othello" Overture opened the forty-third concert of the Westminster Orchestral Society, which took place on the 7th ult., at the Westminster Town Hall. The other orchestral works were Schubert's "Unfinished" Symphony and Bizet's first "L'Arlésienne" Suite. Mr. Harold Garstin showed much ability as a pianist in Schumann's "Concertstück," and Miss Jeanne Smalt, a Dutch vocalist, made a successful *début* in England in songs by Lotti, Massenet, and Sullivan.

The Chaplin Trio concluded its series of chamber concerts at the Steinway Hall, on the 8th ult., when a refined and finished interpretation was given of Mendelssohn's Pianoforte Trio in C minor (Op. 66), and solos were rendered with a neatness that testified to the individual accomplishments of the Misses Nellie, Kate, and Mabel Chaplin, who form the trio party.

Mdlle. Chaminade's concert on the 9th ult., at St. James's Hall, attracted a large and appreciative audience. The entire programme was selected from the compositions of the concert-giver. Three new songs, severally entitled "Immortalité," "Reste," and "Au Pays Bleu," were sung to perfection by Mr. Plançon, and proved good examples of the gifted French composer's style. Several instrumental pieces of pleasing character were rendered by Mdlle. Chaminade and M. Johannes Wolff.

Miss Stanley Lucas and Miss Lucie Johnstone again united their talents at a concert at St. James's Hall, on the 14th ult. The first-named was deservedly complimented on her tasteful rendering of "Deh vieni" ("Le Nozze di Figaro"), and her companion did justice to "O ma lyre immortelle" (Gounod's "Sapho"). Besides their several solos the concert-givers contributed duets, their voices admirably blending in Moir's "Over the heather." The other vocalists were Madame Clara Samuell, Mr. J. Robertson, and Mr. Watkin Mills. Miss Janotha and Mr. Tivadar Nachèz furnished pianoforte and violin solos respectively.

Miss Maud MacCarthy, a young violinist of whom the highest hopes have been formed, greatly added to her reputation at her concert at St. James's Hall, on the 17th ult. Breadth of style, artistic feeling, and executive skill marked her rendering, with Miss Fanny Davies, of Brahms's duo Sonata in G, and, with Señor Arbos, of Bach's double Concerto in D minor. In a Caprice by Guiraud and three "Hiawathan Sketches" by Mr. Coleridge-Taylor (who played the pianoforte accompaniments) she further exhibited both spirit and judgment. Herr van Eweyk, a baritone, interspersed the instrumental pieces with songs by Schubert and others.

Mr. Bruno S. Huhn gave an attractive concert on the 22nd ult., at 79, Harley Street, by kind permission of Lady Jeune. He played several pianoforte pieces with a neatness and taste that bore witness to a musical temperament and good training. His assistants were Miss Stephenson, the possessor of a sweet toned soprano voice; Miss Eustis, a contralto with a good style; Mr. Rogers, a baritone, who sang with refinement two effective songs, severally named "My lady fair" and "Love's Paradise," by the concert-giver; and Mr. Gallrein, who contributed violoncello solos with his customary finish. Recitations by Madame Thénard and Miss Mar were pleasing features of the afternoon.

The Alma Mater Male Choir, consisting of Royal Academy students, displayed considerable efficiency at the concert, under the direction of Mr. H. R. Eyers, in the Banqueting Hall of St. James's Hall, on May 30. The attention to light and shade manifested throughout was productive of a very smooth and expressive rendering of Sullivan's "The long day closes." M. Sauret played violin pieces in his usual masterly manner, and for vocal soloists there were Miss Margaret Cooper, Messrs. Arthur Thompson, Whitworth Mitton, and Ranalow.

Concerts have also been given at St. James's Hall by the London Instrumental Trio, on the 2nd ult.; Miss Pauline St. Angelo, 6th ult.; Mr. G. S. Aspinall, 15th ult.; Miss Margaret Wild, 21st ult. Queen's Hall, by the Wilhelm Sachse Amateur Orchestral Society, 6th ult. Queen's (Small) Hall, by Miss Violet Wiltshire, May 30. Steinway Hall, by Mr. Victor Hollaender, May 25; Miss Mervyn Keatinge, May 31; Mr. and Mrs. Henri Seiffert, 8th ult.; Mdlle. Alice Verlet and M. Louis H. Hillier, 16th ult. Salle Erard: Miss Edith Martin, 23rd ult. St. George's Hall: the Misses Anna and Louie Lówe (chamber concerts), May 30 and 13th ult.

RECITALS.

Miss Vera Margolies, a young pianist of great promise, gave a recital on May 29, at St. James's Hall, and played Schubert's Fantasia (Op. 15) and Chopin's Ballade in A flat and the Polonaise (Op. 53) in a pleasing style and with notable executive skill.

Mr. Risler gave two pianoforte recitals, on the 5th and 12th ult. respectively, but although he has a fine technique and can play with delicacy as well as great force, he was heard to most advantage in pieces of a light and florid character.

Miss Eldina Bligh, assisted by Miss Fanny Davies and Mr. Plunket Greene, arranged an enjoyable evening on the 7th ult., at St. James's Hall. Miss Bligh's playing in Brahms's terse and melodious Sonata in D minor (Op. 108) and of some solos showed her to be a violinist of taste, refinement, and ability.

Miss Tora Hwass has yet much to attain as a pianist, but her playing at her recital on the 7th ult., at St. James's Hall, testified to her possession of a musical temperament which had been well trained. We should hear more of Miss Hwass in the future.

Mr. Gordon Tanner, who secured a numerous audience for his violin recital on the 8th ult., at St. James's Hall, interpreted, in conjunction with Mr. Henry Bird, Beethoven's "Kreutzer" Sonata in a commendable manner, and subsequently played a number of solos by Handel, Bach, and Mendelssohn with great skill.

Mr. A. Redgrave Cripps, the holder of the Erard Exhibition and Associate of the Royal College of Music, gave a pianoforte recital on the 9th ult., at the Salle Erard, at which he proved himself well worthy of the distinctions he has acquired and justified hopes of further achievements.

Miss Karen Bramsen and Mr. Henry Bramsen gave a violin and violoncello recital, on the 9th ult., at the Queen's (Small) Hall, at which they showed themselves to be well trained and talented artists. They were ably assisted by Miss Tora Hwass and Mr. Kennerley Rumford.

Herr Eugen Gura, who will be remembered by many for his fine embodiment of *Hans Sachs* in "Die Meistersinger," gave song recitals at St. James's Hall, on the 13th and 19th ult., at which he interpreted a number of the ballads of Carl Loewe, and others by Schumann and Schubert, with great dramatic significance.

Madame Carreño's pianoforte recitals, on the 16th and 23rd ult., at St. James's Hall, demonstrated that she is still a powerful exponent of pianoforte music. Her technique, indeed, is magnificent, and her readings possessed a vitality and brilliancy that commanded attention and aroused the enthusiasm of her listeners.

Señor Sarasate, assisted by Madame Berthe Marx-Goldschmidt, gave his two violin and pianoforte recitals at St. James's Hall, on May 27 and the 3rd ult. respectively, but as the programmes were made up of familiar works it is sufficient to say that both artists played in a most finished and brilliant manner, and that their *ensemble* was remarkable for its unanimity in attack and expression.

Master Vernon Warner, judging by his playing, on May 26, at St. James's Hall, is making satisfactory progress as a pianist. He certainly has musical aptitude and is evidently being well trained.

Mr. Henry Such, assisted by Mrs. Fischer-Sobell, gave an excellent violin and pianoforte recital on the 20th ult., at St. James's Hall. Mr. Such is a violinist who excites esteem by his legitimate method and earnest style, and Mrs. Sobell has a musical temperament which, combined with her neat execution and intelligent phrasing, invests her performances with interest and considerable charm.

Miss Nellie Kauffmann-Kendall, who gave her first pianoforte recital on the 22nd ult., at St. James's Hall, is a young pianist with a sympathetic touch and a refined and poetic style.

Miss Eleanor Shuttleworth is a pianist of considerable attainments, and her playing at her recital on the 6th ult., at Steinway Hall, was marked by an earnestness that promised still greater achievements in the future.

Miss Maud Agnes Winter, Associate and Scholar of Trinity College, London, gave a pianoforte recital on the 22nd ult., at St. James's Hall, and played with a decision, taste, and brilliancy that entitle her to be placed amongst the most promising of young pianists.

Recitals have also been given at Steinway Hall by Mr. C. Kennedy Scott, May 30; Miss Katherine Heyman (pianoforte), May 31; Madame Van der Veer-Green, 12th ult.; Mr. Herbert Buchanan (vocal), 13th ult.; Miss Emily Burbank and Miss Florence Mosher (lecture-recital of Russian National Music), 16th ult. Salle Erard: Miss Edith Meadows (pianoforte), May 31. Portman Rooms: Miss Clinton Fynes (pianoforte), 16th ult.

SCHUMANN'S "MANFRED."

It has been left to Mr. Charles Fry and Dr. Yorke Trotter to give the first performance in London (on the 21st ult., at St. George's Hall) of Schumann's incidental music to Byron's "Manfred" associated with the text. Great praise is due to the popular reciter and the Principal of the London Organ School for this, for it entailed the provision of a full orchestra and a capable chorus; but the large attendance justified the enterprise, and we hope will induce them to repeat it. This hope is of twin birth. It was a genuine pleasure to hear the many fine passages which the poem contains delivered with such perfect elocutionary skill as Mr. Fry commands, and the music is too beautiful to be neglected. Much might be written in its description. The *Entr'acte* in F and the incidental music to the invocation to *Astarte* are witnesses to Schumann's genius. It was in *Manfred's* appeal to this wraith that Mr. Fry was heard at his best. The entreaties and expressions of despair rang true and with a force and pathos that thrilled his listeners. The soloists, chorus, and orchestra had been provided by the London Organ School, and under the able direction of Dr. Yorke Trotter rendered excellent service, indicating that great pains had been bestowed on the preparation of the music. The soloists were Madame Blanche Newcombe, Miss Ethel Lowe, Mr. G. J. H. Eady, and Mr. W. Percy Herbert, and the four basses in the Incantation were Messrs. Stanley Smith, F. R. Turner, C. A. Witney, and J. Nell.

ROYAL COLLEGE OF MUSIC.

It was quite delightful to hear some of the late lamented Johann Strauss's bewitching strains at the public orchestral concert, given by the pupils of this Institution at St.

James's Hall, on the 16th ult. Students' concerts are generally such dreadfully serious affairs. The Overture to the Viennese master's operetta "Die Fledermaus"—for he *was* a master and a genius!—was the last work which he conducted in public, at Vienna, a few days before his death. It may not, perhaps, represent him at his best, but it contains two of his most fascinating waltz tunes, which the students and the audience relished with keen delight. Who can resist the charm of such tunes, such rhythms, such *esprit?* Délibes' delicious Ballet Suite "Sylvia" seemed to suit the Royal College orchestra exactly; it was well played, which cannot be said of Brahms's first Symphony, the interpretation of which was somewhat heavy and dry. Of the soloists, Maud Gay had a difficult task—viz., Saint-Saëns's Fifth Pianoforte Concerto (Op. 103). What has this young lady done to be condemned to play such a terribly uninteresting work as this so-called concerto? Miss Gay is a sympathetic and refined player with a beautiful touch. The vocalists were Cicely Gleeson-White, who sang Schubert's great song "Die Allmacht" with orchestral accompaniment, and Ralph Courtier-Dutton, who contributed *Wolfram's* address (Act II. of "Tannhäuser"). Professor Stanford conducted, as usual.

ROYAL ACADEMY OF MUSIC.

The students' orchestral concert, which took place on the 22nd ult., at the Queen's Hall, under the conductorship of Sir Alexander Mackenzie, was exceptionally interesting. It was opened with a Concertstück in G (MS.) for pianoforte and orchestra, by Welton Hickin, who played the solo part. This is a cleverly-written piece, based on well contrasted and melodious themes, and picturesquely scored. Two other MS. works by students, both for full orchestra, were played—a Romance in B flat by Garnet W. Cox and a Valse Brillante by William H. Reed. The former work is based upon a broad and dignified melody, which possesses character and significance. The development is terse and rational, and the instrumentation is well nourished. The valse is a melodious, rhythmic, and very creditable composition. A scene from Sir Alexander Mackenzie's "Bethlehem," well rendered by the choir and orchestra, with Gertrude Drinkwater and R. Whitworth Mitton as soloists, gave rise to feelings of regret that this work should be neglected, and some interest was attached to the performance of the *Finale* to the first act of Spohr's "Azor and Zemira," in which Ethel M. Wood, Kate Williams, Julia Franks, Herbert Bagnall, and Ernest Torrence took part. A performance of exceptional excellence was Vera Margolies' rendering of the pianoforte part of Tschaïkowsky's Concerto in B flat minor (Op. 23), and other executants who merit praise were Lilian Cook (violinist), Edith Nutter, and W. R. Maxwell, vocalists.

The Royal Academy Musical Union gave a most successful "musical evening" on the 19th ult., in the concert-room of the Academy, to an overflowing audience. The programme included a new String Quartet by Mr. Percy H. Miles (Mendelssohn scholar), played by the composer and Messrs. Shea, Tertis, and Withers; vocal quartets from Professor Stanford's new Tennyson cycle, sung by Miss Florence Gill, Miss Mary Scott, Mr. Edward Barrow, and Mr. George Clowser; pianoforte solos by Mr. Claude Pollard; vocal solos by Miss Greta Williams; and flute solos by Mr. Carl Steiner. Of special interest was the quarrel scene from the "School for Scandal," given with great spirit by the veteran Mr. W. Farren and his talented pupil, Miss Annie M. Child.

THE LINCOLN MUSICAL FESTIVAL.

(By our Special Correspondent.)

During Dr. G. J. Bennett's comparatively short tenure of the organistship at Lincoln Cathedral, he is said by those who know the city to have given a very decided fillip to its music. Occasional visitors, who do not appear in Lincoln much more frequently than on the triennial occurrence of its "Oratorio Festival," have but a small opportunity of gauging the progress of strictly local music, for Lincoln, like some older and larger festival towns, is compelled to go beyond its borders to organise a chorus and has to go very far afield to secure an orchestra. Still, it is possible to see in programmes, as well as performances, evidence of progress, and this was, I think, abundantly manifested at the festival held on the 7th and 8th ult. In the first place, there was, in addition to the customary two performances in the Cathedral, a concert of purely orchestral music. It might seem a trifle incongruous to open an "Oratorio Festival" with a secular concert of instrumental music. Any sentimental objection was, however, more than outweighed by the obvious advantage of giving the Lincoln people a chance of listening to modern orchestral music played by a band three-fourths of whom were London players. The creation of a taste for such music is the best of all methods for ensuring its supply, and public opinion is hardly like to be ripe enough to demand the establishment of local orchestras until the public realise their capabilities and powers.

Certainly no one could quarrel with the programme. While it consisted, with but one exception, of things familiar to the average concert-goer, it was sufficiently representative and varied, and its moderate length was by no means its smallest attraction. Beethoven's C minor Symphony was the centrepiece, and, in spite of some wavering in the matter of speed, was, on the whole, adequately presented, the *Andante* being especially enjoyable. Then we had two familiar and safe Wagner pieces, the brilliant "Meistersinger" Overture opening the concert and the stormy concert arrangement of the "Walkürenritt" ending it. Grieg's first "Peer Gynt" Suite and two movements from Rubinstein's "Bal Costumé" were as the piquant *entrées* in the banquet. Of more than local interest was Dr. Bennett's own contribution, the Overture to Shakespeare's "Cymbeline" which was first heard at the London Philharmonic Society concert on May 17, 1895, when it appeared under the title "Leonatus and Imogen." The older name points to the fact that the work concerns itself with the two chief characters of the drama, rather than with its action generally. It is a composition so full of grace and fancy, so finished in workmanship, so happy in its orchestral colouring, as to give cause for a legitimate grievance that its author has composed so little. There were not a few prophets who, even in his student days, foretold a successful career for him as a composer; he should not belie their auguries. The overture was well played, if some of the details in the working-out section might have been clearer, and the composer was cheered very heartily by all present, the members of the band being the ringleaders, which may be taken as a sign that, at any rate, their parts were gratefully written.

On the following day the scene was shifted to the nave of the Cathedral and the chorus brought into play. This consisted of over 400 singers, who came from the Cathedrals of Lincoln and Peterborough and the choral societies of Lincoln and Nottingham. With a band of ninety-two this formed a very respectable force of 500 performers, whose *ensemble* had a fine and impressive, if by no means overpowering effect in the spacious nave. The sopranos formed the most powerful section, the tenors were the weakest, and it was in vain that they endeavoured to hold their own by forcing their voices. On the whole, the chorus, though intelligent and well drilled, was, for its size, not remarkable for sonority. The work given in the afternoon was Gounod's "Redemption." After rehearsing all the morning, it was well for the chorus that they had no more exacting work, and certainly no fault could be found with their singing—for an obvious slip in the "Reproaches" may be counted as an accident. The principals were Miss Alice Esty, Madame Marian McKenzie, Mr. Edward Lloyd, Mr. Dan Price, and Mr. Andrew Black. Miss Agnes Nicholls and Messrs. Dunkerton and Woodward were most efficient in minor parts.

Brahms's "German Requiem," surely the noblest oratorio of the century, formed the chief feature of the evening performance, and indeed of the festival. Though its difficulties are enormous, the chorus seemed thoroughly familiar with their task, and sang with care and intelligence. Unfortunately, a morning's full rehearsal and an afternoon's performance had wearied them, and they had not the vigour or weight of tone necessary to do full justice to so exacting a work. The more impressive portions wanted weight, the more jubilant ones lacked energy. Dr. Bennett, too, was slightly inclined to hurry, the great funeral march in the second movement having scarcely the magnificent solemnity that should characterise it. Still, it was a careful and interesting performance, that was a credit to the festival, and raised it to a higher level than that attained by the best of its predecessors. The soloists were Miss Esty and Mr. Andrew Black, who sang very earnestly and expressively. Afterwards, Mendelssohn's "Hymn of Praise" ended the festival pleasantly enough, winning, no doubt, much more general sympathy and approval than Brahms's more austere music. Miss Esty, Miss Nicholls, and Mr. Lloyd were the soloists, Dr. Bennett conducted most ably, and, after each performance, Dr. G. F. Huntley played a selection of pieces on the new Willis organ. The organist at the specially built instrument in the nave was, as usual, Dr. Keeton, of Peterborough.

SUNDAY SCHOOL CHOIRS.

The annual festival of Church Sunday Schools took place at the Crystal Palace, on the 10th ult., with the accustomed success. The most important event was the concert on the Handel orchestra by a choir of 5,000 voices, representing over 100 schools, conducted by Mr. H. Davan Wetton, with Mr. Harry Morgan as assistant and Mr. F. W. Belchamber as organist. The sacred part of the selection comprised works by Handel, Barnby (the anthem "Break forth into joy"), Garrett ("The Lord is loving"), Stainer ("The golden shore"), Sullivan, and Somervell, each of which received a very fair amount of justice. Later, the "Gipsy chorus" from Weber's "Preciosa" was brightly rendered, and a very popular item was Gaul's action song "The Union Jack." In the choir competition preceding the concert honours were gained by contingents from St. John's, Holloway; St. Matthew's, Fulham; and St. Peter's, Holloway.

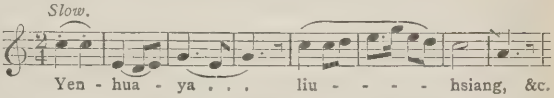
The London Sunday School Choir—the pioneer of kindred associations—celebrated its twenty-seventh annual festival at the Crystal Palace, on the 20th ult. The number of singers competent to take part is so large that it has become the rule on these occasions to give two concerts on the Handel orchestra. The first of these was by 5,000 juveniles, who, under the direction of Mr. J. Rowley, spiritedly sang a number of homely and humorous pieces. Later their places were taken by about 4,000 adults, to whom was assigned a more substantial programme. "Be not afraid" ("Elijah"), "To God on High" ("St. Paul"), and the anthems "Lift up your heads" (John L. Hopkins), "Sing to the Lord of Harvest" (J. H. Maunder), "Come unto Me" (Warwick Jordan), and "There's a green hill" (Lord H. Somerset) were in the sacred selection. Following these came Garrett's part-song "Home is home," Pearsall's "When Allan-a-Dale," G. A. Macfarren's "Break, break," and the choral epilogue from "The Golden Legend," "God sent His messenger." With Mr. William Whiteman as conductor all these pieces obtained satisfactory renderings.

THE NONCONFORMIST CHOIR UNION.

The Nonconformist Choir Union held its eleventh annual gathering at the Crystal Palace on the 17th ult. Provincial districts (especially Yorkshire and Lancashire) as well as the Metropolis and the suburbs were adequately represented. In the challenge shield contest Dr. McNaught awarded the prize to the choir of the Bilston Wesleyan Chapel, which gave later an excellent rendering of Henry Leslie's part-song "Homeward." The second prize went to Rushden Old Baptist, and the prize in Class B (small choirs) to Denton (Manchester) Hope Congregational. At the afternoon concert a choir numbering upwards of 4,000 and a band of over 100 were associated under the conductorship of Messrs. E. Minshall and J. R. Croger. Mendelssohn's "Festgesang," J. C. Marks's "O praise the Lord," Smart's "Lift the trumpet," and Handel's "Fixed in His everlasting seat" were given with admirable firmness and attention to detail. The previous standard of ability was maintained throughout the concert, which reflected credit upon all concerned.

THE MUSIC OF INDIA AND THE EAST.

On May 20 and 27 and the 3rd ult. Mr. Edgar F. Jacques delivered a course of lectures, at the Royal Institution, on "The Music of India and the East, and its influence on the Music of Europe." In the first lecture he dealt with the music of the East generally, emphasising the difference between its typical varieties, which, he urged, were to be found, on the one hand, in the music of China, Japan, Java, Siam, and other portions of Eastern Asia, and, on the other, that of India, Persia, Arabia, and Asia Minor. The tonal system of the former was comparatively simple (being for the most part pentatonic), and its appeal mainly sensuous; the tonal system of the latter was highly complex (chromatic to a degree), and its appeal chiefly emotional. That the emotional element was not, however, totally wanting in the "sensuous" music was proved by the performance of two of the finest examples of Chinese music known to the lecturer—the "Guiding March," played as the Emperor enters the Temple of Confucius, and a popular song, known as "The Haunts of Pleasure," in which a girl bemoans her fate and bitterly reproaches her parents for selling her as a child to a life of infamy. The former (played on the pianoforte) impressed by its dignity; the latter (sung by Miss Ethel Wood) moved by its intense pathos. Subjoined are its opening bars:—



The complex and emotional type of Eastern music was most characteristically and completely exemplified in the music of India, that of the South in particular. The lecturer here spoke warmly of the splendid services rendered to Indian musical art by Rajah Sir S. M. Tagore, of Calcutta, Captain Day, and Mr. Mudaliyar, of Madras. These gentlemen had, by their various publications and lectures, made clear to ordinary musical readers the most complicated musical system yet elaborated on this planet—that of Southern India. The seventy-two modes of the Hindoos, their varieties of "melody-types" (or "Ragas") —amounting, at the lowest computation, to over thirty thousand; their immensely complicated rhythms, and their musical instruments were then described—the latter being illustrated by the fine series of water-colour drawings by Mr. W. Gibb (prepared for Captain Day's book), which had been kindly lent for the occasion by Messrs. Novello; and a number of the finest pieces of Karnatic (sacred and classical) music—mainly from the compositions of Tyagarajayya (so far India's greatest composer)—were sung by Miss Wood and Mr. F. B. Ranalow.

The interest of the second lecture was greatly increased by the exhibition of three pianofortes, kindly lent by Messrs. Broadwood, which Mr. Hipkins had had tuned to illustrate some of the peculiarities of Eastern tonalities. Six different tunings were exemplified—viz., the Siamese equal heptatonic; the Javanese "Salendro," or equal pentatonic; the Arabic wind instrument scale (the same as that of the bagpipe); two Hindu scales containing quarter-tones; and a scale tuned in "just" intonation (*i.e.*, untempered). The characteristics of these having been explained and demonstrated, the lecturer next drew attention to some remarkable similarities existing between the famous Greek "Hymn to Apollo" (see The Musical Times, "Jubilee Number," June, 1894), which was discovered at Delphi in November, 1893, and a Japanese melody, "The Bells at Dawn," published at just about the same time in Mr. Pigott's book "The Music of Japan." The similarities in question were found in the recurrence of certain melodic progressions typical of several Eastern scales, and their existence in a Greek hymn 2,000 years old and a Japanese melody of the present day testified not only to the antiquity and permanence of Eastern musical habits, but also to the width of the area over which such influences had obtained sway. The more popular music of India was then illustrated by Miss Wood and Mr. Ranalow. Most of the specimens were taken from the collections made by the Rajah Tagore, among them being a setting by the Rajah himself of some lines, "Hail, noble Prince," sung before the Prince of Wales on the occasion of his visit to Calcutta. Coming farther West, Mr. Jacques gave a brief sketch of the salient characteristics of the musical systems of Persia and Arabia, and, in exemplification, brought forward several songs and instrumental pieces. One of these—from Teheran—might easily have passed for a composition by Chopin. A sketch of the music of Asia Minor and of the modal system of ancient Greece was next attempted, and attention drawn to such points in the latter as showed affinity with the scales of India and the far East. Strabo had hinted that the Greeks obtained their musical system from India, and there seemed little reason to doubt the statement if we did not take it too literally and infer a *direct* communication between India and Greece. At the close of the lecture many of the audience stayed to examine the tunings of the various scales referred to above, and to address questions concerning them to Mr. Hipkins, who had very kindly placed himself at the lecturer's disposal for that purpose.

The scope of the third lecture may be gathered from its syllabus, which was thus set forth: "Greek music, ancient and modern—Turkish music—Ancient Rome and the Early Christians—The Jews—The Barbarian Invasions—The Moors in Spain—The Music of the Roman Church—The Crusades—Troubadours and Trouvères—The Gipsies in Hungary, &c.—The Slavonic nations—Austrian music—The Celtic nations: Ireland, Scotland, Wales, and Brittany."

At the outset of his remarks the lecturer laid much stress on the predilection shown by various nations for certain modes. Even the Indians, who possessed them all, showed a marked preference for melodies written in the mode "Máyamâlavagaula" (C, D♭, E, F, G, A♭, B, C), which, owing to the prevalence of semitones, had a peculiarly plaintive effect. This series of sounds was much favoured throughout the East, and was, of course, partly reproduced in the European "harmonic minor" scale. The Greek mode *par excellence* was that known to them as "Dorian" (E, F, G, A, B, C, D, E), and to mediæval musicians as "Phrygian" (Church mode, No. 3), and this was found to be popular in many parts of the South of Europe, and was even to be traced, though much less frequently, in the North of that continent. Illustrations were then given of Greek music, ancient and (comparatively) modern. Of the former Mr. Ranalow sang the hymns to Calliope and Helios, and the melody discovered a few years ago engraved on a pillar at Tralles. For the modern specimens M. Bourgault Ducoudray's famous collection was drawn upon, three songs from it being given by Mr. Ranalow and three by Miss Wood. These gifted young artists also sang specimens of the folk-songs of Italy, Spain, Brittany, Russia, Morocco, and Arabia, in which the modal peculiarities described above were plainly shown, as they were also in several Turkish melodies played on the pianoforte by the lecturer. The Greek modes had of course been preserved and propagated throughout Europe in the music of the Roman Church, and in this too, oddly enough, had been preserved the principle of the "melody type" shown in the Indian Ragas. Thus, for instance, M. Gevaert had, not long ago, analysed over a thousand antiphons composed in the Middle Ages, and still sung daily in every part of the world; and these, he found, were reducible to forty-seven root themes (or melody types), some even of these being derived from others.

THE PHILOSOPHY OF THE HIGHER BEAUTY OF MUSIC.

The paper bearing the above title read by Mr. Joseph Goddard, on the 13th ult., before the Musical Association, may be described as an endeavour to account for the causes of the emotional effects produced by music. The lecturer, in his opening remarks, asked: "How is it that an arbitrary, humanly devised form rises to the ineffable beauty of inspired music? How comes it about that man, in the sphere of his own creation, without borrowing any form, 'cast by nature's heavenly hand,' is able to stir such emotion as that which fine music creates?" The lecturer suggested as possible answers the influence of language on music, and hereditary associations. Music, he said, might be defined broadly and briefly as "an effect consisting of musical sounds with a tendency to symmetry in their arrangement." The singing of birds was generally regarded as something approaching to music, yet it differed essentially in character. The charm of the songs of birds resided in a "certain combination of qualities involving a departure from the conditions of musical effect with suggestions of music."

Again: "Only in human language do we find a tendency to tonal symmetry bearing an appreciable likeness to that which music involves. Thus, inflection or modulation of the voice in language resembles melodic change in music so far that it involves change of pitch producing certain expression; the time a syllable is dwelt upon in language might be regarded as a rude likeness of *value* or length of note in music; similarly, the pause in language might be looked upon as a rude likeness of the rest in music; accent in speech is not only the same principle of effect as accent in music, but in the metres of poetry it assumes forms precisely similar to certain forms of time in music; the regulation of speed of utterance in language is obviously the same principle of effect as pace in music. We know that whilst the foregoing rudiments of effect have in language no independent existence, they are in music extended and developed into independent forms. Yet they are connected organically in language—they define a certain form, though it can have no existence apart from the language. This is strikingly instanced in fine elocution. The elocutionist of genius adds to the language he utters a special influence. It may almost be said that he sets language to elocutional effect as definitely, if not as deliberately, as a composer sets his text to music.

"Certain forms of plural utterance in life appear in music transfigured and beautified. When, for instance, themes answer one another, dialogue and discussion are suggested; whilst in choruses, the shouts, exclamations, and expressions of a crowd may be reflected. It is scarcely possible to over-rate the importance of the approach of language and music. Its cause is, of course, the fact that language and vocal music involve largely the same machinery in us for their production, and fall within one broad region of our sensibility. This statement alone suggests that music must owe much of its influence to language, and the suggestion becomes stronger when we consider that language is a fundamental faculty—that every individual uses it and is more or less moved by it. This is why language influences music more than music influences language. One may be a great and moving speaker without being particularly sensitive to music. But every musician has some experience of the use and power of language. Thus it is that every composer is to some extent influenced in his work by his feeling for language."

With regard to the influence of heredity, the lecturer quoted as follows from Darwin's hypothesis: "Music arouses in us various emotions, but not the more terrible ones of horror, fear, rage, &c. It awakens the gentler feelings of tenderness and love, which readily pass into devotion. . . . It likewise stirs up in us the sense of triumph and the glorious ardour for war . . . the sensations and ideas thus excited in us by music or expressed by the cadences of oratory, appear from their vagueness, yet depth, like mental reversions to the emotions and thoughts of a long past age."

We realize the deep suggestiveness of this hypothesis when we consider the extensive backward range of sentient being throughout which sensitiveness to sound more or less musical has not only existed, but has been of capital importance. This hypothesis seems to throw light upon the indefinable power of nature and art, by suggesting that our sentient capacity is far deeper and more varied than we should otherwise conceive. For if the varied feelings that throbbed through former lives for countless generations are not passed quite away, but re-arise in fainter tremors and changed complexions, how deep and complex must be the conditions of feeling within us!—what a vast potentiality of feeling do we inherit!—what a world within us have nature and art to illumine!

Sir Arthur Sullivan's "H.M.S. Pinafore" was successfully revived at the Savoy Theatre, on the 6th ult., when the composer conducted an excellent performance of this delightful work.

REVIEWS.

A Study of Wagner. By Ernest Newman.
[Bertram Dobell.]

Mr. Newman in his preliminary chapter accounts for the opposition to Wagner by the critics of former days: they were "hidebound in tradition, steeped in conventional formulas." And he points out that the very composers whom these critics held up as models "were in their own day subjected to the same misunderstanding and the same abjurgation." Yet he hopes for an "attitude of completer tolerance towards the next great development of music." His hopes, we fear, are vain; we would even add, foolish; for the opposition which genius always meets with is natural and, in so far as it is honest, profitable.

It was Beethoven's music which led Wagner to his new art, or rather, as the latter termed it, the "all-puissant error" of that master with regard to the nature and function of music. Beethoven, says Wagner, tried to make music something more than an art of expression; he tried "to reach the artistically Necessary within an artistically Impossible." Now we think Wagner's view exaggerated, and Mr. Newman's opinion of Beethoven's music erroneous, so that between the two there is a strange tangle. Wagner's view appears to us exaggerated in that Beethoven's continual endeavours to make of music something more than an art of expression might have led him, had he lived longer, to new forms, yet not to what Wagner means by his "artistically Necessary." After the Choral Symphony Beethoven returned to pure instrumental music. But if Wagner exaggerated the meaning of that symphony, Beethoven's ever striving more determinedly, as he advanced in his art-career, to reproduce in tones "pictures" in his mind, naturally made a deep impression upon one who from early days associated music with definite scenes and emotions.

But why does Mr. Newman assert that "neither the mass of men, nor, we may say, Beethoven himself, ever infused into this music—*i.e.*, his symphonies—as they listened to it, conceptions of a 'poetical basis'"? Our author may possibly be correct as regards "the mass of men," but the Beethoven Conversation Books, statements made at various times by the composer with regard to the nature of his works, and many remarks of Schindler,' all distinctly point to the fact that Beethoven's music had a poetic basis. Let us quote Mr. Newman once again: "He (*i.e.*, Wagner) imagined Beethoven to have had before his eye a definite poetical content that in truth existed nowhere but in Wagner's own brain." Beethoven once told Neate that he *always* had a picture in his mind to which he worked. And about this time, when a proposal was made by Hoffmeister to the composer to issue a new edition of his pianoforte music, Schindler tells us that the master conceived the intention of indicating the poetic idea (*poetische Idee*) underlying his various works.

"There can be no question, in any case, that Wagner allowed the musician in him to dominate the poet just as much as did Gluck or any previous composer. The extent of the dominance was the same; the form of it alone had altered." Thus Mr. Newman, and on this text he discourses at length. At times Wagner did so, and intentionally, and in like manner the poet in him sometimes dominated the musician. By fusion of the arts surely Wagner did not mean that the interest was always to be equally divided between music and poetry! Wagner's music has been so much played in the concert-room that the musical side of his nature is apt to dominate us even when listening to his music-dramas; and in many this tendency is strengthened by a very prevalent habit of listening to the music of operas, and paying little or no heed to the text. It is quite open to discussion whether Wagner's poetry is as interesting as his music; whether the "philosophy" in his dramas makes or mars them; whether in his crusade against the conventions of the opera he did not fall at times into extremes. But except at moments, and intentionally, we do not think it can be said that Wagner "allowed" the musician to dominate the poet. Mr. Newman quotes what he calls "bald, disjointed prose" from "Tristan," and this he finds set to "exquisitely beautiful music." To Wagner, however, it can have appeared neither prose, nor bald, nor disjointed; and then some judges differ from Mr. Newman's estimate of the lines. Our author, by the way, tells us that "Tristan" is "almost an ideal poem for music-drama," yet, on the same page, he says the words cannot be described as poetry, but merely as "words intended for music." Mr. Newman considers the scheme of the "Ring" "essentially a childish one." The "superb music" of "Tristan" is to him the only thing of interest in that work. We can quite understand difference of opinion with regard to the philosophy of the "Ring," or the interest or ethical value of the "Tristan" tale. But when Mr. Newman tells us that what saves the drama "Parsifal" is "the music, that unapproachable music, the peculiar colour of which was never seen before, even in the work of Wagner," we can only throw up our hands in astonishment! If there is one work more than another of Wagner's in which the music is felt to be only one factor contributing to the effect produced, it is "Parsifal." The music was performed at the Albert Hall some years back, and although a passage here and there, such, for instance, as the Good Friday one, proved effective, the general impression was one of tediousness. In like manner the close of the first act when given at concerts, however well it may be performed, counts for little. If Mr. Newman does not admire the work as a whole, he is perfectly justified in saying so; but if it is really concerned with "concepts which have no place in modern thought, and should have none in modern art," then no music, however magnificent, could save it. Mr. Newman finds the "intellectual message" of "Parsifal" unsatisfactory; the message, however, seems to us scarcely of an intellectual nature.

Mr. Newman regards Wagner, towards the close of his life, as a sufferer glorifying suffering. With regard to suffering he declares that it "came to him (Wagner) now in the light not of an anomaly, an alien strand of darkness in the joyous web of human life, but of a sad inevitable necessity, something inwrought into the very constitution of the universe, and pointing out to us its own way of alleviation by the pity that is born of it." In other words, Wagner was imbued with the spirit of Christianity. And if not to Mr. Newman, to very many this constitutes the greatness of "Parsifal."

We have only been able to touch upon one or two points in this volume, which, however one may differ from the author, is well worth reading. Mr. Newman is no superficial student of Wagner.

Old Violins. By the Rev. H. R. Haweis.
[George Redway.]

There can be no doubt about the favourite hobby of the Rev. H. R. Haweis. It is the violin. In the attractive volume before us he writes with the warm emotionalism of an enthusiastic fiddle fancier, and in a style peculiarly his own. In his "Prelude" he says: "What is the secret of the violin? Why is it that when a great violinist appears all the other soloists have to take a back seat? The answer is: The fascination of the violin is the fascination of the soul unveiled. No instrument—the human voice hardly excepted—provides such a rare vehicle for the emotions—is in such close touch with the molecular vibrations of thought and with the psychic waves of feeling. Consider the singular completeness and perfection of this instrument as a sort of physical and vibratory counterpart of the soul," and so on, including the observation "that the violin possesses a trinity in unity of power which invests it with a quite singular and felicitous completeness of its own." The fifteen chapters of this book (which forms one of "the Collector Series") treats of old violins and their makers in different countries, violin varnish, strings, bows, violin treatment, dealers, collectors, amateurs, &c., from all of which much interesting and curious information may be obtained. Under the heading "Prices," our author says: "If you buy at auction, always go a few pounds better than the highest bid offered by a *dealer*, and if you win, you will be in luck." In the chapter on "Violins in England," Mr. Haweis gives some amusing reminiscences of the late William Ebsworth Hill, "our great repairer, connoisseur, and dealer all in one," whose well known business is still carried on so efficiently by his sons. One day Mr. Haweis took a friend to have his precious

Cremona inspected by "the magician." After being roused a second time from some other work upon which he was engaged, "Hill at last laid down his tool, and taking the instrument in his hands, gave it one quick glance and a couple of taps; he then deliberately looked in its astonished owner's face, tore off the finger-board, loosened the neck, and drove a knife under the belly. The fiddle was soon in pieces, and he threw the loose fragments aside in a heap, took up his repairs again, and said he would attend to the matter by-and-bye, and the gentleman need not stop; and we got no more out of old Hill that day, who immediately became re-absorbed in his work." No wonder that the owner of the Cremona had a "rueful and amazed look" when he beheld Hill's dissecting operations. But after waiting several months the fiddle came back beautifully restored and "its owner was more than satisfied." Thus does Mr. Haweis pleasantly chat upon the instrument of his affection. Although he frankly admits his indebtedness to previous writers on the subject (including Miss Stainer's "elaborate Music Primer, 'Violin Makers'"), he presents the information here gathered together in a style that is distinctly readable and not a little amusing. Twelve plates of violins, portraits (including Paganini, Tourte, Hill, and others), a view of Cremona, *fac-similes* of violin labels, &c., enhance the value of this contribution to the literature of the violin.

The Willow Song. From Shakespeare's "Othello." Set to music by Alexander C. Mackenzie.

The Sword Song. From "Caractacus." By Edward Elgar.

You'll love me yet. Song for Soprano or Tenor. The poem written by Robert Browning. The music composed by S. Coleridge-Taylor.

[Novello and Company, Limited.]

Desdemona's pathetic song has been set by Sir Alexander Mackenzie in a simple, but in so highly expressive a manner that the words and the music seem to severally be the complement of each other, and to form a perfect marriage between two arts. Although unpretentious, the touch of the master hand is manifest, and English vocalists who sing English songs will do well to add this to their *répertoires.*

Music-lovers who have heard Mr. Andrew Black sing the Sword Song from Mr. Elgar's fine cantata "Caractacus" will not need to be told that this is one of the finest baritone songs of modern times, and ambitious baritones and those of vocal means—not always one and the same—will find abundant opportunity to advantageously display their dramatic abilities. Those who take the song to "At homes" should either also take their accompanist or "accidentally" meet someone there with whom they have previously arranged to accompany them, as the music imperatively demands unanimity between singer and player.

It is one of the most promising signs of Mr. Coleridge-Taylor's music that, simple or complex in design or character, it invariably possesses distinctiveness and individuality. His setting of Robert Browning's characteristic poem "You'll love me yet" will present no difficulties to the singer or pianist of average capacities, but from the first bar to the last it shows singular freshness of mind and power of musical expression. Tenors who can speak their words well and have some dramatic perception will find this a very effective song, one that will arouse and sustain the attention of the listener.

The Guardian Angel. Song. Words by E. Nesbit. Music by Liza Lehmann.

My life, my all. (Tristesse.) Song. English words by Raymond St. Leonards, French words by Alphonse Daudet. Music by Guy d'Hardelot.

[Ascherberg and Co.]

Since Madame Liza Lehmann gave us the remarkably fine song cycle "In a Persian Garden" every product of her pen has acquired importance. Guardian angels in music generally imply sleep, and in this instance the words are supposed to be uttered by a child who has been carefully "tucked up in bed" for the night. As may be imagined, the vocal part is simple and it is most suitable to a mezzo-soprano. The accompaniment consists of reiterated *arpeggi*, which perhaps are intended to suggest the harp music commonly associated with celestial visitants.

"My life, my all," is a song of what may be termed the intense school, in which clinging, yearning souls and pale faced moons play an important part. In this instance, however, there is method in the madness of the lover, and his protestations of devotion to the absent one are made to ring with increased truth by the force of the music. Although most suitable to a tenor vocalist the song could, without incongruity, be sung by a mezzo-soprano, only, to make it effective, the lady must be very much in earnest.

Novello's Parish Choir Book. Nos. 386-395.

[Novello and Company, Limited.]

Recent numbers of this valuable series are No. 386, in which the Dies Iræ is impressively set by the Rev. H. G. Bonavia Hunt. The music is laid out in hymn-tune form for four vocal parts, with an organ accompaniment, which possesses some independence. The first four verses are in D minor, the following three are in F major, and are designed for a quartet or semi-chorus. With the eighth verse the tonality is changed to D major, and the first eight bars might be sung by a soprano soloist. The "Tonus Peregrinus" has been introduced for the concluding portion, which is most impressive.

No. 387 consists of the "Benedicite," set to a quadruple chant in G by G. F. Wrigley. The first half of each verse is set in unison for the voices, and it is suggested that each of these portions should be delivered by men and boys alternately, a proceeding which, combined with the second half of the verses being sung "full," would certainly secure effective variety. The chant itself is well balanced and constructed with regard to its intended use.

Nos. 388, 389, 390, and 394 are contributed by Arthur Somervell, and are, severally, settings of the Te Deum, Jubilate, Communion Service, and the Evening Canticles, in the key of F. In all these the music has obviously been designed to meet the requirements of average church choirs. It is sufficiently melodious to be easily learnt, but without approaching triviality, and the part-writing is interesting to the singers and easy to read at sight. The organ accompaniment possesses some independence, but this only occurs when two or more parts of the chorus are singing in unison, direct support of the voices manifestly having been carefully studied.

No. 391 is a setting of the Magnificat and Nunc dimittis in D, by Charles Wood. To a well trained choir of capable singers this music will prove very interesting. It is not difficult, but it imperatively demands precision of attack and musical intelligence. The setting of Simeon's Song is most impressive. The organ accompaniment is also admirable.

The Te Deum, Jubilate Deo, and Evening Canticles (Magnificat and Nunc dimittis) have been respectively allied, in Nos. 392, 393, and 395, to music of a melodious and effective nature by Myles B. Foster. The key chosen is C, and the masculine character commonly associated with this tonality is found in the music. Contrapuntal complexities have been avoided, and the only vocal entrances which might require more than usual practice are in the setting of the Gloria.

A History of the Pianoforte and Pianoforte Players. Translated and revised from the German of Oscar Bie, by E. E. Kellett and E. W. Naylor.

[J. M. Dent and Company.]

"This work does not profess to be so much a literal translation as a somewhat free version of Dr. Bie's 'Das Klavier.' The author, writing as he does for a German public, naturally uses a more philosophic style than would be generally intelligible in England. Availing themselves therefore of Dr. Bie's kind permission, the editors, with a view to making the book more acceptable to English readers, have allowed themselves considerable liberty, both in omission and in addition." Thus say the editors in their preface, and they have acted wisely in this method of procedure. It is somewhat strange, though exceedingly gratifying, to find that a German writer starts a book on music with a chapter headed "Old England—A Prelude." Dr. Bie devotes his first forty pages to the domestic instrument in this country during the Elizabethan period. The drift of this "Prelude" is, "that music is at the present time flourishing more at home than in public; and that the playing of chamber compositions is more popular than the representation of huge operas." Succeeding chapters are entitled Old French dance pieces; Scarlatti; Bach; "The Galanten"; Beethoven; The Virtuosos; The Romantics; and Liszt and the present time, from which the scope and comprehensiveness of the book may be deduced. The author acknowledges his indebtedness to Prosniz's "Handbuch der Klavier-litteratur" and the new edition of Weitzmann's "History of Piano-playing and Piano-literature." He says: "Thus I have been able in this work, to the exclusion of all dry-as-dust references to authorities, to present the development of piano-literature from the point of view of culture and of human interest." In this we think he has succeeded. The book is certainly very readable; and, probably due in a large measure to the free translation of the English editors, it is unencumbered with that ponderosity which is all too repellingly characteristic of treatises in the German language. A special feature—which in itself would be a sufficient warrant for stating that the book should find a place in a musician's library—lies in the illustrations, which are as profuse as they are interesting and valuable. There are no less than twenty-three full-page illustrations in addition to upwards of 100 engravings in the text—portraits, reproductions of pictures, *fac-similes*, &c., including a Röntgen ray photograph of the hand of Eugène d'Albert, Bülow on his deathbed, two curious caricatures of Liszt, and many others equally varied and novel. An excellent index increases the value of the volume as a book of reference, and the last word is one of well-deserved praise in regard to its handsome get-up and general attractiveness.

Original Compositions for the Organ. Symphony in G minor. Composed by Edwin H. Lemare (Op. 35).

[Novello and Company, Limited.]

According to the definition in Stainer and Barrett's valuable "Dictionary of Musical Terms," a Symphony is "a composition for an orchestra," and this is its generally accepted indicative sense in England when applied to modern compositions. Widor and other French composers have, however, applied the term to their organ works, and so Mr. Lemare in a measurable degree is justified, although in our opinion it would have been more satisfactory to have styled his work a Sonata. The music is laid out on orthodox lines, and the design and treatment indicate earnestness of purpose and skilled craftsmanship. The first movement, however, appears somewhat dry, but amends are made in the next number, an *Adagio cantabile*, which opens with a graceful and expressive theme effectively treated. The *Scherzo* is French in style and demands considerable executive ability to do it justice. It is doubtful, indeed, if the semiquaver pedal passages could be played at the *tempo* indicated by the composer, and still more doubtful if so executed that they would be effective. The best movement is the *Finale*. This also demands considerable command of the organ, but the ingenuity with which the fugue subject is treated will prove attractive to musicians. The chief theme possesses dignity and strength, and a well worked-up climax leads to an imposing conclusion.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

On Sunday, May 28, a new cantata by Mr. S. Richards was produced at St. Mary's Church, Bearwood. The work is entitled "Jesus" and is in six parts, but only three parts were performed. The composer conducted, and Mr. H. R. Richards was at the organ. The composition is for solo voices, chorus, and organ.

The terminal concerts of the School of Music connected with the Midland Institute took place on the 8th and 12th ult. The first was devoted chiefly to chamber music, and some talented young violinists were heard. At the second concert the programme was largely made up of songs, relieved by solos on the pianoforte, violin, and organ.

At a recent meeting of the Court and Alley Concert Association, it was resolved to place the undertaking on a permanent footing. The Lord Mayor (Alderman C. G. Beale), chairman of the meeting, was asked to accept the presidency of the Association, and consented to do so. Among the vice-presidents is the Countess of Warwick, who has promised her active support to the movement. The concerts began on the 5th ult., and audiences of 3,000 people throng the larger courts in the City. The cleaning and decorations that take place in every district visited by the Association must have a good moral effect; and, hand in hand with the music, brightness and joy are infused into those hitherto dark places in this city. Three concerts are given each week.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The series of musical afternoons at the Fine Arts Academy, Queen's Road, was brought to a termination on the 10th ult. The Spring exhibitions were in former years rendered additionally attractive by means of occasional concerts, but music during the season just closed has been more relied upon for securing public patronage than at any prior period. There were thirty-three concerts, some of which were organised by Mr. W. E. Fowler, and others by Mr. and Mrs. J. L. Roeckel.

There are no firmer supporters of the Incorporated Society of Musicians than Mr. and Mrs. Roeckel, and at a meeting held on the 3rd ult. it was announced that the amount of £75 was realized at a drawing-room bazaar held at their residence, Worcester Lawn, Clifton, a short time before. Of this amount a portion was contributed to the Orphanage of the Society and a portion to the Teachers' Provident Fund founded by Mrs. Roeckel.

The season of band concerts at the Zoological Gardens, Clifton, commenced on May 29, and Mr. George A. Webb was again appointed conductor. This year the balance of the band has been slightly altered.

The Bristol Orpheus Glee Society had an enjoyable outing on the 17th ult., and, making the Hydro at Limpley Stoke their centre, the members and friends spent the afternoon in visiting places of interest. After tea the party assembled on the lawn of the Hydro, and, under the direction of Mr. George Riseley, a programme of favourite glees was gone through, to the delight of all the visitors assembled at the Hydro, to whom this musical treat came unexpectedly. The air was perfectly calm and the trained voices of the singers could be heard at such a distance that most of the villagers came hurrying up to enjoy the sweet sounds.

MUSIC AT CAMBRIDGE.

(From our own Correspondent.)

The principal concerts this term have been, as usual, choral. On the 8th ult. Dr. Mann's Choir gave "Israel in Egypt" in King's Chapel at its annual "Festival Service." The chorus, augmented from Lynn, Hunstanton, and other places, was very powerful, and the work was impressively rendered. Miss Gleeson White, Mrs. O. Morgan, Messrs. J. Reed, W. Higley, and L. Sickert were the soloists.

The University Musical Society provided an interesting programme on the 9th ult. Beethoven's "Mount of Olives" was the principal feature. Somewhat neglected at the present time, this work well deserves to be heard, for it is full of beautiful music, even though the treatment of the subject is curiously and conventionally operatic. It requires exceptional soloists, and these were forthcoming in Miss Agnes Nicholls and Mr. William Green, whose efforts were beyond praise. The work, as a whole, was very well rendered. In addition, Verdi's "Stabat Mater" was given with great refinement, and Dvorák's "New World" Symphony provided an exhilarating conclusion to the concert. Dr. Gray conducted.

Two chamber concerts of the Cambridge University Musical Society call for notice. On April 28 Dr. Ernest Walker and Miss Gates gave a pianoforte and viola recital, and Mrs. Burrell was the vocalist. On May 10 Mrs. Helen Trust sang, and Messrs. C. Draper, Gompertz, Inwards, Kreuz, and Ludwig played Mozart's Clarinet Quintet, and, with the assistance of Messrs. Cordwell, Thornton, and C. Hobday, also gave Beethoven's Septet.

Organ recitals have been given at Trinity Chapel by Dr. E. W. Naylor, Mr. E. H. Lemare, and Dr. Gray. College concerts have been numerous, but, with the exception of the production of Professor Stanford's song cycle from the "Princess" at King's, and Dr. Lloyd's "Longbeard's Saga" at St. John's, they have not presented any noticeable features. The Musical Club's open concert included in its programme Bach's Triple Concerto.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The annual distribution of prizes and pupils' concert of the Royal Irish Academy of Music took place at the end of May, when the Lord Mayor, the Right Hon. Daniel Tallon, distributed the prizes. The excellent performances were sufficient guarantee of the artistic standard of the classes. Particularly to be mentioned were Miss Emily B. McCready's singing in "Mon cœur s'ouvre à ta voix," by Saint-Saëns, and Miss Annie Lord's masterly performance of Liszt's Rhapsodie in C sharp minor, which was really quite remarkable. For many years there has been a tradition of fine pianoforte playing in the Academy, and the class under the able supervision of Signor Esposito was never better than at the present time, if we are to judge by the performances of the three pianoforte pieces at the prize concert.

The musical season may be said to have come to an end on the 7th ult., when the last concert of the Dublin Orchestral Society was given. Beethoven's No. 2 Symphony was played, and demonstrated the advance the Society has made in a thoroughly satisfactory way. Six months ago such a performance would have been impossible in Dublin, but the band has already done wonders. A few solo wind instrumental artists are wanted, but so far as a good conductor can produce results they have been attained. Individual artists in the band will, of course, add immeasurably to the pleasure of listening, but that will come in time. At all events, one feels that the Dublin Orchestral Society is on the right track to great achievements, and we desire to give it every encouragement. In one or two pieces the band could hardly have played better. The "Danse Macabre," by Saint-Saëns, and such numbers of Tschaïkowsky's "Caisse Noisette" Suite as were practicable, were really finely played. So also was the "Poem," by the conductor of the Society, Signor Esposito, which won a memorial prize for Carl Oberthür at the recent Feis. The "Poem," we notice, has been scored for a fuller band than in its original form, which adds considerably to the effect of the piece; but it is at all times a charmingly melodious, although frankly modern, piece of writing, and should find a place in orchestral programmes outside Dublin.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

Advantage was taken of the Norwich Philharmonic Society's closing concert of the season, which took place on May 24, to produce a new Overture from the pen of Dr. Horace Hill, the conductor of the Society. Although No. 6 of a series of nine similar compositions, it had never before been played in its entirety. Dr. Hill's acknowledged skill as a sound musician appeared in every bar, especially in the opening *Andante*, a melodious movement leading to a bright *Allegro*. Here the principal subject, as well as a second introduced later, receives a thorough working-out, and a spirited *Coda* brings the work to an animated conclusion. The band gave themselves heartily to the work, which, it may be added, is not easy, and the composer had to return to the platform in response to the applause of the audience. The "Scotch" Symphony, the Overture to "Zauberflöte," and Gounod's "Marche Solennelle" were also most creditably played. Miss Ulrikka Wiley and Mr. S. H. Burton were the vocalists, while Mr. F. W. B. Noverre was principal violin.

Sterndale Bennett's "The May Queen" formed the principal feature of a concert at Noverre's Room, Norwich, on the 1st ult., by the recently formed Choral Society in connection with the local habitation of the Primrose League. Mr. C. B. Fosberry conducted a successful performance, in which the principal parts were filled by Miss H. Creasey, Miss Amy Howitt, Mr. Sawford Dye, and Mr. Daines, a small, capable band led by Mr. F. W. B. Noverre being responsible for the accompaniments.

An instance of the spread of music recently occurred at Sprowston, a large village just outside the Norwich boundary. On the evening of May 30 the Parish Schoolroom was crowded with an audience attracted by the announcement that the Sprowston Choral Society would perform Van Bree's cantata "St. Cecilia's Day," and under the direction of Mr. B. Hilder the ordeal was passed most creditably. Miss Daines undertook the solo part, and Mr. Blount presided at the pianoforte. The string orchestral parts were partially filled, but a stronger body of instrumentalists was desirable.

The nave of Norwich Cathedral having been unflaked and thoroughly renovated at the expense of Sir Samuel Hoare, Bart, M.P., a special re-opening service was held therein on May 26, when a full orchestra and augmented choir gave the first part of Haydn's "Creation," conducted by the Cathedral organist, Dr. Bates. The soprano solos were sung by choristers, Smith, Daynes, and Day; Mr. H. J. Brookes being responsible for the tenor music, while the bass was divided between Messrs. Brockbank and Daines.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On the 2nd ult. the pupils at the Church of Scotland Training College gave a performance of "Hiawatha" before Sir John Stainer and Dr. McNaught, the examiners. Under Mr. Moonie's skilful direction about 250 voices gave a very creditable interpretation of the interesting work. One of the students undertook the solos, and especially in the fine song, "Onaway, awake, beloved," won well-earned applause. The accompaniments were entrusted to pianoforte, harmonium, and a quintet of strings.

The Annual Diocesan Choral Festival was held in St. Mary's Cathedral on Saturday, the 10th ult., when 650 voices, aided by accompaniment of brass instruments, were led by Mr. Collinson, organist of the Cathedral.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The series of concerts given on Sunday afternoons at the New Brighton Tower, under the direction of Mr. Granville Bantock, are more than interesting; they have a fair claim to be considered important. Mr. Bantock has worked hard, and with success, to get together an orchestra equal to the somewhat exceptional task presented by the nineteen concerts of the series. Not only is the combination, which is led by Mr. Vasco Akeroyd, powerful numerically, but it deserves to be classed among the best orchestras yet organised in the provinces.

Although New Brighton is a considerable distance from the centre of Liverpool, thousands have hitherto found their way thither every Sunday afternoon, and the big concert-room has been crowded. The idea of the musical director of the Tower orchestra is not novel, of course; but the plan of having an extended series of concerts, each consisting of works by one composer, has never in the provinces been carried out on a scale so important. Another feature of the scheme is that the composers represented shall conduct their own works. The initial concert, when Mr. Bantock held the baton, took place last month. On that occasion we had Tschaïkowsky's characteristic Symphony in F minor, the "Beatrice and Benedict" Overture of Berlioz, and selections from Liszt and Wagner. The orchestra delighted everybody; alike in cohesion, confidence, and attack the playing left little to be desired.

The Cowen concert which followed—the chief piece being the "Scandinavian" Symphony—was equally successful; and the Dvorák concert, when Mr. A. E. Rodewald very ably took charge of the orchestral forces, more than sustained expectation. On the 11th ult. we had the programme representative of Rubinstein. To the pleasure of many the selections included the big "Ocean" Symphony. The whole of the seven movements were given. This was a performance which, on its merits, deserves much more than the passing mention that alone can be given to it here. It was in every way a worthy achievement. The French concert on the 18th ult., it may be added, was conducted by M. Camille Chevillard, of the Lamoureux concerts, Paris.

The provincial taste for the travelling virtuoso is stronger than his taste for the provinces. At the annual meeting of the Philharmonic Society the scarcity of "stars" was a subject of complaint. The committee defended themselves by saying that the virtuosi had rejected the committee's terms. The former find apparently a more lucrative field of activity in the United States. Fees that were good enough a few years ago no longer suffice, but this may lead to the appreciation of ability nearer home.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

PUBLIC concerts are never numerous in Oxford in the summer term. Towards the close of the last vacation the Gleemen, conducted by Mr. H. B. Wilsdon, performed a pleasing programme of familiar part-songs. On April 27 the Free Church Choirs gave a meritorious rendering of the oratorio "Judas Maccabæus," with organ accompaniment only. Mr. Phillips conducted and Mr. A. F. Kerry was an efficient accompanist. The fifth concert of the eighth series of the Public Classical Concerts organised by the University Musical Club took place on May 3. The committee had secured the services of the Richard Gompertz String Quartet, which gave a scholarly interpretation of Mendelssohn's String Quintet in B flat major (Op. 87), Mr. C. Jacoby playing the second viola. Mr. Leonard Borwick, who is a great favourite in Oxford, played Beethoven's Sonata for pianoforte in D major (Op. 28) with his accustomed delicacy of tone and brilliant technique. In conjunction with the Gompertz Quartet he also played the pianoforte part of Dvorák's Quintet for pianoforte and strings in A major (Op. 81). Mr. Kennerley Rumford, who was in excellent voice, sang three of Schumann's "Dichterliebe" and the "Walesgespräch," and a couple of Irish folk-songs. On May 4 the Cowley St. John Musical Society gave a performance of Gadsby's "Lord of the Isles," Dr. Dodds, of Queen's College, conducting.

On May 20 the College Invitation concerts of the Eights' week began, Balliol leading off with a mixed programme in which the Misses Hilda and Muriel Foster and the Misses Amy and Jessie Grimson took a prominent part. Dr. Ernest Walker was, as usual, the accompanist, and Mr. John Farmer conducted. At Exeter College, on the Tuesday, the College Musical Society sang several part-songs very pleasingly, the Misses Hilda and Muriel Foster contributed songs, and Dr. Rowland Winn won great applause for his pianoforte solo. Mr. R. C. W. Pullen was the musical director. Merton College gave its concert on lines different from those of recent years. Instead of a cantata with orchestral accompaniment, the College Musical Society sang several part-songs, including three by local musicians, Drs. Lloyd, Iliffe, and Mee. Miss Barter and Mr. Alison Phillips were the vocalists, and the Misses Amy and Jessie Grimson contributed instrumental solos and duets. Mr. A. F. Kerry conducted. The most important concert of the week was the concluding one at Queen's College. For forty years Queen's College has given a concert of high-class music—in fact, it was the first to offer this class of entertainment to the visitors to the University for the summer races. For fifteen years the Eglesfield Musical Society—the title borne by the body of undergraduates who sing the choral music—has devoted itself to compositions for male voices, written especially for it, and in this way it has had a marked influence on the development of the previously neglected art of male-voice music in this country. This year Professor Prout's "Damon and Phintias," originally written for and performed by the Society in 1889, was given for the second time with great success, Professor Prout himself conducting. The stirring, dramatic music was heard to the best possible advantage, with the accompaniment of a full band consisting partly of University amateurs, but chiefly of professional players. The bass solos were magnificently sung by Mr. A. F. Ferguson; Mr. Anstice, who was in excellent voice, took the tenor solos, and Mr. J. E. Healey those for a baritone voice. In the second part Beethoven's C major Symphony was given in masterly fashion by the orchestra, conducted by Dr. Iliffe, the musical director of the concert. Mr. A. H. D. Prendergast conducted a charming setting of Dekker's poem "Golden slumbers," a part-song written especially for the concert. Mr. Myles B. Foster had travelled from Aberdeen expressly to conduct his two songs, "The star" and "It was a lover," with orchestral accompaniment specially written for this performance. Mr. A. F. Ferguson sang them with excellent effect. Grieg's "Landerkennung," sung by the Musical Society with Mr. J. E. Healey as the soloist, brought this very enjoyable programme to a conclusion.

A lull in matters musical followed until the 15th ult., when Keble College gave a satisfactory rendering of Barnett's "Ancient Mariner," with the accompaniment of a small orchestra, and conducted by Dr. Harwood. Miss Estella Linden sang the soprano solos with good effect. Miss Price was very successful in the contralto solos, and Messrs. A. Collings and H. Sunman were heard to great advantage in the tenor and bass music respectively. The programme included Beethoven's "Prometheus" Overture.

The Sunday concerts at Balliol have been continued with great success; the chief features have been a fine performance of Beethoven's Seventh Symphony on Whit-Sunday, pianoforte solos by Miss Fanny Davies on the 11th ult., and songs by Miss Fillunger and violoncello solos by Mr. Paul Ludwig on Commemoration Sunday. The Ladies' Musical Society has given three concerts this term. At the first, the programme, which included Schubert's Quintet for strings in C (Op. 163) and Brahms's Sextet in G major (Op. 36), the Grimson family were the performers. At the second, Lady Semon was the vocalist and Professor Johann Kruse the violinist. At the third, local amateurs performed Mendelssohn's Octet for strings in E flat (Op. 20) in an exceedingly creditable manner. The product of all this suggests that musical visitors to Oxford during this term have been treated to a feast of good things.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Triennial Choral Festival for the Southern division of the Archdeaconry of Merioneth was held at the Parish Church, Machynlleth, on Whit-Monday. In addition to hymn tunes, the service included a new Te Deum and Benedictus by the conductor, Mr. M. W. Griffith, Dolgelley; Magnificat and Nunc dimittis by Mr. A. H. Brown; an anthem, "Sing praises unto the Lord," by Gounod; and Handel's "Worthy is the Lamb" (sung in Welsh). The festival was well attended, and the singing generally reflected much credit on the efforts of the conductor and the choristers. Mr. Evans, Dolgelley, and Mr. Howell, Machynlleth, rendered efficient service at the organ.

On May 30 a new three-manual organ, built at a cost of £668 for St. Mary's Church, Bangor, was dedicated by the Bishop of the diocese. Mr. Bennett Jones, the organist of the church, presided at the instrument during the service. The following evening a recital was given on the new organ, by Dr. Wilson, organist of St. Asaph Cathedral; and on Sunday evening, the 11th ult., by Mr. Westlake Morgan, organist of Bangor Cathedral.

The Merthyr Choral Society gave a performance, on the 1st ult., of the "Sands of Lavan," a prize cantata by Mr. D. C. Williams, which was first produced at the Festiniog National Eisteddfod last year. The soloists on this occasion were Miss Eleanor Jones, Miss Nellie Davies, Mr. Herbert Emlyn, and Mr. Meurig James. The composer conducted, and the band, numbering some forty performers, was led by Mr. E. T. Roberts, Cardiff. Choir, instrumentalists, and principals performed their respective tasks efficiently, and the work produced a similarly favourable impression as at Festiniog.

The entries for the Cardiff Eisteddfod have closed. In all fifty-seven choirs have sent in their names, 161 vocal duets, trios, and quartets, and as many as 631 vocal soloists. The entries in the instrumental section are not so numerous, but are satisfactory; the pianoforte taking easy precedence with a total of 192. About seventy musical compositions have also been submitted. The leading musical event of the first day will be the chief choral contest; second day, ladies' choirs, glees, and chief orchestral bands; third day, second choral contest and children's choirs; fourth day, male-voice choirs and amateur orchestral bands. The fifth and last day will be devoted to brass and military bands.

Welsh educational establishments and Welsh County Councils have hitherto done but little towards the encouragement of music in the Principality; but the short course of musical study, from August 21 to September 16, just announced at the University College of Wales, Aberystwyth, is a step in the right direction. Mr. David Jenkins, the lecturer in music at the College, will take the theory classes, Mr. B. Ollerhead the violin, and Mr. Bryceson Treharne the organ. Both teachers and amateurs, particularly in Mid-Wales, ought to avail themselves largely of this excellent opportunity of combining instruction and a holiday at one of the pleasantest of sea-side resorts; and it is very much to be hoped their response will be such as to induce the council to further extend the proposed course.

The orchestral concert given by the students of the Guildhall School of Music, on May 31, at the City of London School, was a decided success. The band played with firmness and precision Beethoven's Symphony in D and the Overture to Nicolai's "Merry Wives of Windsor." In violin solos the Misses E. Gywnne Kimpton and Bertha Bruckshaw displayed considerable ability in works by Mendelssohn and De Bériot respectively. Mr. Lorne Wallet and Miss Marie Saxon secured approval for their vocal contributions, each selecting airs from "Elijah," and Mr. W. H. Cummings (the principal of the school) conducted.

The students of Trinity College, London, gave an orchestral concert at Queen's Hall on May 29. The programme was interesting both in regard to material and execution. Specially noteworthy was Miss Queenie Dando's able performance of the *Allegro* and *Finale* of a Clavier Concerto in B flat, by John Christian Bach. The neatness and ingenuity of the composition, no less than its quaintness, secured attention. Another successful pianist was Miss Maud Agnes Winter, who gave a bold and intelligent rendering of Beethoven's E flat Concerto. The *Finale* to the first act of Mendelssohn's unfinished opera "Loreley" was well rendered, and Dr. E. H. Turpin conducted highly creditable performances of Massenet's "Phèdre" Overture and of Schubert's "Unfinished" Symphony.

"Songs of Irish Life" was the subject of a concert-lecture by Mr. Francis A. Fahy, at St. Martin's Town Hall, on the 6th ult. National characteristics and the reflection in poetry and melody of widely differing emotions were conspicuous elements of the programme. The illustrative songs were derived from various sources, the modern school preponderating. Among the vocalists were Miss Lucie Johnstone, Mr. Reginald Brophy, and Mr. George Thorp; and Madame A. A. Needham accompanied several of her own songs.

"An Evening with Gounod" was the title of a very enjoyable programme of music given at New Court Congregational Church, Tollington Park, on the 6th ult., by the New Court Choir, assisted by Madame Lilla Harrison, Mr. Hamilton Tetley, Mrs. A. Williams, Miss Emilie Dettmer (violin), and Mr. Donald Keir. "Gallia," "O sing to God" (Noël), portions of "The Redemption," and various songs and solos were effectively rendered under the direction of Mr. Harrison White, organist and choirmaster of the church.

The following is the order of performances at the forthcoming Bayreuth Festspiele—viz., "Rheingold," 22nd inst. and August 14; "Die Walküre," 2nd inst. and August 15; "Siegfried," 24th inst. and August 16; "Götterdämmerung," 25th inst. and August 17; "Die Meistersinger," 28th inst. and August 1, 4, 12, and 19; "Parsifal," 29th and 31st inst. and August 5, 7, 11, and 20. The conductors will be Dr. Hans Richter, Herren Siegfried Wagner and Franz Fischer, of Munich.

The new Duchess Theatre, now being erected at Balham, is to possess a two-manual and pedal (tubular pneumatic) organ. The instrument, placed on either side of the proscenium wings—over the private boxes—will be played from the orchestra. Thus some very fine effects should be obtained, especially in opera. The organ is being built by Mr. Eustace Ingram. The importance of equipping a modern theatre with all possible aids to the interpretation of music is obvious.

The military authorities have decided to discontinue the musical services at the Royal Military (Guards) Chapel, which have for so many years been greatly appreciated by the public. The professional choir will be dispersed early this month, and Mr. Richard Lemaire, who has been Precentor of the Chapel for several years, has accepted the post of organist and director of the choir of St. Barnabas, Pimlico, in succession to Mr. Luard Selby.

Miss A. E. Keeton gave three "Character Studies" at the London Organ School. On the 5th ult. (Rubinstein); on the 14th ult. (Mendelssohn); and on the 28th ult. (Tschaïkowsky). Illustrations were provided by Miss Amélie Molitor and Mr. Henry Beauchamp (vocalists), Mr. Charles Schilsky (violin), Mr. J. Edward Hambleton (violoncello), and Dr. Percy Rideout (organ and pianoforte).

The "Challen" gold medal, presented annually by Messrs. Challen and Son to the best pianoforte player of the Royal College of Music, has been won this year by Maude Gay (scholar). The medal will be presented to the fortunate prize-winner by H.R.H. the Prince of Wales at the annual meeting of the College, to be held at Marlborough House on the 3rd inst.

The Glasgow Select Choir, who have had the honour of singing before Her Majesty at Balmoral, sent an address of congratulation to the Queen on the occasion of her eightieth birthday. A gracious acknowledgment of the address, the illumination of which was the work of a member of the choir, was received from the Queen through Sir Fleetwood Edwards.

The competitions recently held at York deserve special mention by reason of the indefatigable exertions of Miss Mary Egerton, who initiated these contests and brought them to a most successful issue. Miss Egerton also conducted the choral pieces at the evening concert, which were performed with great effect.

Sir Arthur Sullivan's "Golden Legend" received a very able rendering at the Alexandra Palace, by the Palace Choir, on the 3rd ult., Mr. George Riseley conducting. The solo parts were sustained by Miss Ada Crossley, Miss Florence Lancaster, Mr. Gregory Hast, Mr. Francis Harford, and Mr. Watkin Mills.

Mr. A. Kalisch has been appointed musical critic of the *World* in succession to Mr. R. S. Hichens.

FOREIGN NOTES.

Basel.—The seventy-fifth anniversary of the foundation of the Basler Gesang-Verein was celebrated, on May 25-28, by a series of festival performances, including Bach's "St. Matthew" Passion and (for the first time in Switzerland) Berlioz's "Requiem"; among the soloists being Mesdames Hiller and De Haan, and Herren Messchaert and Robert Kaufmann. On account of the illness of Dr. Volkland, the present conductor of this excellent Society, the performances were conducted by Dr. Hegar, of Zurich.

Berlin.—A number of very successful performances of Max Schillings's opera "Ingwelde" was given last month at the Royal Theatre, by the *personnel* of the Schwerin Court Theatre, under Herr Zumpe's direction. ——A new opera, "The King's Recruit," by Max Clarus, was brought out on May 25, at the West-end Theatre, and well received.——In commemoration of the death of Johann Strauss a special performance took place, on the 7th ult., at the New Royal Opera House, of "Die Fledermaus," preceded by Mozart's "Maurerische Trauermusik," and an impressive and poetic prologue, from the pen of Oscar Blumenthal, spoken by Fräulein Poppe.——A commemorative tablet was unveiled, on the 1st ult., at the house in which (on February 2, 1857) the Russian composer, Michael Glinka, breathed his last. The occasion was marked by a concert of Glinka's music, given at the Beethoven Hall, under the direction of M. Balakirew, a pupil of Glinka.——The monument erected to Hermann von Helmholtz, the famous author of the "Ton-Empfindungen," in the grounds in front of the University buildings, was unveiled, on the 6th ult., in the presence of the Emperor and a numerous and brilliant assemblage.

Bremen.—The operatic performances of the season just concluded at the Stadt Theater, under its very active new management, included the highly successful first production here of Schillings's "Ingwelde," and the remarkable and significant fact that the highest number of performances—viz., thirty—was accorded to Mozart's "Zauberflöte" (after the Munich model); Wagner, with eight operas and twenty-two representations, coming next in numerical order. *Hans Sachs's* exhortation in the final scene of "Die Meistersinger"—"Verachtet mir die Meister nicht"—cannot, at all events, be said to apply to Mozart and the music-lovers of the old Hausa town.

Brunswick.—Franz von Holstein's remarkable opera "Der Haideschacht," the late poet-composer's most finished production, was revived on May 29, at the Court Theatre, with considerable success.

Cassel.—The competition of male choirs, held here in the last week of May, was a brilliant success. Eighteen of the leading German societies took part, the first prize, instituted by the Emperor, being awarded to the well-known Cologne Maennergesang-Verein. The jury included Herren Reinecke (Leipzig), Schuch (Dresden), Wüllner (Cologne), Perfall (Munich), and R. Strauss (Berlin).

Hanau.—An excellent impression was produced by the first performance, last month, on the part of the Oratorio-Verein, of a series of characteristic scenes from Sudermann's Biblical drama "Johannes," set to music, for three solo voices with orchestra, by Dr. Frank Limbert, the talented conductor of the Society.

Leipzig.—The opera "Sarema," by Alexander Zemlinsky, which obtained a prize at last year's Munich competition, was produced at the Stadt Theater, last month, with but small success.——The well-known composer, Felix Draeseke, has just completed the score of an important new sacred work—viz., a "mysterium," entitled "Christus," and dealing, in three separate oratorios and a "Vorspiel," with the leading episodes in the life of the Saviour.

Liegnitz.—The recent excellent performance, in the Church of St. Peter and St. Paul, by a mixed choir, under Herr Rudnick's direction, of Lortzing's resuscitated oratorio "Die Himmelfahrt Christi" ("The Ascension") will probably lead to a general acceptance of the work by German choral societies. The oratorio, the score of which had been lost sight of for the last sixty years, presents the composer of "Zaar und Zimmermann" in the new light of a writer of truly religious as well as charmingly melodious music.

Paris.—The birth-centenary of Halévy, the composer of "La Juive," which properly occurred on May 27, was signalised at the Opéra Comique, on the 5th ult., by the performance of "L'Eclair," preceded by excerpts from "Les Mousquetaires de la Reine," "Bocage Epuis," and "Le Val d'Andorre." A new fairy opera, "Cendrillon," by M. Massenet (the libretto by M. Henri Cain), was recently brought out at the Opéra Comique and achieved a brilliant success. The work, which is in four acts, has been splendidly mounted, and, with Mesdames Guiraudon, Deschamps-Jehin, and M. Fugère in the principal parts, continues to be a great attraction.——At the Opéra, Méhul's "Joseph"—which, on account of the spoken dialogue, had not been given here before—was at length produced on May 30, with Mdlle Akté in the part of *Benjamin* and MM. Vaguet and Delmas in those of *Joseph* and *Jacob* respectively. The dialogue had been replaced by skilfully-written and effective recitatives by M. Bourgault-Ducoudray, and the performance, under the direction of M. Paul Vidal, was in every way worthy of the classical masterpiece.——An interesting concert took place on the occasion of the opening of a very fine new organ at the Church of St. Augustin, on May 30, when M. Eugène Gigout, the eminent organist, played Handel's Concerto in D minor, a prelude and fugue by Bach, and Mendelssohn's First Sonata, while the choir gave an excellent performance of Bach's "Magnificat" and other works, under M. Vivet's direction.——Amidst popular festivities two monuments, erected to the memory of Léo Délibes, the composer of "Lakmé" and "Le Roi l'a dit," were unveiled on the 18th ult.; one at his native village of Saint Germain du Val and another on the promenade of the neighbouring La Flèche, on the banks of the Loire.

Prague.—A complete cycle of Wagner's operas, to which, with somewhat questionable taste, a performance of Siegfried Wagner's "Der Bärenhäuter" was added, came to a successful conclusion last month at the German Theatre, under the direction of its own very able conductor, Herr Leo Blech, and of Herr Mottl, of Carlsruhe. Excerpts from "Parsifal" and Beethoven's Ninth Symphony (conducted by Herr Mottl) worthly terminated the important undertaking, which reflects great credit upon the veteran manager, Herr Angelo Neumann.

Regensburg.—August Klughardt's new oratorio, "Die Zerstörung von Jerusalem," has been performed four times during the last few weeks by the Choral Society, under the direction of Herr Geiger, each occasion being marked by an increased appreciation of the work on the part of the audiences.

St. Petersburg.—The birth-centenary was celebrated, on May 25, of Alexei Fedorovitch de Lwoff, the composer of the Russian National Anthem, who died in 1870. He was Adjutant-General to the Emperor Nicholas I., and the composer of several operas and other musical works.——A one-act opera by the gifted young composer, S. Taneyef, and entitled "La Vengéance de Cupidon," was brought out with great success last month, at the Théâtre Marie.——Madame Sigrid Arnoldson has signed an engagement for the coming season at the Imperial Opera, where she will receive 6,000 francs per night.

Sondershausen.—The annual meeting of German Academical Choirs, taking place here in Whitsuntide, was a distinct success, both in regard to the number of singers participating and the general efficiency of the performances, which included Beethoven's "Die Ehre Gottes in der Natur," Taubert's "Der Landsknecht," and Bruckner's imposing "Normannen-Zug." Capellmeister Schroeder conducted, the orchestra being that of the Court Theatre.

Thun.—Under the auspices of a local society a commemorative tablet has been placed at the house inhabited by Johannes Brahms, during the summer months of 1886-1888, where he wrote several of his more important works.

Turin.—The *première* of the opera "Rosalba," by the talented composer Emilio Pizzi (the libretto by Signor Illica), which had been looked forward to with much interest, took place on May 31, at the Teatro Carignono, in the presence of a numerous audience, who received the new work with acclamation.

Vienna.—In commemoration of the death of Johann Strauss, a special performance of his most successful operetta "Die Fledermaus," in which nearly all the leading solo vocalists took part, was given on the 9th ult., at the Imperial Theatre, under Capellmeister Hellmesberger's direction.——The season of opera at the Imperial Theatre came to a close on the 12th ult. Among the novelties in course of being mounted for the coming season is the opera "Nubia," by Mr. Georg Henschel, the libretto of which, by Herr Max Kalbeck, is founded upon a novel of the same title from the pen of Richard Voss.

Weimar.—A new opera by the Russian composer E. von Vollborth, entitled "Der Glücksritter," was brought out at the Court Theatre, on May 24, and well received.——At the annual meeting of the German Goethe Society, on May 27, a special representation was given at the Court Theatre of the great poet's drama "Tasso," preceded by an excellent performance of Liszt's symphonic poem bearing the same title, and which, in this connection, was invested with a special and enhanced interest.

Wiesbaden.—Herr Louis Lüstner, the very able and popular conductor of the Cur-Orchestra, celebrated, on May 27, the twenty-fifth anniversary of his activity in that position. During that period over ten thousand concert performances of both classical and modern music have been given by this excellent institution, under Herr Lüstner's direction.

OBITUARY.

JOHANN STRAUSS.

"His death eclipsed the gayety of nations, and impoverished the public stock of harmless pleasure." This saying of Dr. Johnson's, with perhaps a slight modification, may be applied to "The Waltz King," Johann Strauss, who died at Vienna, on the 4th ult., after two days' illness, he having passed the Psalmist's allotted span of human life by four years. For three-quarters of a century the name of Strauss has been a household as well as an out-of-doors word with the light-hearted Viennese. Johann Strauss (1804-1849), the first "Waltz King," was the father of the deceased musician. His recently deceased son, bearing the same name, was born in Vienna, October 25, 1825. In accordance with the wish of his father, that none of his sons should follow the musical profession, young Johann became a clerk in a savings bank. His mother, however, had him secretly taught the violin and he studied under Drechsler for composition. He was only a child of six or seven years old when he composed his first waltz, which was revived in Vienna in 1875, on his fiftieth birthday, with the title of "Erster Gedanke." In spite of his father's desire Johann resolved to enter the profession of music. He made his first appearance as a conductor on October 15, 1844, in the beer garden of Dommayer, at Hietzing, when he played his father's "Loreley Waltz" and one or two forgotten pieces of his own. Upon the death of his father, in 1849, Johann the younger united the two Strauss orchestras. Thenceforward his fame was established and the gay Viennese looked upon him as their "Waltz King" in succession to his father. Strauss toured with his orchestra in Germany and Russia. He also visited England and France. In 1870 he practically relinquished the duties of conducting and devoted himself entirely to composition. From that date he began the composition of a series of comic operas which, whatever their merits, failed to bring him the fame associated with his waltzes, of which he wrote about 400. The most famous of these is the "Blue Danube," which has attained an extraordinary and well deserved popularity. The remains of the deceased musician were laid in a temporary grave in the Central Cemetery, Vienna, but they will ultimately be deposited between the graves of Schubert and Brahms in the musicians' corner. Wagner's opinion of Strauss may be gathered from the following remark: "One of Strauss's waltzes surpasses in charm, finish, and real musical worth hundreds of the artificial compositions of his contemporaries as the steeple of St. Stephen's surpasses the advertising columns on the Paris Boulevards." Bülow once made the suggestion that a Strauss waltz should occasionally be played at a classical orchestral concert. Why not? How delightfully refreshing such an oasis would be in the desert of music that is often so dry and wearisome.

GABRIELLE VAILLANT.

Old Academy students of a quarter of a century ago will recall the familiar form and graceful playing of *the* lady violinist of that time at Tenterden Street—Gabrielle Vaillant. Sharing in this pleasant recollection of a true artist and a winning personality, it is with much regret that we record her death, resulting from a severe illness following upon a carriage accident, which took place at Kew, on May 14, at the age of forty-six. A native of France, Mdlle. Vaillant came to England in her youth and completed her studies at the Royal Academy of Music (1873-76) under her fellow countryman, Prosper Sainton, who thought very highly of her remarkable talent. In this connection we cannot do better than quote, and, at the same time, fully endorse the following extract from an obituary notice in *The Times*: "She possessed a fine musical organisation, complete grasp of good music of all schools, and wide sympathies for both old and new compositions. Her technique was sound, and her style of the purest. Her retiring disposition and natural refinement kept her back from the usual methods of advancement in the estimation of the great public, and she never took the prominent place in the musical world to which her great talents entitled her. But the charm of her personality, her kind heart, and her *spirituelle* grace in conversation, endeared her to a large circle of friends and pupils, to whom her death has come as a personal loss." In the spirit of an angel of mercy Mdlle. Vaillant used to read to the late Professor Sir G. A. Macfarren; she would also play to him and send him flowers. Two charming extracts from his letters to her, written in the year of his death (1887), show a peculiarly tender side of the sightless theorist's nature. He wrote: "My dear Gabrielle, what a perfect interval are you that keep your perfection from whichever side one measures you! If you play, it is delightful, so if you send lilies, and so likewise if you say pretty things, which have infinite charm, whatever their subject." And again: "Further thanks I would send for the new gift of roses that has come to-night. You are indeed the fairy of private life, dispensing flowers and love wherever you pass." The world is all the poorer when such a fairy spirit as that of Gabrielle Vaillant is called away from its turmoil and strife.

The death is announced, at the early age of thirty-four, of James Charles Wainwright. The deceased musician, who was a native of Ormskirk, Lancashire, was an enthusiastic student of Church music from his youth upwards. He was formerly a chorister of Peterborough Cathedral and subsequently became an organist and theorist of much promise. In 1891 he was appointed organist and choirmaster of St. John's Church, Guildford, and three years later of the Parish Church of St. Neot's, together with that of conductor of the St. Neot's Choral Society. Mr. Wainwright was a Fellow of the College of Organists. He obtained the degree of Bachelor of Music in the University of Oxford in 1895, and his exercise for the degree of Doctor in Music was a fine scholarly setting of the Te Deum. Eighteen months ago his health began to fail and he retired to West Kirby, where, to the deep regret of a large circle of friends, he passed away, on the 6th ult., a victim to consumption. His compositions include organ pieces, anthems, &c., none of which, however, have been published.

We regret to announce the death, on the 7th ult., of Mrs. Richard Blagrove (*née* Freeth), who was well known in the sixties as an accomplished pianist. She studied in Paris under Prudent and Billet. Her first public appearance in London was made at one of Hullah's orchestral concerts, when she gave an excellent performance of Mendelssohn's G minor Pianoforte Concerto. She married the late Mr. Richard Blagrove, the distinguished viola player, and for many years she has lived in retirement. Her two sons are well known in the musical profession as a violoncellist and a violinist.

Philipp Lenz, for many years musical conductor and choirmaster at the Cathedral of Trèves, died there on May 25, aged fifty-one. He was a pupil of the Ratisbon School for Church Music and an esteemed composer of sacred works.

Heinrich Wiegand, the once famous basso of the Leipzig Stadt-Theater and of the Bayreuth Festspiele, well known also to London audiences, died, on May 28, at Frankfort-on-Main, aged fifty-eight.

CORRESPONDENCE.

DR. WESLEY AND THE MINOR CANON.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have been laughing at Mr. Pyne's story in this month's Musical Times about Dr. Wesley's crushing rebuke of an "amiable but meddlesome Minor Canon." But Mr. Pyne has only told half of it. As I happened to be the Minor Canon in question, kindly allow me to add the rest of the little tale.

Mind, I say nothing to grate on the feelings of any of Dr. Wesley's friends; I have far too much regard for the memory of the kind old man for that. But he belonged to a generation of Cathedral organists of a bygone day; and, like many others, he left the organ and the supervision of the music too much to his pupils, some of whom (like "Kenny Pyne") were mere boys, who did their best, but were too young to carry moral weight. In consequence of this the choir at Gloucester became at one time rather indifferent, and people in the city talked very freely about it. This was not to the credit of anyone concerned—I don't mean in a musical point of view only, but as bearing on Divine Service. So, being "meddlesome," I determined to try to amend matters; and being "amiable" I employed at first the most pacific of methods. These failing, I ventured to remonstrate at headquarters, and drew down on my small head the crushing blow which Mr. Pyne has reported with very fair accuracy. Of course I ought to have collapsed—only collapsing is not my habit. Instead, I represented matters to the Dean and Chapter: and at their request I attended the next Chapter Meeting and stated what I believed to be needed—viz., a little more personal supervision, a little fresh music occasionally by way of sustaining interest, and a weekly practice of the choir—up to that time unknown. The order was given by the Chapter, and improvement followed. In this I simply did what Dykes did long before at Durham. But Mr. Pyne's memory failed him apparently.

However, I should like to thank him for one part of his reminiscences of Dr. Wesley—I mean for naming the great kindliness of his nature. Impulsive he might be, and at the time severe, but he bore no malice. I never knew a man who more regretted a hasty speech. I never felt more humbled in my life than when he expressed his regret to me for speaking in haste (Mr. Pyne knew nothing of that; it was between ourselves alone). I learnt to love the old man's kindliness. Mr. Pyne has named his affection for his dogs. He seemed to me to have a wonderful power over animals. I have seen him go up to the Dean's two huge mastiffs, seize them by their forelegs, turn them over and over, and play with them as with children; and they entered into the fun of the thing just as much as he did. And when his own dog died the Doctor's heart was very full, and he went up into the organ loft and relieved it by a mighty wail on the organ, which startled everyone who heard it. Would that it could have been written down! People asked, "What's the matter with the Doctor?" Those of us who knew understood it—and we loved him all the better.

Ah! those extemporisations! One never hears them now. And his great Creed in E! Who can really render it? I don't know; and I have heard it in St. Paul's. It was very fine—but *it wasn't Wesley!*

The Minor Canon in Question.

New Southgate Vicarage, June 6, 1899.

DR. WESLEY ON "METRONOMIC MARKS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have read with much interest Mr. Pyne's recollections of Dr. S. S. Wesley in the current number of The Musical Times, and they bring to my mind an incident connected with him and the Bristol Madrigal Society.

We performed Wesley's chorus "The Praise of Music" at our "Ladies' Night," January 22, 1874. At the final rehearsal, on the previous evening, Dr. Wesley was present. After we had tried through his chorus, I asked him if the rendering satisfied him. "Yes! all but the *tempo*," he replied; "I want it *faster!*" "Gentlemen," said I, "the Doctor wants it faster than his own metronomic mark" (♩= 76). At this there was a laugh. He then gave me the speed at which he desired it should go, and we did it to his satisfaction.

The next day I was at the Victoria Rooms seeing to the placing of the books on the orchestra, when in came Dr. Wesley, who called out to me, "*You were right.* I did want it faster than my own metronomic marks. Let me come with you to your house, and we will try it with your metronome, mine is out of order." Away we went to my home. When Wesley had seated himself at my pedal pianoforte (the pedals of which he used most effectively), he played his magnificent composition through, saying, as he began, "Will you set the metronome when I have got into the swing of it?" This I did, and at the close we found that the first movement should have been marked ♩= 104, instead of 76; and the second movement, "When man seeks relief," ♪= 144, instead of 132. I asked him to put the alterations down on paper and sign them. He readily complied, adding: "I think it would be wiser if composers generally got a friend to set the metronome while they themselves played, it would then be a fairer indication of a whole movement."

When he was playing the second movement he turned to me and said with great *naïveté*: "Very pretty, isn't it?" "*Very*," I replied, and I meant it too. As he was leaving the house I went with him to the front door and told him the number of steps. As I spoke he jumped, and turning round to me said: "I generally jump when I don't know how far I have to go." "Rather risky," I said. "Well, I am all right *now*, any way," replied Wesley, as he walked away.

A copy of the ballad "She wore a wreath of roses," by J. P. Knight, happened to be on the pianoforte at the time of Wesley's visit. He took it up and said: "I am very fond of this. If you like, I will harmonize it for your Society." I thanked him. It was, however, thought that the proposed "arrangement" would hardly be in keeping with the traditions of the Society, and so it fell through.

I am, Sir, yours faithfully,
Daniel Wilberforce Rootham,
Conductor of the Bristol Madrigal Society.
6, Ashgrove Road, Redland, Bristol,
June 6, 1899.

[The metronomic marks have not been altered in the current edition of "The Praise of Music"!—Ed., *M.T.*]

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashburton.—The Moreton and Totnes Deaneries Association held a successful festival, on the 15th ult., under the conductorship of Mr. W. J. Bown, of Newton. The Magnificat and Nunc dimittis were by Dr. Ferris Tozer, of Exeter, and the anthem, "Sing a song of praise," by Sir John Stainer. Mr. H. O. Jones, organist of the Parish Church, gave an organ recital, the organ being supplemented by trumpet and trombones, the former instrument being played by Mr. W. H. Whiddon.

Basingstoke.—Mendelssohn's "Elijah" was performed before a crowded congregation in St. Mary's Church, at a special evening service, on the 8th ult. The solo vocalists were Miss Alice Simons, Miss Edith Nutter, Mr. W. Blandford, and Mr. Foxton Ferguson. Mr. Charles Griffiths led the orchestra, Mr. Ernest Read played the organ, and Mr. H. E. Powell conducted.

Brighton.—A very successful concert was given on the 14th ult., by the Brighton School of Music, at the Athenæum Hall. The principal features were Grieg's Symphonic Danse (which was admirably rendered by the orchestra), Haydn's Symphony (No. 5), and Schubert's Overture in D. Dr. A. King and Mr. Robert Taylor shared the duties of conductor and performed their task with great satisfaction.

Chelmsford.—The Chelmsford Association of Church Choirs held its annual festival service at the Parish Church, on Tuesday, the 13th ult., the voices numbering 350. The anthem, "Now are we ambassadors" and "How lovely are the messengers," from "St. Paul," was excellently sung; as was indeed the whole of the service. Mr. F. R. Frye (choirmaster to the Association) conducted, and Dr. G. F. Huntley, of St. Peter's, Eaton Square, was the organist.

Dorman's Land (East Grinstead).—The Dorman's Land Choral Society achieved an unqualified success with its afternoon concert, in the Lecture Hall, on the 24th ult. The principal feature was Spohr's "Last Judgment," the solos being taken by Miss Mildred Harwood, Mr. H. B. Harwood, and Mr. Graham Smart. A small but efficient orchestra was led by Mr. Lardner, while Miss Mabel Laker presided at the pianoforte. The whole reflected great credit upon Mr. Shepherd, the able conductor, and all concerned.

Guildford.—A series of interesting chamber concerts, under the direction of Messrs. Storrie and Shaw, was brought to a close, on the 9th ult., with a very successful concert in the County and Borough Hall. The works performed were: Brahms's First Pianoforte Quartet in G minor (Op. 25), Mozart's String Quintet in G minor, and Beethoven's "Kreutzer" Sonata. The performers were Mrs. Shaw, pianoforte; Mr. Edward O'Brien, first violin; Mr. W. Woods, second violin; Miss Olive Auckland, first viola; Mr. Shaw, second viola; and Mr. R. Storrie, violoncello.

Hove.—On the 15th ult. the choir of St. Barnabas Church gave a very creditable rendering of Stainer's "Daughter of Jairus." The orchestra was led by Miss Kettle, and Mr. Alfred Abdey performed the duties of organist, while Mr. East, organist of the church, conducted. The soloists were Miss J. Fraser, Mr. George Long, and the Rev. K. Macdermott, all of whom acquitted themselves with great credit.

Pietermaritzburg.—A very successful concert was given by the Orchestral and Choral Society in the Theatre, on May 13, under the efficient conductorship of Mr. Campbell Rowland. The programme included the following works: Mendelssohn's "Trumpet" Overture and the *Allegro* from his "Italian" Symphony; Sir Frederick Bridge's "The Inchcape Rock"; Mozart's Overture to "Zauberflöte"; and a selection from Gounod's "Romeo and Juliet."

Portsea.—The annual festival under the auspices of the Winchester Diocesan Choral Association was held by the Portsmouth and East Hants Choral Union, in the Portsea Parish Church, on the 7th ult. The amalgamated choirs numbered 250 voices and the orchestra consisted of twenty-two string instruments. Mr. Löhr, organist of St. Jude's, presided at the organ, and Mr. J. W. D. Pillow conducted. The music included Stanford's Te Deum in E flat, Parry's Magnificat in D, and Sullivan's "I will sing of Thy power." The festival, at which the Dean of Winchester preached the sermon, was a great success.

Wells (Somerset).—A successful performance of Parry's "Judith" was given in the Town Hall on May 26. Considering the difficulties in the way of attempting such a large work with small resources, great credit is due to the Wells Musical Association for its achievement. The orchestra was supplemented by professionals, and the soloists, especially Miss Mabel Bond, of the Royal College of Music, were excellent. Dr. Percy Buck, who has now taken up his work as organist of Bristol Cathedral, conducted. Under his baton the Society has, in three years, performed Parry's "St. Cecilia's Day" and "Blest Pair of Sirens" (twice), the "St. Matthew" Passion (three times), Brahms's "Requiem," Stanford's "Phaudrig Crohoore," and many symphonies, &c., of the highest rank.

Organ Appointments.—Mr. Mowbray P. Balme, to the Parish Church, Kippington, Sevenoaks.—Mr. Emmanuel Barson, Organist and Choirmaster to Chelsea Congregational Church, Markham Square.—Mr. H. Crackel, Organist and Choirmaster to the Parish Church, Masbro, Rotherham.—Mr. William Darley, Organist and Choirmaster to St. Jude's Church, Whitechapel.—Mr. A. Jones Roberts, Organist and Choirmaster to St. Lawrence, Whitchurch.—Mr. J. R. Dear, to St. Saviour's Church, Eastbourne.—Mr. Frank Dibb, to St. Paul's Church, Birkenhead.—Mr. Wesley Hammet, to Clapham Wesleyan Church.—Mr. A. F. Wareham, to Woolton Parish Church.—Mr. J. J. Bushill, to Dunbeth United Presbyterian Church, Coatbridge.—Mr. Wilfred G. A. Shebbeare, to the Church of the Cowley Fathers, Cowley St. John, Oxford.

Choir Appointment.—Mr. Alexander Richards, Solo Bass, to St. Mark's, Hamilton Terrace.

ANSWERS TO CORRESPONDENTS.

N. S. K. (Blue Mountains, New South Wales).—(1.) *The Gewandhaus concerts are so called from their being held in the Hall of the Gewandhaus, the ancient armoury of the city of Leipzig. The first performances were held in a private house in* 1743, *during the time that J. S. Bach was Cantor of the Thomasschule. In* 1781 *the concerts were located in the Gewandhaus. A magnificent new building—the "Neues Gewandhaus"—was inaugurated December* 11-13, 1884. (2.) *Mendelssohn wrote his "Reformation Symphony" in connection with the tercentenary festival of the Augsburg Protestant Confession,* 1830. *No performance, however, took place at that time. Says Sir George Grove: "The revolutionary troubles had broken out in Germany, conflicts had taken place between Protestants and Catholics, and Mendelssohn preferred to postpone his work till its success should be endangered by no polemical or political differences."* (3.) *We hope to give a clue to Mendelssohn's "A Midsummer Night's Dream" Overture in our next issue; it is crowded out for want of space.* (4.) *We cannot say.* (5.) *We cannot exactly divine the book you are seeking; but that by Dr. Bie, reviewed in our present issue, is on the lines you mention.*

R. A. M.—*The following are suggested metronomic rates for the eight Preludes and Fugues by Bach for the Organ in Vol.* 1 *of the Bridge and Higgs edition of those works:—*
No. 1. *Prelude and Fugue* ♩ = 76. *No.* 2. *Prelude and Fugue* ♩ = 80. *No.* 3. *Prelude* ♩ = 66; *Fugue* ♩ = 116. *No.* 4. *Prelude* ♪ = 116; *Fugue* ♩ = 96. *No.* 5. *Prelude*, Grave ♩ = 56, Allegro ♩ = 84; *Fugue* ♩ = 100. *No.* 6. *Prelude* 𝅗𝅥 = 72; *Fugue* ♩ = 92. *No.* 7. *Prelude* ♩ = 60; *Fugue* ♩. = 76. *No.* 8. *Prelude* ♩ = 92; *Fugue* ♩ = 96.

N. W.—*Yes, Spohr composed a pianoforte sonata, which he dedicated to Mendelssohn. It is in the key of A flat (Op.* 125) *and is published by Messrs. Ashdown. The work seems to have been only once played at the Monday Popular Concerts—viz., on November* 28, 1859, *when all the instrumental portion of the programme was selected from the works of Spohr, to commemorate his death, which took place on October* 22 *of that year. The performer on that occasion was the late Lindsay Sloper.*

W. H. W.—*You have probably strained or forced your voice. If you cannot get any lessons from a good teacher, try practising long sustained notes on* oo-oh-ah *—beginning with the closed vowel and gradually opening the mouth till the* ah *is obtained. Take a deep inspiration, and sing softly and naturally. Quality before quantity, and you will probably not "crack" if you keep within the true compass of your voice.*

A. R. C. O.—*You will find a balanced swell pedal in Walker's organ in St. Jude's Church, Turk's Row, Lower Sloane Street. The organist, Mr. J. V. Marsh,* 48, *Chelsea Gardens, will doubtless offer you facilities for examining it upon application to him.*

Stretto.—*We do not know of any prizes exactly on the lines you mention. The Madrigal Society's prizes are for composition only. Particulars may be obtained of the Hon. Sec., Mr. J. E. Street, Woodside, Caterham.*

L. R. A. M.—*Bach's Prelude and Fugue in F minor (Book II. of the "*48*") may be played at about* ♩ = 72 *for the Prelude, and* ♩ = 88 *for the Fugue; and Chopin's Nocturne in G major (Op.* 37) *at* ♩. = 56.

R. W. F.—*There is no reason why you should not begin to learn the organ. But as to your entering the musical profession*—don't.

Diapason.—*Thanks for your suggestion, which shall have our best attention.*

One or two questions are unavoidably held over by reason of space.

DURING THE LAST MONTH.

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Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

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4.	Allegro poco maestoso	W. G. Cusins
5.	Communion	Alfred R. Gaul
6.	Andante con moto	John Francis Barnett
7.	Andante Religioso	Alfred W. Tomlyn
8.	Evensong	Cuthbert Harris
9.	Minuet (Quartet in G minor)	Schubert
10.	Melody in A	W. H. Callcott

BOOK 10.

1.	Allegro moderato	E. Bunnett
2.	Opening Voluntary ..	Ferris Tozer
3.	While my watch I am keeping	Gounod
4.	Meditation	E. D'Evry
5.	Slow Air, from Suite de Pièces	Lully
6.	Allegretto Pastorale ..	H. A. J. Campbell
7.	Allegretto Grazioso	Mozart
8.	Hallelujah Chorus ("Messiah")	Handel

BOOK 11.

1.	Pastorale	Battison Haynes
2.	Gavotte	Boyce
3.	Evensong	Kate Boundy
4.	Minuet (Organ Concerto in B flat)	Handel
5.	Allegretto ..	Oliver Brooksbank
6.	Marche Funèbre (Op. 72, No. 2)	Chopin
7.	Communion	W. Wolstenholme
8.	Prelude in E minor and Chorale	Bach
9.	Andante con moto ..	G. A. Macfarren

BOOK 12.

1.	Berceuse (Op. 77, No. 3)	A. Guilmant
2.	Introductory Voluntary	Hamilton Clarke
3.	Prayer	Bruce Steane
4.	Melody	S. Coleridge-Taylor
5.	Eventide	Clowes Bayley
6.	Postlude..	Josiah Booth
7.	Jubilant March ..	W. John Reynolds

BOOK 13.

1.	Andante Tranquillo ..	E. J. Hopkins
2.	Entre-Acte ("Rosamunde")	Schubert
3.	Adagio ("Occasional" Oratorio)	Handel
4.	Meditation	W. G. Ross
5.	Adagio	Adolph Hesse
6.	Marche Solennelle ..	Thomas Adams
7.	Offertoire (Op. 77, No. 1)	A. Guilmant
8.	Andante	Oliver O. Brooksbank

BOOK 14.

1.	Cantilène Religieuse	Th. Dubois
2.	March ("Occasional" Oratorio)	Handel
3.	Andante Religioso	G. J. Elvey
4.	Interlude ..	A. Herbert Brewer
5.	Diapason Movement ..	C. Lee Williams
6.	Andante ..	Edward F. Rimbault
7.	Vesper Melody.. ..	Thomas Adams
8.	Lieder ohne Worte, No. 9	Mendelssohn

BOOK 15.

1.	Minuetto (Op. 77, No. 4)	A. Guilmant
2.	Andante (Symphony in C) ..	Schubert
3.	Elegy	S. Coleridge-Taylor
4	A Village Chorus	W. Griffith
5	Andante Religioso	W. G. Ross
6.	A Dream ..	W. A. Montgomery
7.	Lieder ohne Worte, No. 22	Mendelssohn

BOOK 16.

1.	Arietta	S. Coleridge-Taylor
2.	Minuetto	Handel
3.	Lieder ohne Worte, No. 48	Mendelssohn
4.	Prelude	Th. Dubois
5.	Short Fantasia on the Hymn Tune "Abridge"	Thomas Adams
6.	Allegro pomposo ..	John E. West
7.	Cantabile	E. H. Fellowes

BOOK 17.

WEDDING MUSIC.

1.	Wedding March ..	A. Guilmant
2.	Ditto	Mendelssohn
3.	Bridal Chorus ("Lohengrin")	Wagner
4.	Be thou faithful ("St. Paul")	Mendelssohn
5.	Wedding Procession ..	H. Hofmann

BOOK 18.

FUNERAL MARCHES.

1.	Funeral March (Sonata, Op. 26)	Beethoven
2.	Ditto (Sonata, Op. 35) ..	Chopin
3.	Dead March ("Saul") ..	Handel
4.	Funeral March ("Story of Sayid")	A. C. Mackenzie
5.	Ditto ("Lieder ohne Worte," No. 27)	Mendelssohn

To be continued.

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Printed by NOVELLO AND COMPANY, Ltd., at the Novello Works, Soho, and published at 1, Berners St. (W.), and 80 & 81, Queen St. (E.C.).
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1899.

BEN DAVIES.

"MÔR o gân yw Cymru gŷd," which, being interpreted, means "Wales is a sea of song." Not only is this saying a truism, but from out this sea excellent fish may be caught. The observant sympathetic visitor to Eisteddfodau cannot fail to have been greatly struck by the inherent love of vocal music deep-rooted in the hearts of the Welsh people. He will find it asserting itself quite naturally everywhere in the Principality. In the quarries, for instance, where, while taking shelter in the huts during blasting operations, the miners will spontaneously burst into song—not a repulsive, vulgar unisonal ditty, but in blended strains of pure vocal harmony. Likewise in the chapels, where the religious fervour of those great congregations finds its deepest expression in overwhelming outpourings of psalms and hymns and spiritual songs. The naturalness, the spontaneity, and, above all, the earnestness of these vocal utterances of the people deeply impress the listener. The emotions that are stirred by such experiences cannot be described, they can only be felt; but, happily, they can be treasured up in the memory and recalled with a pleasure that is as genuine as it is delightful. It was in such an environment that the distinguished tenor, Ben Davies, was bred and born. The story of his career, as he modestly relates the ups and downs of his life, is as eventful as it is interesting.

Benjamin Grey Davies was born January 6 ("The Epiphany"), 1858. The place of his birth was Pontardawe, a populous village about eight miles from Swansea, situate in the same valley as Craig y Nos castle, the residence of Madame Adelina Patti. The father of Ben was an engineer. Like many of his countrymen he was an excellent local preacher, and his services were in great demand for supplying the various pulpits round about Swansea. But when his eldest son, Ben, was only seven years old the breadwinner of the family was prematurely called away by the angel of death, leaving behind him a widow and four young children, the youngest only three weeks old. It was a terrible blow, and a less courageous woman than his true-hearted widow would have been crushed in spirit. Financially Mrs. Davies had nothing; but rich in a fervent belief of a kind and never-failing Providence, she bravely fought the battle of life for the sake of her children with a heroic devotion meriting the highest praise. She doubtless recalls the struggles of those dark days when she worked so hard to provide for the wants of her quartet of little ones—a daughter and three sons, one of whom is now a schoolmaster and another an accountant. And to-day, in the fame of her boy Ben and the positions in life of her other two sons, Mrs. Davies, from the quietude of her Welsh home, must surely perceive the silver lining to the dark cloud of her early widowhood. "Her children rise up and call her blessed."

A SINGER AT FIVE.

Ben began to sing when he was about five years old. At the age of six he was a member of a choir that competed for a prize at an Eisteddfod at Carmarthen. He started on tonic sol-fa, and to-day he pays a high tribute to the system, with its mental effects and its invaluable aid as a means of producing good readers of the staff notation. He thinks out all his intervals and modulations in sol-fa. The interval of a major seventh, or even an augmented fourth, for instance, does not present the least difficulty to him: he merely thinks of the one as *doh* to *te*, and the other as *fah* to *te*, and sings them quite easily and perfectly in tune.

At an early age he joined the choir of the Congregational chapel at Cwmbwrla as a boy alto; he never sang soprano. There was no organ in the chapel, therefore all the music, which included an anthem now and then, was purely vocal and, it need scarcely be stated, distinctly congregational. Later on he conducted a tonic sol-fa class at the chapel. But there was not the least idea that he would become a public singer. In fact, not only his mother, but the good people of the chapel thought that he must have inherited the preaching gifts of his father; that he should go to college, and, in due time, blossom forth as "The Reverend Benjamin Davies, D.D." He says: "To this day my mother is disappointed that I did not become a preacher. I sometimes extemporise a sermon to show her that I should have proved a failure in that capacity; and then friends console her with the remark that I often preach a sermon when I sing such strains as 'If with all your hearts' and 'Be thou faithful unto death.'" Who will doubt the truth of this? As a clergyman wrote in one of the London papers: "Was there, for instance, a lovelier sermon preached in London that [Christmas] day than the opening recitative and air 'Comfort ye,' sung—I had almost written *spoken*—gloriously by Mr. Ben Davies, and what is true singing but elevated poetic speech?" These words should be pondered by all aspiring young vocalists; yea, and even by those of older growth: it is never too late to mend.

A LOST VOICE.

But to return to the Welsh boy at Swansea. “Ever since I was twelve years old I have earned my own living,” says Mr. Davies. “I held a situation in a store in Swansea for some years—until I was twenty, in fact. In the year 1873 I paid my first visit to London as a member of the South Wales choir, formed and conducted by Caradog, which competed at the National Musical Meetings held at the Crystal Palace. The other day, when I sang the tenor solos in ‘Elijah’ there, I could not help recalling my *first* appearance on the Handel orchestra twenty-six years ago as a boy of fifteen, when I was one of the altos in Caradog’s choir. We stayed a week in London. My mother, however, did not care about my undertaking the journey without her. Each member of the choir received five guineas and a medal—the former, to defray expenses, was raised by public rehearsals of the pieces in Swansea, at which a charge for admission was made.” Those who were present at that competition will remember the extraordinary vigour with which those Welsh people sang “Come with torches” (from Mendelssohn’s “Walpurgis Night”)—in fact, they (the singers) were literally ablaze with enthusiasm. One result of this, his first visit to London, was that Ben Davies lost his voice—in other words, it suddenly “broke” before he returned home. “Don’t sing for years,” was the advice earnestly given to him by a friend, which he very wisely followed. For the next five years he worked steadily on as a salesman at the store, and, to his credit be it said, he is not ashamed to own it in these days of prosperity.

HIS FIRST SUCCESS.

When he was nineteen he suddenly discovered that he had a tenor voice. A friend advised him to compete at an Eisteddfod held at Swansea, on Good Friday, 1877. “It’s no use for me to try, it’s absurd to think of it,” replied Ben. However, he ultimately changed his mind and sang before an audience of 5,000 people, who were unstinting in their applause. The test piece was “Love in her eyes sits playing.” “There were fifteen of us,” he says, “I never dreamt that I should get the prize. In fact, I was walking away, when someone told me that I had to sing again, and the result was that I came out first. The prize was half-a-guinea, which amount was placed in a bag and, when I marched up to receive the award, hung round my neck. One of the adjudicators was the late W. A. Howells, who was kind enough to predict that some day I should become a great singer. Shortly afterwards Brinley Richards visited Swansea and I was advised to sing to him. He very kindly listened to me and thereupon urged me to come to London and study at the Royal Academy of Music. I took some time to consider a proposal involving such an important change in my life. My mother was against it: she still thought that I ought to be a preacher! But at last I decided to take the plunge. I had saved enough money to pay my Academy fees for six months, and by means of a few engagements, with some help from my mother, I managed to live for a year in London, during which time I boarded with an aunt at Kilburn. I had an uncle who, from beginning life in very humble circumstances, became an inspector of mines at £1,000 a year. He very generously offered to keep me during my next year at the Academy. But before I returned to London for my second Academy year my uncle died. All my money was gone, and I thought that I should have to go back to the store. Friends were very kind to me. They not only urged me to continue my studies, but organised a concert for me which realised a profit of £50 to £60. But I gave it all to my mother, and determined to pay my own way by the proceeds of engagements, which I did, and I was able to meet all the payments for my fees as they became due.”

AN ACADEMY STUDENT.

Mr. Davies remained at the Academy for three years—1878-79-80. At the end of his first year he took a bronze medal, and a year later a silver medal. He subsequently took the Evill prize “for Declamatory English singing” in 1880, and the Parepa-Rosa gold medal in 1881. He is now a Fellow of the Institution. His singing professor at the Academy was Signor Fiori. But Mr. Randegger took a great interest in the young Welshman. “He was my father and friend,” he says, “and gave me many valuable lessons for which he never charged a farthing. Often after a hard day’s work he would take me through a whole work, coaching me thoroughly in it and giving me hints of the greatest possible value. He also obtained for me many engagements—he was more than kind. Later on Barnby gave me some private coaching, for which he too would not accept any remuneration. My tonic sol-fa training was of great assistance to me at the Academy, especially in the music-dictation class. The director, Mr. Eyers, used to play little airs on the pianoforte. I used to take them down in sol-fa and, after translating them into the staff notation, would be the first to hand in the result. Mr. Eyers was surprised and wondered how it was that I did them so quickly.”

NOT THE GERMAN BAND MAN!

His first oratorio engagement came about in a curious, though very gratifying way. On December 20, 1879, he, as a student, sang the tenor solos in the “Hymn of Praise” at an Academy concert given in St. James’s Hall. The sightless Principal said to him after the performance: “Davies, I could listen to your singing of that beautiful music all night.” Seated next to Sir George Macfarren on that occasion was a very distinguished singer, whom, for the time being, we will call "Q." On the morning of the concert "Q." had received a letter from "Joe" Robinson, of Dublin, asking him if he could recommend a tenor to sing the solos in "St. Paul." That same evening "Q." wrote to Robinson strongly recommending Davies, who had so greatly pleased him at the Academy concert. The Dublin conductor thereupon asked Davies if he would be willing to sing for "twenty guineas." "*I should think I would*," said Ben to himself; "aye! even *ten*"!

Upon his arrival in Dublin, Ben made his way to Robinson's house. As he stood on the doorstep a German band—Robinson's agony-mongers—were in the midst of their blasting operations. The door was partly opened by Robinson himself, who, to Davies's astonishment, nasally and furiously ejaculated: "Go away, *go away*." "Old Joe," poor man, thought that the Welsh tenor was the German band man who had come round for the money! He was highly amused at his precipitancy, so much so that when (at the rehearsal) the band applauded the young Academy student, Robinson spoke of him as "the German bandmaster who had come round for the money"! He then related the doorstep incident, greatly to the amusement of the orchestra. Robinson, who was much pleased with Davies's singing, said to him afterwards: "I suppose you don't know to whom you are indebted for this engagement.—You were recommended to me by Mr. Santley."

WITH CARL ROSA.

Opera, not oratorio, was to claim the attention and energies of Ben Davies for the next few years. At one of the Academy opera performances—it was the garden scene from "Faust"—Carl Rosa was present. Shortly afterwards he asked Davies if he would like to go on the stage. The offer of a salary of £10 a week for the first year, £15 for the second, and £20 for the third, with the option of breaking the contract at the end of each successive year, was a very tempting one to a young beginner, and it was accepted. He had no difficulty in learning the necessary stage business, as he possessed a natural aptitude for acting. He would frequently act alone (in one of the Academy class rooms) before old Walter Lacy, who gave him much encouragement and not a little practical help. Carl Rosa, with the astuteness of an "old hand," suggested that Davies should not try his 'prentice hand in opera before a London audience, but that he should first appear in the provinces. Bristol was the place of his operatic *début*, which took place at the New Theatre Royal, on October 11, 1881. The opera was Balfe's "Bohemian Girl." Davies was very nervous. At the end of the first act Rosa said nothing; "Better," was his monosyllabic criticism after the second; "That will do" after the third, when the audience had signified their approval of the new tenor, to whom Balfe's "old girl" proved to be a very good friend. A criticism of this first appearance may be quoted:—

> The distinguishing feature of the evening was the first appearance on any stage of Mr. Ben Davies, who filled the *rôle* of *Thaddeus*. To essay a character of such a class, in connexion with a company boasting a high reputation, and upon a stage so large, and in a house so capacious, must have been, it will be admitted, a severe undertaking, and we feel sure that all who heard the new tenor, and now learn the fact we have stated, will join with us in congratulating him not only upon his present success, but upon the promise he gave of assuming at some future day a very high position in his art.—*Bristol Mercury*, October 12, 1881.

The first appearance of Ben Davies at a London theatre was in the same opera, at Her Majesty's Theatre, January 25, 1882. The Musical Times, in noticing the performance, said:—

> A repetition of the "Bohemian Girl" introduced Mr. B. Davies in the part of *Thaddeus*. He has an excellent voice and was warmly and most deservedly applauded in his principal songs. His method of vocalisation is extremely good, and he displays an aptitude which warrants us in believing that he will be a valuable acquisition to the company.

Ben Davies sang at the productions of the following operas during his connection with the Carl Rosa Company:—

"Esmeralda" (Goring Thomas) .	March 26, 1883.
"Colomba" (Sir A. C. Mackenzie) .	April 9, 1883.
"The Canterbury Pilgrims" (Professor Stanford) .	April 28, 1884.

In connection with the preparations for producing "Colomba," an interesting incident may be recorded. Davies, who took the part of the *Sergeant of Marines*, had only about twenty bars to sing at the beginning of the opera. At a rehearsal, after he had sung his part, he asked leave of the composer to depart. Sir Alexander (then Dr.) Mackenzie said "yes," and then, turning to a lady sitting beside him, he said: "There goes the best artist of the company, and I have given him nothing to do." Such an unsolicited appreciation could not have fallen upon more sympathetic ears, as, unknown to Sir Alexander, the lady to whom he addressed this highly complimentary remark was Miss Clara Perry, a *prima donna* of the company, to whom the *Sergeant of Marines* was then engaged (or nearly so), and who became Mrs. Ben Davies in 1885.

It has been said that Carl Rosa was a hard man financially, but the following letter may help to remove that impression:—

> Dear Mr. Davies,
>
> I enclose you cheque for ten pounds as a mark of appreciation for hard work done last week in case of emergency.
>
> Faithfully yours,
>
> Dec. 8, 1884. Carl Rosa.

Mr. and Mrs. Davies both left the Carl Rosa Company upon their marriage. In the autumn of 1886 they were taking a long holiday. The popular tenor had lent his savings to a friend, on the condition that a portion of the amount could be called in at any time. Whilst staying at Margate Ben Davies discovered that his balance at the bank had run down to £10! He thereupon wrote to the "friend" asking for part repayment of the loan. In the meantime he had refused an offer made by Mr. J. W. Turner to join his company. The morning after the Turner letter had been posted, he learned from his "friend" that the firm with whom he was connected had become bankrupt! Davies immediately telegraphed to Turner: "Letter of refusal withdrawn. I accept." Thus for the next few months, until the end of 1886, he was the leading tenor in J. W. Turner's Opera Company.

"DOROTHY."

Although he preferred the concert platform to the stage, concert engagements did not come in so quickly as he would have liked. The London managers would not have anything to say to him. At that time (the beginning of 1887) Arthur Cellier's famous opera "Dorothy" was little more than dragging out its existence at the Prince of Wales's Theatre. New blood was wanted to galvanise it into life, and this Ben Davies immediately supplied. "The management strongly urged me to join the company," he says. "I refused *twice*, although I was offered £40 a week for a six weeks' engagement. At last I consented, and sang in the opera for the first time on February 19, 1887. At the end of the first week I received a very gratifying letter from Mr. Stephenson, the librettist. Here it is:—

> My dear Mr. Davies,
>
> Having waited till the rush of congratulations had passed, I waited too long and turned up after you had gone. And, as I am leaving town to-morrow, I shall not have an opportunity till the end of the week of expressing to you my most grateful sense of my obligation to you for your performance of *Wilder*. Your experience has put the character where it was intended to be, and I consider myself most fortunate to have had the work interpreted by so rare a treasure as a tenor who can act.
>
> With many thanks,
> Believe me,
> Yours very truly,
> B. Charles Stephenson.

"My six weeks' engagement was renewed over and over again, and I ultimately sang the part of *Geoffrey Wilder* for more than *two years*—over 800 nights. I received the same rate of payment throughout the run of the piece—£40 a week. I began to feel somewhat like a machine, but there was a certain fascination in facing a fresh audience every night. I soon, however, began to recognise the same faces, somewhat upon the 'here we are again' system. One old gentleman, his wife and daughter came regularly once every week and occupied the same seats. I used to give them a little friendly nod. Once when I was returning home in the twopenny omnibus an old lady sitting next to me said: 'May I speak to you, Mr. Davies?' 'Certainly, Madam,' I replied. 'May I shake hands with you, Mr. Davies?' I responded 'Yes, you may.' Then she went on to say that she had heard me sing in 'Dorothy' *ninety* times. 'I hope to go ninety times more,' she added. 'I've kept all the counterfoils of the tickets, and I've *paid every time!*' I never met the old lady again and I have not the least idea who she was or where she came from. Yes, I had some very amusing experiences. I received no end of letters from all sorts of people in reference to my singing, acting, &c.—aye, and even in regard to my stage habiliments. Here is one that I kept. It is anonymous and is surmounted with a coronet:—

> We were more than delighted with the delightful songs you sang last night, rendered with so much sympathy and pathos, and your acting, as ever, full of manly vigour.
>
> Your two first costumes were most becoming, but the last—may a woman and an admirer suggest?—is not in your usual taste. The pink coat is perfect, but the cardinal is too vivid and spoils the effect of what otherwise is faultless. The writer hopes soon to revisit the theatre. May her wish be gratified to see you in pink or white satin?

This referred to my dress in the 'Red Hussar,' which was at first of a temporary nature, as the proper garb could not be prepared in time. Strangely enough, white satin had already been chosen; therefore my fair counsellor doubtless had the satisfaction of thinking that *her* suggestion had been adopted."

FAREWELL TO OPERA.

After "Dorothy" Mr. Davies turned his energies almost entirely in the direction of concert and oratorio singing. There was, however, one exception, and that was when he sustained the title-*rôle* of Sir Arthur Sullivan's opera "Ivanhoe," which was produced on January 31, 1891. In this connection the following extract from a letter written by the composer eight months before the event deserves to be quoted:—

> 1, Queen's Mansions,
> Victoria Street, S.W.
> 9.5 90.
>
> Dear Mr. Davies,
>
> Mr. Carte has I believe asked you to see him to-morrow morning about my new opera.
>
> You of course know that it is my desire to secure your co-operation and that I am most anxious to come to an arrangement, for I have followed you with interest from the beginning of your career, and have been delighted to see how my predictions have been fulfilled.
>
> . . . .
>
> Yours sincerely,
> Arthur Sullivan.

A few appearances at the Royal Italian Opera have also to be recorded; and had Mr. Davies been so minded he would doubtless have been heard more frequently at Covent Garden. The following letter to him, from the late Sir Augustus Harris, dated December 17, 1895, lends support to that surmise:—

> My dear Ben Davies,
>
> I note you cannot sing "Siegmund." Why not reconsider your decision? There are only two acts. You know the first in English and I feel sure you would find

it a fine triumph for Germany. I know what a success you would make and what a permanent source of revenue it would be for you, and that is why I persist. I am sure it would be a work of love. Let me know.

Yours truly,
A. Harris.

There is no need to continue a detailed record of Mr. Davies's career during the last few years. The success that he has most deservedly attained is too well known to be enlarged upon here. Suffice it to place on record that he appears at all the principal concerts and festivals as a tenor of the first rank. His first Festival was that of Norwich in 1890; he has sung at the subsequent meetings of 1893 and 1896, and is engaged for the approaching Festival in October; Bristol, 1893 and 1896; Gloucester, 1895 and 1898; and Leeds, 1895 and 1898.

AMERICA.

Mr. Davies first crossed the Atlantic in 1893. He had been engaged to sing in a series of concerts at the World's Fair, Chicago, at a fee of £600. Passages for himself and his wife had been taken, and they eagerly looked forward to the trip. On the night before their departure he received a cablegram cancelling the engagement! "Never mind, let's go," urged Mrs. Davies; "something may come of it." He thereupon cabled: "Too late: am sailing to-morrow." Upon their arrival at Chicago, the Welsh people and the World's Fair jointly arranged to give seven concerts. Nothing was said to Davies about terms, however. Every concert proved to be a great success and they were attended by crowded audiences. At the end of the series—which lasted ten days—the manager called the Welsh tenor into his office, when he handed him a pile (about a foot high!) of dollar bills, to the value of the original sum—namely, £600. Thus something *did* come of it, as Mrs. Davies prophesied. Moreover, her husband has visited America every year since, making seven crossings in all, and singing at three Cincinnati Festivals. He likes America and the American people very much. The American journals afford him some amusement. One morning he saw displayed in large type on a newspaper contents-bill:

IS DAVIES EQUAL TO LLOYD?
A MATTER OF TASTE.

One of the critics stated that he had "a fine voice and small feet." Once when crossing the Atlantic he sang at an impromptu concert given in the saloon of the liner for a charity. The next morning a typical American accosted him on deck with the encouraging observation: "You have a fine voice. I guess you'd make a very good professional." In 1894 he paid his first professional visit to Germany—a visit which has since become annual. At his first appearance in the Fatherland he was coldly received; but his rendering of the "Jephtha" recitative and air thawed the frigid Berlin audience into warmly appreciative applause. One of the critics went so far as to say that the English tenor had restored a lost art to Germany—the art of the *bel canto*.

THE QUEEN.

Mr. Ben Davies has frequently sung before the Queen. On the first occasion (in 1892) that he obeyed the royal command, Her Majesty said to him: "You come from Wales, where there are some beautiful voices. I have much enjoyed your singing, and I hope that I shall hear you again." This hope has been fully realised, as either at Windsor, Osborne, or Balmoral he has sung before the Queen on nine different occasions, the last being as recent as the 15th ult. The Queen, who is an exceedingly appreciative listener to music, always requests that "Salve! dimora," from Gounod's "Faust," shall be included in Mr. Davies's selection. Amongst the presents that he has received from the Queen are a gold watch, a silver inkstand, a beautiful silver cigar box with very fine chasing, a set of diamond links, a pearl and diamond pin, and a signed portrait of Her Majesty. It may thus then be assumed that the Welsh tenor is a great favourite in the Royal circle.

PERSONALIA.

If one were asked to describe in a single word the personality of Ben Davies it would be—geniality. He is one of the most warm-hearted and kindly disposed of men. Perfectly free from affectation, his natural *bonhomie* is a delightful and attractive feature of his good-natured self. His unprofessionalism—if the word may be allowed—was amusingly commented upon in a remark made by a concert agent from Germany. This gentleman called upon him just as he had dismounted from his steed after a morning's ride. Seeing him in equestrian garb the German said: "I expected to see an artist, but—I see a gentleman!" In his pleasant home in the delightful suburb of Hampstead, surrounded by all that makes life worth living, Ben Davies is as happy as the day is long. He has always lived a simple life, has taken care of his constitution, and, moreover, he has never squandered his earnings. A glance round his study—in the centre of which is a bagatelle board—shows the esteem in which he is held by his brother and sister artists by the large number of signed photographs that are to be seen. "What is the meaning of this?" we ask, pointing to a photograph of a distinguished contralto vocalist. "Well, she asked me for my photograph, and I sent it to her with the inscription:—

To the longest of her sex,
From the broadest of his kind.

In return I received from her this photograph, upon which she has written:—

To the broadest of his kind,
From the longest of her sex.
Clara Butt."

VIEWS ON SINGING.

Finally, it is interesting to listen to Mr. Davies as he states his views on singing and the study of the art of song. He is very emphatic upon the fatal mistake so often made by young singers of rushing into publicity before they have become thoroughly grounded in vocal technique. In this connection he pays a high tribute to the skill of Mr. Henry Russell, jun. (son of the "Cheer, boys, cheer" veteran), as a first-rate "foundation man." The importance of being well prepared cannot be over-estimated. That hard, relentless work is a *sine quâ non* as an element of success may be taken for granted. And then he very properly lays great stress upon the necessity of getting behind the mere notational hieroglyphics, so to speak, and by so doing to obtain that deep insight into the hidden meaning of the music which shall reveal the true beauties of its inmost soul. There is no more *expressive*, and therefore artistic, singer before the public than Ben Davies. Again, his career furnishes another instance—so frequently dwelt upon in the course of these biographical articles—of what may be achieved by steadfast perseverance, high ideals, and a patient continuance in well-doing. All honour to him for having attained his present position by sterling merit, straightforward methods, and earnest endeavour. Young singers may not only derive encouragement, but may learn many lessons from the career of this self-made and estimable man.

One more incident and we have done. On a recent occasion, during one of many walks and talks with him, the conversation turned upon the tenor solos in Mendelssohn's "Elijah." Mr. Davies thereupon remarked—with no thought that his words would ever appear in print—"I have been ten years trying to sing 'If with all your hearts,' and only a year ago did I begin to satisfy myself." The man who adopts such a creed as this and acts up to it is a true artist. He is worthy to occupy a high place in the roll of distinguished tenor singers of which this country has just cause to be proud.

SONG IN THE SYNAGOGUE.

By the Rev. Francis L. Cohen.

A note on the Maccabæan Hymn, which appeared in a recent number of The Musical Times, may possibly have led to the impression that there are many points of contact between the worship-music employed in Church and in Synagogue. Such an impression might indeed be carried away on hearing some of the choral numbers sung in synagogues, and hearing nothing else. For it is a Jewish characteristic to take a keen interest in all details of modern progress, while still keeping, more or less consciously, a firm hold upon the traditions of the past; and thus the passages which fall to the share of the choristers in Jewish worship are set to much the same kind of music as are similar passages in the rituals of the Christian churches. This is further due to the circumstance that choirs in synagogues did not exist before the present century, and have become general only in the present generation. Choral music had therefore to be newly procured, and it was of necessity modern. Yet the choral portion occupies but a minor position in the Synagogue Service, and the tendency now is even to construct that portion upon the basis of traditional material, as far as may be done.

UNACCOMPANIED VOCALISATION.

The traditional material is melody ever tending towards ornate elaboration, and it has throughout the centuries been chanted *without instrumental accompaniment*. At the present day, among all the forty-nine synagogues established in the London district, there is but one, the "Reform" synagogue, where an instrument is used at the Sabbath or Festival services. It is a pity that the organ became so crucial a point of contention when the Reform movement, which sought to establish a liberty of choice in ritual matters, and in many minor points broke away from Rabbinical tradition, first convulsed Jewry some two generations since. But something similar happened elsewhere, we remember, in connection with that same "kist o' whustles"; and if many Jews disliked the idea of employing the organ in public worship, because they regarded it as peculiarly a "Christian" instrument, so did the early Church experience compunctions in the matter of the organ, because men then asserted that it was a "Jewish" instrument.

A FENCE TO THE LAW.

Although musical instruments had been so largely employed in the Temple of Jerusalem, after the fall of the Jewish State the people for a long period voluntarily abstained from all use of music save in worship, and thus had no secular association with instruments. A Rabbinical "fence to the Law" came into force, which prohibited the use of instruments on the sacred days, on the ground of their then almost inevitably needing repair or tuning, and so tempting the performer to turn from art, which is not in itself prohibited on the Day of Rest, to labour, which is. The practice of centuries has lent sanctity to this protective prohibition; and thus the music of the Synagogue is still chanted without accompaniment on the Sabbath and the Festivals. But instruments are freely introduced at services on week-days; and it has for centuries been considered that instrumental music at Jewish marriages is even particularly desirable.

In yet another feature of its ritual the "Reform" congregation is isolated in its divergence from ancient tradition, for in all the other synagogues the prayers are not spoken, but *intoned*. This was the custom already in Temple times, when even the Levites in the Temple choir used to proceed to the synagogues to study and worship after taking part in the sacrificial ritual of the Sanctuary. From the very earliest days of the Synagogue the Jew has been exhorted to utter *with the singing voice* every word recited aloud in the Service. Already, therefore, ages ago, syllabic monotone must have begun to develop into cantillation, and a form of plain-song to come into existence.

CALLING UP.

At first, from the days of Ezra until the third or fourth century of the present era, the chanting of the praises, prayers, and lessons appears to have been the duty and privilege of private members of the congregation; and to this day ordinary worshippers (from three to eight in number, according to the importance of the occasion) are "called up" from their seats to the lectern to read the Scriptures in public. This they now do by proxy, returning thanks for the privilege and overlooking the Precentor during his reading. Yet in the case of a lad so honoured for the first time on the attainment of his religious majority, a congregant selected to commence or end each annual cycle of Pentateuchal lessons, or the person entrusted with the reading of the Prophetical lesson, the worshipper usually himself cantillates the section for which he is "called up."

THE PRECENTOR.

But it was already from a very early period found expedient that the recital of the lessons should be entrusted to a well skilled reader, and that the prayers should be led by an official who would be certain, because of his office, to be provided with a manuscript—for those were the days before the printing press had made books cheap enough for ordinary folk to acquire copies. With the ever-growing accretion of melismatic adornments to the traditional chants, a professional Precentor became a congregational necessity. Termed *Maqrê* (Reader) in the Temple, he was known as *Shĕliakh Tsibbur* (Messenger of the Congregation) or *Khazzan* (Overlooker) in the Synagogue; and already in the days of the Sanctuary had inaugurated that sequence of specialists in synagogal vocalisation by whom the tradition has been perpetuated. While these specialists have in each succeeding generation amplified their repertory according to the tonal fashion of their day, the vigour of tradition in Jewish observance has brought down to our own times many strains of hoar antiquity.

THE READING OF THE LAW.

The Reading of the Law was in Temple times the main object for which the people assembled in the synagogues. In the Dispersion it became even more the central point of the Jewish ritual, for the recital of the sacrifices took the place of the offerings themselves, when the Jews enjoyed access no longer to the one spot where sacrifices were permitted. As, with certain rare exceptions, it is at Morning Service that the Law and the Prophets are alone read, the Morning Service far excels those of the Afternoon and Evening in importance as well as in length. This Service falls on Sabbath and Festivals into two parts called "Morning" and "Additional," in accordance with the two sacrifices in the Temple on those days; and the Reading of the Law takes place between them. In some West-End synagogues the "Morning" Service is read at an early hour, and the congregation only attend in numbers later on, when the Reading of the Law is proceeded with. There is sometimes an additional lesson read in English, when the Revised Version is usually employed. Such a vernacular reading, of course, is recited with the speaking voice. But the Hebrew lessons, both Pentateuchal and Prophetical, are chanted.

CHANTING THE LESSONS.

The reader of the Pentateuchal lesson has to devote some time to previous study of the text, for while the cantillation is to be found designated in printed Bibles by a system of accentuation, the public lessons are invariably read from the unpointed text of the *Scrolls*. These consist of many sheets of vellum tacked together end to end, and the extremities each wound round an ornamental rod—this being the ancient way of making a book. Hebrew, like other Semitic tongues, has an alphabet of consonants only, read from right to left. The vowels are designated by little strokes and points added below or above the consonants voiced by them. The cantillation—and the syntax—are further marked by neumes or accents, small dots, strokes or curves, accompanying the vowel points. This punctuation has been in general use since about the sixth century; but in the more ancient form, as in the Scrolls read from by the officiant, only the consonantal text is given. Accordingly, the lesson, which averages over a hundred verses in length every Sabbath, *must be carefully prepared*, as may be gathered from the following transcriptions. In the Scroll the twenty-second chapter of Genesis, for example, begins as follows:—

ויהי אחר הדברים האלה והאלהים נסה
את אברהם ויאמר אליו אברהם ויאמר
הנני

This simply gives the following unvocalised text: *Vyhy 'khr hdbrym h'lh vh'lhym nsh 't 'brhm vy'mr 'lyv 'brhm vy'mr hnny*. But in a printed volume the same verse would be *pointed*, thus:—

וַיְהִי אַחַר הַדְּבָרִים הָאֵלֶּה וְהָאֱלֹהִים נִסָּה
אֶת־אַבְרָהָם וַיֹּאמֶר אֵלָיו אַבְרָהָם וַיֹּאמֶר
הִנֵּנִי :

This pointing enables one who is not scholar enough to recognise the inflections of the text without such assistance to read it with accuracy; and an ordinary English Jew would accordingly vocalise the verse as follows: *Vayĕhi akhar haddĕvorim hoeilleh, vĕhoĕlauhim nissoh es Avrohom; vayaumer eilov, Avrohom, vayaumer hinneini* (vowels as in Italian or German).

When the *accents* are added, the verse would appear fully pointed thus:—

וַיְהִ֗י אַחַר֙ הַדְּבָרִ֣ים הָאֵ֔לֶּה וְהָֽאֱלֹהִ֔ים נִסָּ֖ה
אֶת־אַבְרָהָ֑ם וַיֹּ֣אמֶר אֵלָ֔יו אַבְרָהָ֖ם וַיֹּ֥אמֶר
הִנֵּֽנִי׃

The accents, about thirty in number, constitute at once a syntactical and a musical notation, marking not alone the chant melody, but also the *dichotomy*, or division and sub-division into halves; for the Hebrew sentence, alike of prose and of verse, is constructed on the lines of the period in mensurate music, with half cadence and full cadence. The longer or more involved the sentence, the more elaborate accordingly is the melody of its cantillation, which is essentially a development of the original monotone recitative in the direction of facilitating the comprehension of what is uttered.

THE CHANT-ACCENTS.

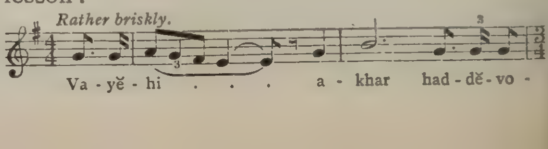
The accents themselves are known as *Nĕginoth* (strings, musical notes) or *Ta'amim* (adornments, tropes). It is pretty clear that they are literally a *cheirography*, or rough diagram of the movement of the voice in declamation, as conventionally designated by the movements of the teacher's hand; and their musical value gives us a fair idea of that bardic intonation interpreting the text chanted, which for the ancients constituted melody, as tune does for us. The two systems now in use were settled by the Massoretic (punctuating) School of Tiberias, before the seventh century; but the cantillation must of course have existed in a well-developed form long before any such *notation* for it was invented. The vocal interpretation of the accents used in the poetical books—Psalms, Proverbs, Job—was still retained until about the fifteenth century; but it has since been forgotten, owing to the greater congregational advantage of an unvarying chant for poems consisting of verses of fairly equal length. But the other system, for the books recited by an individual reader, where the verses are not so regular, is still in constant employment. According to the use of the congregation, the particular occasion determines which one of several parallel musical interpretations shall be given to the accents. Jews nowadays follow one of two main *Minhagim* or uses, although many local variations are also to be recognised. These uses are purely liturgical, and by no means rise to the level of sectarian distinction. They scarcely differ in anything beyond the pronunciation of the vowels and the musical intonation of the Services; and even these differences are in detail rather than in principle. These main uses are those of the *Ashkĕnazim* or "Germans"—broadly those Jews whose ancestors of the Middle Ages were resident in Teutonic lands—and of the *Sĕphardim* or "Spaniards"—broadly, those Jews whose ancestors have dwelt among the Latin and Arab peoples. The vast majority of Jews in these days follow the use of the *Ashkĕnazim*, which is the one particularly dealt with here.

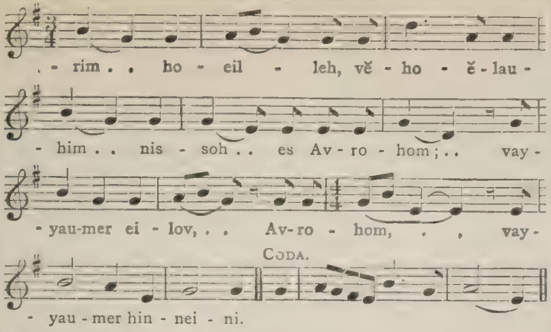
MODAL DIFFERENTIATION.

In each of the uses the same musical principle is followed out, a principle which may be traced back to the Temple itself, if my interpretation of the Psalm-headings has any force. According to this principle, all chanting, whether of the lessons or the prayers, follows out one system on well recognised lines; but the cantillation or plain-chant of each particular Service falls in a *particular mode* or scale-form anciently set apart for that Service on account of some æsthetic peculiarity or appropriateness. These modes are all of an antique or Oriental character, and include not only those tonalities familiar to students of the Church plain-song, but also others preserved in the Byzantine and Armenian traditions, in the folk-song of Eastern Europe, or in Perso-Arab and even Hindu melody. The modal feeling of Jewish worship-music is thus still in many ways reminiscent of the musical theory and practice of Eastern Asia, which dominated the ancient world, and still rules from the Slav lands of Europe away to Southern India. Using wherever possible the nomenclature of the Gregorian modes (although it must be borne in mind that these are by no means scrupulously followed), we find that the use of the *Ashkĕnazim*, who, it must be remembered, have been resident among the peoples of Northern Europe for something like twenty centuries, finds an æsthetic correspondence between occasion and tonality as follows:—

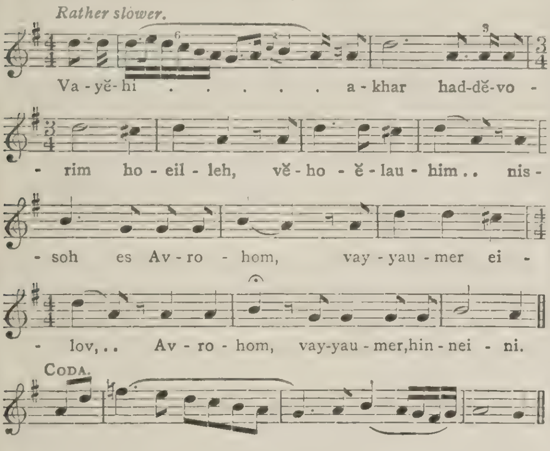
SERVICE	*Gregorian Mode.*
LESSONS.—Pentateuchal (Ordinary Days)	*Æolian.*
,, ,, (Penitential Days)	*Mixolydian.*
,, Prophetical (all Days)	*Hypodorian.*
Book of Lamentations	*Hypoæolian.*
,, Esther	*Hypolydian.*
PRAYERS.—Sabbath Eve	*Mixolydian.*
,, Morning	*Chromatic Phrygian.*
,, Afternoon	*Dorian.*
Festival Eve	*Æolian.*
,, Morning and Afternoon	*Mixolydian.*
Penitential Eve	*Ionian.*
,, Morning and Afternoon	*Phrygian.*
Daily Eve	*Chromatic Hypolydian.*
,, Morning and Afternoon	*Lydian.*

The accents of the verse of Scripture given above would accordingly be chanted as follows when read as part of an ordinary Pentateuchal lesson:—

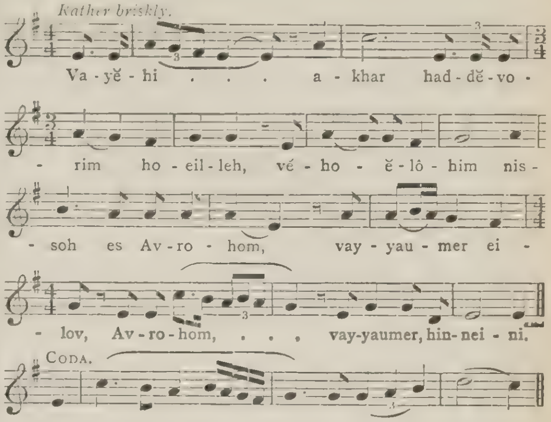



. . rim . . ho - eil - leh, vĕ - ho - ĕ - lau -
- him . . nis - soh . . es Av - ro - hom; . . vay -
- yau-mer ei - lov, . . Av - ro - hom, . . vay -
Coda.
- yau - mer hin - nei - ni.

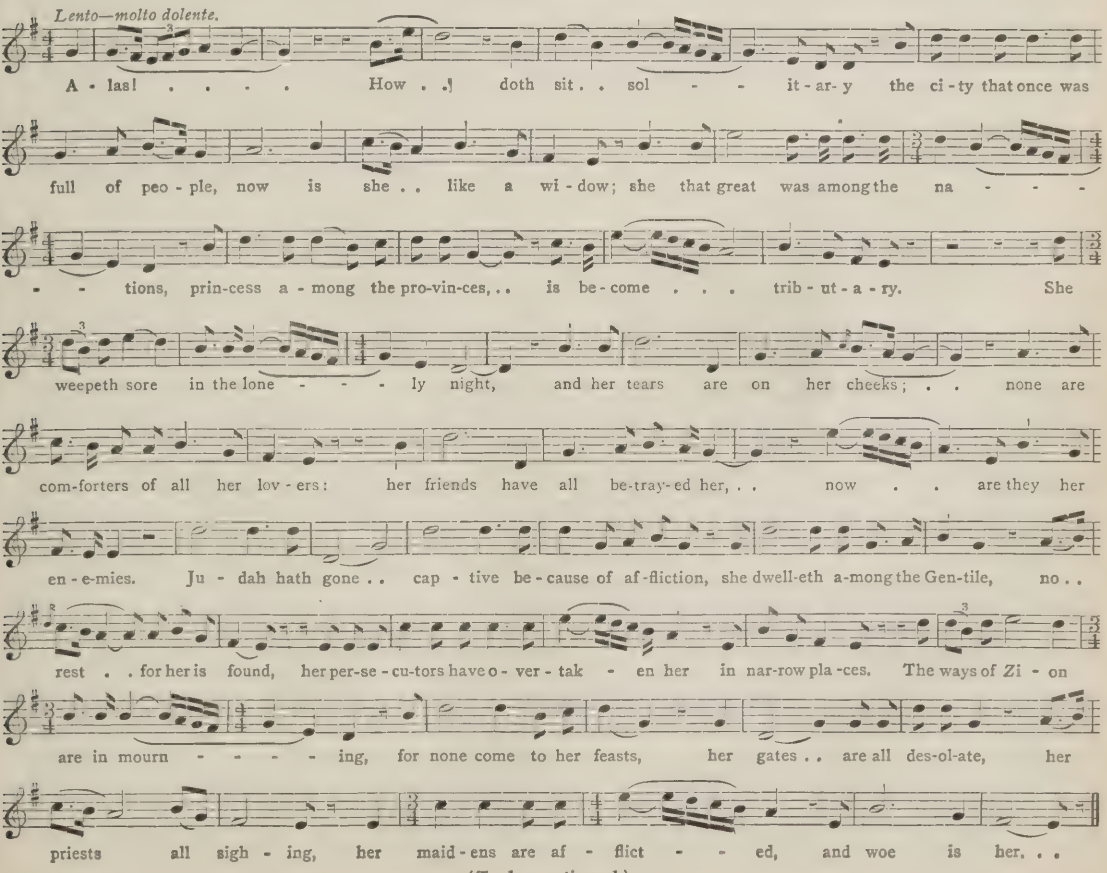
On the Penitential Days, however, it would be chanted in another mode, thus:—


Rather slower.
Va - yĕ - hi . . . . . a - khar had-dĕ-vo -
- rim ho - eil - leh, vĕ - ho - ĕ - lau - him . . nis -
- soh es Av - ro - hom, vay - yau - mer ei -
- lov, . . Av - ro - hom, vay-yau - mer,hin - nei - ni.
Coda.

Again, if it formed portion of a lesson from the Prophets, its accents would be quite otherwise interpreted as regards their tonality, in the following manner:—


Rather briskly.
Va - yĕ - hi . . . a - khar had - dĕ - vo -
- rim ho - eil - leh, vé - ho - ĕ - lô - him nis -
- soh es Av - ro - hom, vay - yau - mer ei -
- lov, Av - ro - hom, . . . vay-yaumer, hin - nei - ni.
Coda.

Each of these modal interpretations of the accents has a "jubilation" as *coda* for the last words of each section, a sort of musical "Here endeth the Lesson," the form of which is shown in each of the above illustrations. To make clear the manner in which the cantillation elucidates the text, and how the "distinctions" denoted by each several accent blend smoothly into a homogeneous chant, a transcription with English text of the first verses of Lamentations may be added.


Lento—molto dolente.
A - las! . . . . How . . doth sit . . sol - - it - ar - y the ci - ty that once was
full of peo - ple, now is she . . like a wi - dow; she that great was among the na - - - -
- - tions, prin-cess a - mong the pro-vin-ces, . . is be - come . . . trib - ut - a - ry. She
weepeth sore in the lone - - - ly night, and her tears are on her cheeks; . . none are
com-forters of all her lov - ers: her friends have all be-tray-ed her, . . now . . are they her
en - e-mies. Ju - dah hath gone . . cap - tive be - cause of af - fliction, she dwell-eth a-mong the Gen-tile, no . .
rest . . for her is found, her per-se - cu-tors have o - ver - tak - en her in nar-row pla - ces. The ways of Zi - on
are in mourn - - - - ing, for none come to her feasts, her gates . . are all des-ol-ate, her
priests all sigh - ing, her maid - ens are af - flict - - ed, and woe is her. . .

(*To be continued.*)

A BODLEIAN TREASURE.

Amongst the precious possessions of the Bodleian Library is an ancient tome of special interest to musicians—a valuable volume such as a music-loving antiquary might press to his lips and reverently kiss. A recent visit to that storehouse of learning at Oxford, with so genial a cicerone as the ex-Professor of Music, gave us the opportunity of personally examining the old manuscript book in which he and his family have taken a very keen interest. Five hundred years have come and gone since the scribes' hands passed over its pages. And here to-day, in a wonderfully well-preserved condition, this fine collection of fifteenth century compositions by Dufay and his contemporaries reposes in the great library associated with the name of Sir Thomas Bodley.

With his characteristic zeal for the diffusion of musical knowledge, Sir John Stainer, with the assistance of his son and daughter, has given to the world a very large measure of the contents of this Dufay collection in the handsome volume which forms the subject of the present article. The complete title of the book is :—

EARLY BODLEIAN MUSIC.

Dufay | and his contemporaries | FIFTY COMPOSITIONS | (Ranging from about A.D. 1400 to 1440) | Transcribed from *MS. Canonici misc.* 213, in the Bodleian Library, Oxford | by | J. F. R. Stainer, B.C.L., M.A. | and | C. Stainer.

With an Introduction by | E. W. B. Nicholson, M.A., Bodley's Librarian | and a Critical Analysis of the Music by | Sir John Stainer, M.A., Mus. Doc., Oxford; Hon. D.C.L. and Mus. Doc. Durham; | Professor of Music in the University of Oxford.

London: Novello and Company, Limited
and
Novello, Ewer and Co., New York.
1898.

No better description of this Dufay book in its original form could be given than that furnished by the masterly prefaces—four in number—preceding the musical extracts in the printed volume now before us.

First, in regard to Bodley's librarian, who has shown a practical interest in the matter deserving of the highest praise. In an Introduction abounding in erudition, Mr. Nicholson contributes a valuable essay in regard to the nationality of the music and the story of Dufay's contemporaries. He says :—

> In the summer of 1895, when I suggested to our Professor of Music to undertake the publication of facsimiles of early Bodleian manuscript music, all the MSS. were put before him which I had noted as containing secular compositions earlier than the sixteenth century. Mr. C. L. Stainer then examined the indices of all our catalogues of MSS., under such heads as I suggested to him, and in doing so almost immediately came across the mention of MS. Canonici misc. 213.
>
> This MS. is briefly described on col. 583 of the quarto catalogue of our Greek and Latin Canonici MSS., published in 1854, and a good many years ago Mr. T. W. Jackson, Fellow of Worcester College, had made some extracts from it; otherwise, so far as my knowledge goes, it had attracted no attention whatever. I myself must have opened it in 1887, but, knowing nothing then as to the rarity of fifteenth century continental secular music, had made no note of it, and had forgotten its existence.
>
> The MS. is the 213th in the "miscellaneous" division of a collection of MSS. bought by the Bodleian in 1817, which had belonged to Matteo Luigi Canonici, a Venetian Jesuit, who was born August 5, 1727, and died in October or November, 1805. This collection contained some 2,047 volumes, of which a large proportion—probably, indeed, a clear majority—were written in Italy.

After giving an exhaustive analysis of its caligraphy, Mr. Nicholson thus summarizes the transcription and contents of the collection :—

> Consequently, I infer that our MS. is the work of mixed ecclesiastics and laymen, copying from collections also made by mixed ecclesiastics and laymen.
>
> The contents of the volume place these hypotheses almost beyond doubt. Of the hundreds of pieces in it, four-fifths are purely secular, and almost entirely amatory; such a collection would not have been made by, or copied by, a merely ecclesiastical society. But among the sacred compositions there are no fewer than twelve settings of the *Gloria in excelsis* and no fewer than six of the Apostles' Creed—both parts of the daily cathedral service—and these would scarcely have been collected by, or copied by, a merely lay society.

Following upon a complete tabulation of the various composers whose muse enriches the volume, Bodley's learned librarian surmises that the transcriptions were made in Milan, and for this reason :—

> No doubt the fact that both Canonici and Soranzo were Venetians, and that Venice is specified as the place where two of the pieces were composed, favours Venice. But I have already observed that the first hand in the MS. sometimes uses *-m* for *-n*, a Milanese but (so far as I am aware) not a Venetian characteristic; and I have since found that the second hand occasionally does the same—*e.g.*, on f. 63^{v} he twice writes *leyfom* for *(e)leyson*, and on f. 64^{v} he writes *Amem*. But there is no reason why the original collections should not have been copied before 1440 by Dufay's friends in Milan and a transcript made from that copy (into our Canonici volume) at a later date for the use of musicians in Venice.

The next section consists of eight pages of the old tome beautifully reproduced in *facsimile*. The advantage of being able to inspect samples of the originals without necessitating a visit to the Bodleian (though such a visit is always a pleasant experience to the book lover) is obvious.

"Chapter I.," largely biographical and admirably written, is the joint production of Mr. J. F. R. Stainer (Sir John's eldest son) and his sister, Miss C. Stainer, who, as the authoress of the excellent primer on "Violin Makers," is so often masculined, if not maligned, as "*Mr.*" C. Stainer! Quotation is again necessary :—

> The important manuscript from which these songs are selected is written on 140 folios or 280 pages of paper, and contains over 300 pieces of vocal music (mostly in three parts), written on a five-lined stave and in the white or open-headed notation which began to come into use in the early part of the fifteenth century. With the exception of seven pages of music written in the old black notation, some of which may possibly date from the fourteenth century, the whole of this music was probably composed in the first half of the fifteenth century: the historical events alluded to all fall within that period, the dates actually given range from 1422 to 1436, and the names of composers who are known to have flourished in the latter half of the

century, such as Caron, Busnois, and Okeghem, are conspicuous by their absence. The period in which the music was composed may therefore be considered as definitely fixed.

John Dunstable, unfortunately, does not appear amongst the composers; and thus many will share in the regret of the editor and editress at the absence of his name.

Sir John Stainer was the first to draw attention to the manuscript in a paper that he read before the Musical Association on November 12, 1895. One of its special features is that it contains an unusual proportion of *secular* compositions.

> The contrast between the freedom of many of these secular pieces and the antiquated crudity of ecclesiastical pieces by the same composers is very marked, and shows the injustice of attempting to gauge the state of the art of music at this early date by reference to masses and church music alone. It is for this reason that we have selected so large a proportion of secular compositions for transcription here; only two sacred compositions have been included, and these are transcribed only because they are by composers who are mentioned by a contemporary writer as representative musicians of their time, and because there are no examples of their secular work to be found in our MS.

By no means the least valuable section of this "Chapter I." is a complete biography of Dufay, carefully compiled from original and authentic sources. Here are some extracts:—

> Guillermus du Fay—so his name is spelt in the Bodleian MS. and on his tombstone—was born (probably in Hainault) before the year 1400. He received his musical education at Cambrai in the capacity of Chorister, for such is probably the meaning of the word "Chorialis" found on his tombstone; and in his will he leaves money to the Cambrai altar boys, "pueris altaris ut orent pro me, qui in eorum ordine puer serviens honores radicitus et commoda ex ipso servitio me consecutum profiteor." It is certain that Dufay was never director of the singing and music school attached to the Cathedral, for M. Houdoy has been able to give from the Cathedral archives a complete list of the directors from 1370 to 1500, and in that list Dufay's name does not appear.
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> . . . .
>
> The musical services at Cambrai appear to have reached a very high degree of excellence about this time, for there is extant an interesting letter addressed by Philip of Luxemburg to the Chapter of Cambrai in 1428 in which the singing in the Cathedral is said to surpass in beauty anything to be heard in Europe; and this is borne out by the fact that from 1420 onwards the singers in the Papal choir were largely drawn from Cambrai. It was probably at Cambrai that Dufay's two songs, "Je me complains piteusement" and "Adieu ces bons vins de Lannoys," dated 1425 and 1426 respectively in the Bodleian MS., were written. From December, 1428, to August, 1433, and again from June, 1435, to June, 1437, the name of "Guill. du Fay" appears in the lists of the singing men in the Papal choir, preserved in the Papal archives and printed by Dr. Haberl.
>
> It was customary at this time for members of the Papal choir to receive ecclesiastical preferment, often with a special indulgence annexed, dispensing with the necessity of residence; and we find that on the 12th November, 1436, Dufay was appointed to a canonry at Cambrai, and it was probably soon afterwards that he was presented by Philip of Burgundy to a canonry in the Church of St. Waldetrude at Mons; both of these offices he held till his death.
>
> . . . .
>
> Dufay died on the 27th of November, 1474, and was buried, as he had desired, in the chapel of St. Etienne, beneath the tombstone he had himself caused to be made, the tombstone which still exists, though unfortunately mutilated, and which represents the resurrection of our Lord, with the worthy canon ("venerabilis" his contemporaries delighted to call him) in the attitude of prayer. This tombstone, which was formerly in the collection of M. Victor de Lattre, bears the inscription—"Hic inferius jacet venerabilis vir magister Guillermus du Fay musicus baccalarius in decretis olim hujus ecclesie chorialis deinde canonicus et sancte Waldetrudis montensis qui obiit anno domini millesimo quadringesimo (LXX°IIII°) die XXVII° mensis Novembris."

After the death of M. Victor de Lattre, in 1889, this tombstone was sold, with his other effects, by auction; and though enquiries have been made, it seems too certain that this venerable relic, if not actually lost, has at least fallen into unsympathetic hands.

One very interesting fact brought to light is that the compositions of Dufay necessitated the addition of three notes (F, G, and A) above, and three notes (D, E, and F) below, the system of Guido:—

> It was by transposition that these additional notes were arrived at, and it would be quite characteristic of the conservatism of the age, that musicians should have bowed to tradition and authority so far as to *write* nothing that would exceed the limits of the Guidonian system, while at the same time constantly evading those limits in practice by the simple expedient of transposing the music up or down, so as to enable the forbidden notes to be *sung* though not written. It would, in fact, be in exact analogy to the practice that undoubtedly prevailed with regard to *musica ficta*. Doubtless too, as the art of singing was more carefully cultivated, and highly trained choirs, such as that of Cambrai, came into existence, it was found that the Guidonian system did not, as had previously been supposed, express the absolute limits within which the human voice could exert itself with pleasant effect, and it is probable that all that Dufay did was to protest against these additional notes being excluded from the gamut, for no better reason than that they were outside the Guidonian limits and could not be accommodated on the Guidonian "hand."

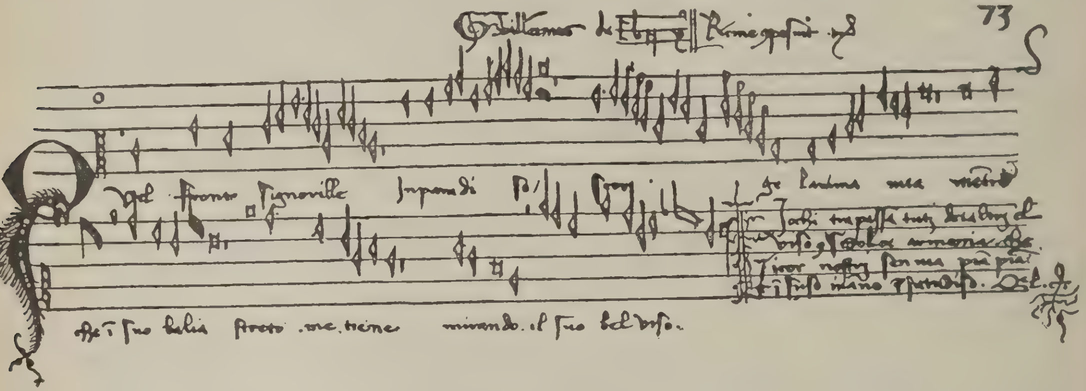
An example of the use of secular melodies in the services of the Church is furnished in the tenor (lowest) part of Dufay's ditty "La belle se siet," which has a strong likeness to the tone now used for the "Miserere"!

After identifying the various musicians whose compositions are contained in the volume, the mode of the performance of these songs is treated of thus:—

> It is abundantly clear from our MS. that some form of instrumental accompaniment was employed; to take one instance only—Dufay's song "Ce jour de l'an"—it will be seen from the facsimile that there are three groups of notes, one at the beginning, one in the middle, and one at the end of each of the three vocal parts, under which no words are written. It is possible of course that in the case of the two latter groups the last preceding syllable of the words was intended to be carried on in spite of the intervening rests: numerous instances of this may be found in music of the period, and Thomas Morley quotes a passage from a motet of Dunstable's to illustrate the absurdity of the practice; but with regard to the first group of notes, it is clear that they can only have been written as an introductory symphony for instruments, such as viols, preceding and leading up to the entry of the voices, and we shall probably not err in supposing that these instruments were employed not only for symphonies, but to accompany the voices in unison throughout. In the case of "Ce jour de l'an" the words are written out in full under each part, but in many, indeed in the majority of the songs in this MS., the words are placed under the upper part only, while the tenor and the contra-tenor parts have only the first two

or three words written at their beginning, generally in such a way as not to correspond with the notes above them. Perhaps one is not justified in inferring from this that in every case where it occurs the lower parts were not intended to be sung at all, but to be played only, but in some cases this must clearly be so.

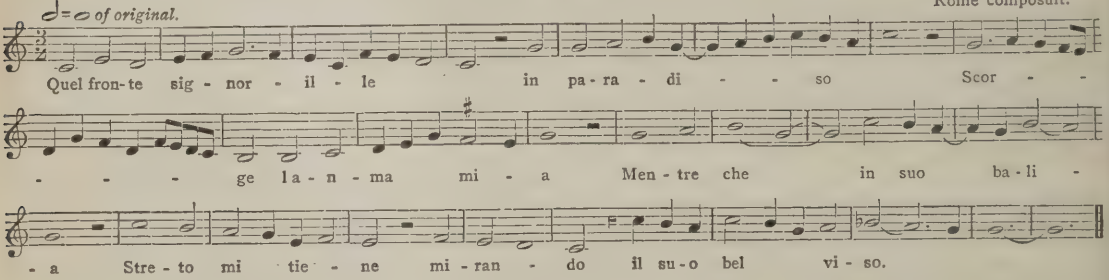
Mr. J. F. R. Stainer contributes (in Chapter III.) a scholarly dissertation on mensurable music and its translation into present day notation. It is well known that awful mistakes have been made in the process of transcribing fifteenth century notation, even by those who have been looked up to as experts on the subject; but in this chapter Mr. Stainer assuredly deserves the credit of having supplied for the first time *reliable* directions in regard to the method of accurate transcription. Some idea of his and Miss Stainer's handiwork in this respect may be gathered from the following *fac-simile* of the melody of Dufay's "Quel fronte signorille." It is photographed from the old book in the Bodleian: underneath is its equivalent in modern notation. It will be observed that at the beginning of the song Dufay uses his musical monogram "Du fa y." The sign of prolation (time-signature) is O, indicating *tempus perfectum*—*i.e.*, our *triple* rhythm.



QUEL FRONTE SIGNORILLE.

(*Melody only.*)

Guillermus Dufay
Rome composuit.


𝅗𝅥 = 𝅝 of original.
Quel fron-te sig - nor - il - le in pa-ra - di - - so Scor - -
- - - ge la - n - ma mi - a Men - tre che in suo ba - li -
- a Stre - to mi tie - ne mi - ran - do il su - o bel vi - so.

Sir John Stainer (in Chapter IV.) brings up the rear in an exhaustive disquisition upon the music contained in the volume and its special characteristics. It is, in fact, a learned essay on early music of the greatest possible value towards the history of the art. A few extracts here follow. First, as to the many crudities and archaisms in the music of this early period, Sir John says:—

> The creative genius could find no outlet for his invention or sentiment in taking a fragment of a popular melody, drawing it out into long notes, using it as a *canto fermo*, over which tiresome and meaningless parts sung to the sacred words of the Mass were interlaced with an ingenuity which few could analyse and which nobody cared for. But in setting the poet's lyrics his hands were untied, and while freely utilising the old resources of his art, he could also strive to discover new paths, new scenes.

In studying these old-world songs the reader is asked to lay aside his present ideas of what is right or wrong in the grammar of composition, and to place himself in a Guidonian frame of mind.

> If he can do this, he will first notice that the scales here used come much nearer to our modern tonality than is apparently the case, owing to the undoubted use of *musica ficta*, "feigned" or "artificial" music. Singers and players were not only permitted, but instructed, to sharpen or flatten notes under certain conditions when no corresponding accidental was written. The origin of this may probably be traced to the traditional antipathy to the tritone, or interval of three whole tones. This antipathy, which took root in a very early period of music's growth, exists to this day to a limited extent. We are more tolerant than our ancestors, but we still, in strict counterpoint, forbid the appearance of the two notes of the interval in consecutive chords.

In regard to the important question of the two sorts of *b* that were required—"one to act as *fa* (the fourth) in the hexachord of F, the other as *mi* (the third) in the hexachord of G; so that the latter *b* was made hard (durum), that is to say, natural"—Sir John observes:—

> He [the trained musician] will be tempted to pause here in order to contemplate the remarkable fact that this particular spot in the hexachords, where two sorts of *b* come into contact, is the veritable *birth-place* of modern music. When men realised that by placing the bémol

> (flat) against *any* note it might be understood that the note should be flattened, and that the square □ (a natural) could restore it to its normal position; also, that by prolonging the sides of a natural a sign might be made which would direct the sharpening of *any* given note, the whole field of modern chromatic music, with its unbounded resources, was thrown open to the composer. Because it enabled men to carry a *diatonic* system into any pitch they chose, by giving in a *signature* exact and unmistakable directions as to the required position of tones and semitones in order to produce a diatonic scale *from any one of these self-same tones and semitones;* whilst the same set of signs (used as accidentals) enabled them to pass into and out of the whole cycle of keys.

Sir John Stainer next calls attention to the interesting subject of the early evolution of key-tonality. Here are his words:—

> But, though *musica ficta* was an active agent in overthrowing Church modality, the building up of our modern key system was a slow process, and in Dufay's time there was still much to be done. These pages show that the key of C had already become firmly established. Some few write very definitely in the key of F. Examples of D minor are less numerous. Attempts to settle in the key of G minor are generally very unsatisfactory; but Dufay, who is always well ahead of his contemporaries, gives us a movement in G minor, containing a half-close on its dominant D. He also gives us a four-part song in G minor of great interest. The student will find plenty of material if he desires to pursue this subject farther.

The difficulties of our ancestors in regard to *modulation* are thus animadverted upon:—

> But the finding and determination of any given key and the power of moving out of it into another key are very distinct processes, and here we trace the shortcomings and struggles of our musical ancestors. Of course, modulation could not exist as an art until composers had realised the fact that one of the most valuable privileges of modern tonality is that of being able to "shift" our scale into any other pitch whilst strictly retaining the same order of tones and semitones. From whatever pitch a composer of to-day chooses, whether C, C sharp, D, E flat, or any other of our twelve semitonal divisions of the octave, he can and does still carry the same scale about with him. This has undoubtedly its advantages, inasmuch as it opens out a wide field for *contrast*, in allowing us to produce musical sentences which are exactly alike melodically and harmonically, in interesting juxtaposition of pitch. But as a set-off to this advantage, of which modern musicians have made so much use, we ought not to forget that we have reduced the number of our scales to *one*, instead of having seven or eight, or, if authentic modes only are recognised, *four*. This is not the place to discuss the question whether the art of music has gained or lost by the exchange; the day may yet come when composers may find new resources in the restoration of old Modes. What we learn from these early fifteenth century writers is, first, that they began to discover the impossibility of separating harmonization from definite key tonality; next, that when they left temporarily the few keys at their disposal in the search for contrast of key, they had not grasped the possibility of shifting bodily the same scale-form to any other required pitch.

No less to the point are the remarks upon imitation and rhythm—the latter the "bones" of music (*pace* Hans Richter):—

> But the imitative style is always more or less antagonistic to definite period-lengths, and when not imitative, our authors do not seem to strive after regular rhythms. But a close examination of their music shows that they revelled in variety and contrast and also in the combination of subordinate rhythmic figures. It is not without interest to note that the evolution of the art of music tended, about the middle of the eighteenth century, towards extreme regularity of period-lengths and of rhythmic figures; in fact, up to quite recent days music had become so "periodic" in its texture as to appear a succession of geometrical figures, bearing no nearer relation to the art of music than a child's kaleidoscope does to a stained-glass window. Modern musicians have rebelled against this, and have boldly asserted their freedom to select periods of irregular lengths, and to break up their periods into a great variety of rhythmic figures. But in thus doing, they have unconsciously drifted back into one of the resources of our art which existed prior to the dynasty of Regularity; and the young composer who, in order to prove his position as an advanced musician, by mixing or contrasting duple, triple, quadruple, and quintuple subordinate rhythms, is practically, in this respect, imitating those ancestors whom he himself could certainly instruct in so many other branches. But the student who goes through these pages must never forget that the bars have been inserted for his convenience only, and that he must, in his mind, hear the music as if unbarred. If he can achieve this, he will find that each of the rhythmic figures of various lengths and textures which are often interwoven with such dexterity demands its own special manner of interpretation and sphere of influence, untrammelled by those tyrannical "uprights" which sometimes make a line of modern music look as if it were a portion of a yard-measure divided into inches.

It seems that our ancestors experienced a keen delight in listening to those "consecutives" which our modern harmony-men take a delight no less keen in pouncing upon and blue-pencilling. But the "consecutives" in this book open up a most interesting historical fact, not hitherto suspected—namely, that the Organum and Diaphony (movement in fourths and fifths) must have held complete control over the music of Church and *people* for a couple of centuries at least. All historians touch lightly upon Diaphony as if it were a mere passing phase of musical evolution, whereas this book proves that up to the very threshold of modern music consecutive triads were *loved!*

> But if the composers of the first half of the fifteenth century were still groping after facility of modulation and contrast of keys, in one respect they advanced to a remarkable degree—namely, in their boldness in constructing chords and the large number they brought into use. Future historians of music will have to chronicle this fact; hitherto, so little music of this period has been attainable that they have practically had no *data* to deal with. Another fact of great importance is brought out clearly by these pages—namely, that consecutive fifths and consecutive triads, so far from being thought objectionable, gave real pleasure to everybody, including the most artistic musicians of the day. This must, I think, be accepted as a proof that the influence of diaphony and organum was more widespread and lasting than has been supposed. Many historians touch upon diaphony as a sort of barbarous experiment, which undoubtedly had a trial because nothing better could at the time be hit upon, but which, if not actually discarded as ugly and offensive, was soon ousted by a more legitimate form of harmony. This, however, is only partially true. The music of this manuscript shows beyond doubt, in my opinion, that the various consecutions of octaves, fourths, and fifths must have been for a very considerable period universally accepted, and have become thoroughly ingrained in the minds and hearts alike of musicians and people. If this is accepted as a fact, these fifty compositions will appear to us in their true light; they are not the work of men who wrote faulty progressions of consecutives because they had received no training or were devoid of artistic sentiment, but of men actually taking part in the evolution of modern harmony, albeit with the shreds of old tastes and decaying methods still clinging around them; we must neither blame nor despise them when we wade through their crudities; on the contrary, we must respect and admire them for the bold efforts they made to break through the fetters of the

past in order to step out into fresh fields of thought, to search for new resources of art, and to cull the earliest blossoms of poetic expression.

The remainder of the book—its practical portion—consists of fifty examples from the *MS. Canonici misc.* 213, in the Bodleian, translated into modern notation—open (vocal) score with a sub-imposed compressed score. To give examples of this section of the volume would occupy more space than we can afford. The reader should make himself acquainted with the actual transcripts. In mastering the contents of the book the student will find much to interest him and not a little by way of instruction.

In conclusion, we must not omit to refer to the admirable glossary and the index to the whole contents of the Dufay MS. in the Bodleian, which is on the same scale of completeness that characterises the whole production. The excellent manner in which the book is presented to the reader calls forth the highest praise—its printing, engraving, and internal appearance blend in perfect harmony with its handsome gold and white exterior. Finally, not only may this be pronounced a monumental work, but it is a credit to English scholarship; moreover, the volume is one that adds further renown to a name honoured in English music—the name of Stainer.

The British Museum has recently acquired an interesting collection of manuscripts that formerly belonged to George Thomson, of Edinburgh, "the friend of Burns." It will be remembered that Thomson, an enthusiastic and successful collector of the melodies of Scotland, Wales, and Ireland, secured the services of Beethoven, Haydn, Weber, Hummel, and some lesser lights to write symphonies and instrumental accompaniments to these folk-songs. The letters and musical manuscripts that Thomson received from his distinguished arrangers form the present collection, though we understand that there are no musical autographs by Beethoven. Extracts from the correspondence and the history of these "arrangements" have been given by Mr. J. Cuthbert Hadden in his "Life" of George Thomson. One letter from Hummel, not mentioned by Mr. Hadden, may, however, be quoted in its unaltered English. The letter, which refers to "Three Scotsch Songs, accompany'd by J. N. Hummel," and is dated "Weimar, the 4th April, 1832," took fourteen days on its journey to Edinburgh. Hummel writes:—

> Dear Mr. Thomson!
>
> A great deal of business and an indisposition was the reason you did not receive these songs a long time ago allready. Occasion to send them to you by a privat way being very seldom, I thought it best to send them by the post in the form of a lettre as the quickest and shortest way. I hope you will be content with my accompaniment and sinphonies, being done quit as you desired it. In No. 3, in the 6th bar of the voice, I aggiunged a flat by *a* [natural], which you may put out again, if it don't please you, but I found it so more adapted to the word "*Death*."
>
> Your truly friend,
> J. N. Hummel.

The song referred to begins "What ails this heart of mine?" It is impossible to say if Thomson approved of Hummel's "tinkering" suggestion, or whether *he* was "put out" by it, as the song is not to be found in the published collection of the songs.

The programme of Mr. W. C. Hammond's 250th recital at the Second Congregational Church, Holyoke, Mass., was illustrated by a view of Peter Schoffer's design for Arnold Schlick's "Spiegel der Orgelmacher und Organisten," Mayence, 1511. The points of interest appearing in this ancient design are: The organ is played apparently by the old sliders instead of by keys, the organist being a lady, probably a nun; there is a surpliced choir of three boys and two men; the soprano part being supported by a man playing upon the old treble cornet; and the organ wind supply being provided by two fair-sized bellows, raised and depressed by the hands of the blowers. It would be difficult to imagine harmony beyond two parts being played under such conditions. The organist is probably merely supporting the treble and bass parts. The members of the little choir are all looking over one large copy, in accordance with ancient practice. What can be seen of the notation suggests unmeasured music, with the white or open notes.

Superior persons both at home and abroad have so often told us that we, in England, are only an art-consuming and not an art-producing country, that we have been in some danger of believing the assertion. From time to time, however, come pleasant reminders that our native composers are not so wholly contemptible in foreign eyes as some would have us suppose. The present season has witnessed the production at Monte Carlo of M. de Lara's new opera "Messaline," a work which was received with much enthusiasm in that most cosmopolitan of musical centres; and now from the same quarter comes news of equally cheerful significance.

M. Léon Jehin, the famous conductor who has for some years been intimately associated with the musical affairs of Monte Carlo, wishes to enlarge his orchestral *répertoire*. In this connection he has officially expressed his desire to include all that is most worthily representative of British music. Our countrymen's names, it is true, have not been wanting from the programmes of M. Jehin's admirable classical concerts, but they have been infrequent of appearance. But now the conductor has determined to set before his public some of the most characteristic works of our younger composers, as well as of those whose reputations are already solidly established. We understand that M. Jehin will include in his future concerts the following works: Mr. Cowen's "Four English Dances in the olden style," Mr. Elgar's "Imperial March," and Mr. Coleridge-Taylor's "Four Characteristic Waltzes." The news of M. Jehin's intentions must be gratifying alike to English composers and English amateurs.

We have been desired by one of the lay clerks of Gloucester Cathedral, and we gladly accede to the request, to remove any misapprehension that may have been caused by a sentence in the biography of Dr. Harford Lloyd which appeared in our June issue. It is therein stated (p. 373) that "the lay clerks declined to take part in these services"—the reference being to the special nave services that Dr. Lloyd initiated at Gloucester soon after he became organist of that Cathedral. As a matter of fact, the lay clerks had a signed agreement that they should each receive a fee of five shillings for any special service at which they sang, and this sum was always paid. One day the Dean (not the present holder of the office) asked the lay clerks if they would be willing to waive their right to their five-shilling remuneration. This request the gentlemen of the choir respectfully "declined," and therefore they did not take part in the special (extra) services. Lay clerks are not by any means overpaid officials in cathedral establishments, and considering the smallness of the amount, the work to be done—in singing through a whole oratorio and, in all probability, interpreting the solos in it—they doubtless felt perfectly justified in their action. Not a few will be prepared to take their view of the case.

The Feis Ceoil has issued the syllabus of composers' Competitions for the 1900 Festival (the fourth). The prizes offered are for the best cantata for solo voices, chorus, and orchestra; for the best orchestral composition, string quartet, and twelve or thirteen minor forms of composition. The money prizes amount in value to close upon £100, but composers are more likely to be attracted to compete by the fact that the Feis committee practically undertakes to produce the compositions under the best possible conditions at the expense of the Association. Composers are thus enabled to get a hearing for their works under favourable auspices. All particulars can be obtained from the Hon. Secretaries, Feis Ceoil Office, 19, Lincoln Place, Dublin.

Several of our Metropolitan and Provincial contemporaries have referred to our July number in terms of gratifying appreciation. A London daily newspaper, in mentioning the *fac-simile* reproduction of the old Philharmonic programme of May 27, 1844, states that "Richter, at the age of thirteen, played Beethoven's Violin Concerto, with Mendelssohn at the conductor's desk." To have accomplished this feat Richter must have been a prodigy of prodigies, as at that time he was only thirteen *months* old. No: the statement is, we fear, purely Fiddle-de-dee. It was the thirteen-year-old Joachim, and not the thirteen months Richter, who played on that eventful occasion fifty-five years ago.

The first Swaledale Tournament of Song will be held at Richmond, Yorkshire, on September 27 and 28. The various competitions, for senior and junior candidates, and numbering in all eighteen classes, will include choral and solo singing, sight reading, pianoforte playing, violin playing, &c. Full particulars may be obtained from the hon. secretaries, Misses C. and M. Yeoman, Prior House, Richmond, Yorkshire. The object of the tournament is stated to be "the encouragement of vocal and instrumental music in Swaledale and the surrounding districts." It will have many sympathisers and well-wishers.

A pitched battle on the subject of pitch has been raging in the columns of various London newspapers during the past month. A letter from Messrs. John Broadwood and Sons to the Press—a copy of which will be found in our correspondence columns—opened the fusillade. This is no new question, but commonsense is lending its aid towards a proper settlement. There can be no question that the *Diapason normal* is the right standard of pitch, and every musician should, by precept and example, influence public opinion towards its general adoption.

Under the honorary presidency of Dr. Oscar Fleischer, an "International Musical Society" has been founded in Berlin, the principal objects of which are to facilitate historical research and to promote the interchange of ideas amongst its members on various subjects connected with the art. Branches of this excellent Society have already been formed in Leipzig (presidents: Professor Kretzschmar and Dr. Riemann) and in Vienna. Will London be invited to form a branch?

The composer of "Kimi-ga-Yo," the Japanese National Anthem, is Herr Eckert. This gentleman is about to leave Yokohama, after twenty years' residence in Japan, where he has been zealously labouring in the cause of European music in the Land of the Rising Sun.

Enthusiasm, of a temperature akin to the tropical atmosphere of the past month, characterised a very pleasant function held in the concert-room of the Royal Academy of Music on the 21st ult. The occasion was to celebrate—or rather to anticipate by one week—the silver wedding of Sir Alexander and Lady Mackenzie by the presentation to them of an address of congratulation signed by the whole of the professorial staff, and a massive silver salver from past and present students as a mark of affectionate esteem. Mr. Walter Macfarren, the senior professor of the Academy, in handing these tokens of regard to the gratified recipients, delivered an eloquent and felicitous speech, and Sir Alexander acknowledged the gifts in equally heartfelt words. The text of the address is as follows:—

> To Sir Alexander Campbell Mackenzie, Mus. Doc., St. And., Cantab. et Edin., Fellow and Principal of the Royal Academy of Music:—
>
> We, the members of the Professorial and Administrative Staff of the Royal Academy of Music, congratulate you with the utmost cordiality on the attainment of your Silver Wedding and upon your twenty-five years of happy wedded life, and in presenting you with this address and Lady Mackenzie with a basket of flowers, as a very small mark of our respect and esteem, we desire to express the earnest hope that the happy consummation of your Silver Wedding may be followed by that which is designated as Golden, and that a quarter of a century hence you and your beloved wife may be still together in the enjoyment of good health, and surrounded by troops of affectionate and admiring friends.
>
> July 28, 1899. (The signatures follow.)

The chorus of congratulations and good wishes to the Principal and Lady Mackenzie, on the 21st ult., will find an echo far beyond the walls of the "old place" in Tenterden Street.

John Sebastian Bach's organ in St. John's Church, Leipzig, upon which the great cantor used to play during the last years of his life, is for sale! It is the work of the notable Leipzig organ-builder, Johann Scheibe, and was "opened" by Bach in 1744. Adelung, referring to the instrument in his "Musica mechanica Organædi," says: "This organ of St. John, after having undergone the most rigorous examination ever applied to like instrument, has been pronounced absolutely faultless by Herren Joh. Seb. Bach, and Zacharias Hildebrand, organ-builder." It was the original intention of the authorities to place the Bach organ in the vestry of the renovated and enlarged Church of St. John, but it appears there is not sufficient room for it there. There should, one would think, be no lack of musical institutions, either in Germany or elsewhere, which would be glad to find both the money and the room for so interesting an historical relic.

The jubilee presentation to Mr. Alfred Gibson, to which we briefly referred in our last issue, included, in addition to the Broadwood pianoforte, a portrait of himself to be painted by M. Olivier, a music stand and baton, and a specially designed album, containing the autographs of the subscribers. Mr. John Farmer, a fellow townsman of Mr. Gibson's, in making the presentation, contributed some reminiscent and complimentary remarks, and Mr. Gibson feelingly replied in a few well-chosen words of appreciative gratitude. Mr. Gibson then conducted a performance by his own pupils (except the bass strings) of Handel's Concerto in G minor, in which the solo parts were played by Mr. Waldo Warner (first violin), Mr. Henry Gibson (second violin), and Mr. Paterson Parker (violoncello). Miss Fanny Davies and Madame Haas each contributed a pianoforte solo on the presentation instrument, and the taking of a photograph of the hero of the hour and his faithful fiddlers brought this pleasant function to a successful conclusion.

Mr. Andrew Deakin, the veteran musical critic of Birmingham, has in the press a valuable bibliographical work which should be of great interest to musicians, both professional and amateur.

The title of the book is:—

Outlines of Musical Bibliography: a catalogue of the music and musical works printed or otherwise produced in the British Isles. The whole chronologically arranged, with descriptive and critical notes on the principal works, by Andrew Deakin.

The proposed work, which is to be issued in three parts, will form an annotated bibliographical catalogue of about 10,000 early musical works. It will also include a "cross-reference catalogue, with compressed titles of all the works under the respective composers' names." As the subscription price for each part is only three shillings and sixpence, the immense labour that Mr. Deakin has bestowed upon his Bibliography should meet with its due reward.

A commemorative tablet has recently been unveiled at the house inhabited by Mendelssohn and his family, at Bad Soden, in the Taunus district, during the summers of 1844, 1846, and 1847. The composer of "Elijah," as his letters indicate, greatly enjoyed the "quiet life" in that delightful place. He composed much music at Soden, including his organ sonatas, and amongst a number of songs emanating from this period is the world-famed male-voice quartet "The Hunter's Farewell" ("Wer hat dich, du schöner Wald"). The admirable rendering of the latter, together with that of the scarcely less popular "The Merry Wayfarer" ("Wem Gott will rechte Gunst erweisen"), on the part of the united choirs of the Mittelrheinische Sängerbund (the promoters of the tablet), constituted the musical portion of the interesting ceremony, which also included an able discourse delivered by the worthy pastor of Soden, Herr A. Stahl.

Carl Reinecke attained the age of seventy-five on June 23. The event was celebrated at Leipzig by an interesting concert given at the Conservatorium, while a performance of the veteran's opera "Der Gouverneur von Tours" was given at the Stadt-Theater in honour of the occasion. Congratulations, none the less sincere though somewhat tardily expressed, to the distinguished musician upon this three-quarters of a century celebration. May the hand of time deal gently with Carl Reinecke.

Mr. T. B. Knott has resigned the appointment of Assistant to the Principal of the Royal Academy of Music, in order that he may be able to devote more time to his professorial work at the Academy and to private teaching. For thirteen years Mr. Knott has discharged the duties of a delicate and diplomatic post with rare tact and discretion—in fact, it may be said that he leaves it without having made an enemy. His withdrawal has, therefore, caused deep regret to all concerned—especially to Sir Alexander Mackenzie. No wonder that this regret has found expression in tangible form, which must be as gratifying to Mr. Knott as it is thoroughly deserved.

The marriage of Mr. Harry Plunket Greene, the well-known baritone, son of Mr. Richard J. Greene and the Hon. Louisa Greene, fourth daughter of Lord Plunket, and Miss Gwendolen Maud Parry, younger daughter of Sir Hubert Parry, Director of the Royal College of Music, and of Lady Maud Parry, sister of the fourteenth Earl of Pembroke, was celebrated at Highnam Church, near Gloucester, on the 20th ult. The wedding was a quiet one, the party walking to the church from Highnam Court, the residence of the bride's parents. Mr. Herman Herkomer was the best man, and amongst the company present were Miss Maude Valerie White and Mr. Leonard Borwick. Hearty congratulations to the newly wedded pair.

The monument erected over the grave of Hans von Bülow, in the Ohlsdorf churchyard, Hamburg, was unveiled, with due solemnities, on June 28, in the presence of his widow, the city dignitaries, and a number of friends and admirers of the distinguished artist. The monument is the work of the eminent sculptor, Professor Hildebrand, of Florence. It consists of a handsome block of Tyrolese marble, and bears a portrait in relief of the great pianist, with the simple inscription:—

Hans von Bülow,
geboren 8 Januar, 1830, gestorben den 12 Februar, 1894.

Albert Loeschhorn, the distinguished pianist and highly meritorious teacher, who is well known as the composer of pianoforte studies, entered upon his eighty-first year, in excellent health, on June 27. A number of his former pupils came specially to Berlin in order to be present at the banquet given in honour of the veteran artist on the occasion.

A Civil List Pension of £40 per annum has been granted to Mrs. Mary Ellen Robinson, "In consideration of the services rendered to music in Ireland by her late husband, Mr. Joseph Robinson."

The two *Grands Prix de Rome* of the Institute have been awarded this year to MM. Levadé and Malherbe, both pupils at the Paris Conservatoire of M. Massenet.

Sir George Martin has started for South Africa as Examiner of the Associated Board of the Royal Academy of Music and the Royal College of Music. He will not return until October, and we are asked to state for the benefit of intending correspondents that no letters will be forwarded.

Dr. Frederick Niecks, Professor of Music in the University of Edinburgh, will form the subject of the biographical article in our September issue.

FORTHCOMING FESTIVALS.

Three important Musical Festivals are to be held in different parts of England during the autumn—at Worcester, Norwich, and Sheffield.

The first, that of "the Meeting of the Three Choirs of Gloucester, Worcester, and Hereford," is also the senior, being at least 175 years old. It may not be without interest to compare the programme of the approaching "Meeting" with that (held at Gloucester) which took place one hundred years ago. Then all the performances, with the exception of "The Messiah," were *miscellaneous!* Madame Mara, the Albani of her day, received a fee of 140 guineas for her services as "the first female singer." The other vocalists were Mrs. Ashe, "a favourite singer at the Bath concerts"; Master Elliot, "a favourite *soprano* singer at the London concerts"; Harrison, Knyvett, "a most chaste counter-tenor singer"; Dangerfield, Griffiths, and Bartleman. "Mr. Cramer" led the band, and Mr. Hyde, a celebrated performer on the trumpet, appeared for the first time at the "Meeting." As the expenses were £1,154 7s. 3d. and the receipts £1,032 15s., there was a balance on the wrong side of £121 12s. 3d. The conductor, in the present sense of the term, is essentially a product of the present century.

The Norwich Festival in its present (Triennial) form dates from 1824, though from the year 1788 and onwards there were intermittent music-meetings of a Festival kind. The quality of the music as well as the inner workings of the Festival have improved since the days when Robert Lindley played a violoncello concerto while seated underneath an umbrella, which a kind friend held over him to keep "Bob" and his instrument dry! The reason for this outspread "additional accompaniment" was owing to the defective state of the roof of St. Andrew's Hall, whereby the rain literally damped the ardour of the orchestra. The name of Spohr is closely associated with the Norwich Festival. He was present at that held in 1839, when he conducted his oratorio "Calvary," the subject of which aroused the wrathful indignation of the clerical party in Norwich. Spohr, who knew not English, attended the service in the Cathedral on the Sunday preceding the Festival. In the course of the sermon, he repeatedly heard the title of his oratorio mentioned. Thinking that these references of the preacher could not be otherwise than complimentary, the composer very naturally assumed a "cheerful countenance"—in other words, his face beamed with smiles serene. But alas! what must have been his feelings when he afterwards discovered that the preacher had boldly declared his conviction that all those who listened to Spohr's "Calvary" would be "*eternally damned*"!

Sheffield, although by far the junior of this year's Festival family, shows a youthful vigour of great promise and an enterprise that will reap its due reward in the years to come. And then what a splendid heritage Sheffield has in those glorious Yorkshire voices! To hear such full-voiced singers is alone well worth a journey to the cutlery capital. We predict great things for Sheffield.

It may be convenient to our readers if, for the purposes of easy reference, we give in a tabulated form the skeleton programmes of the three Festivals above referred to, with their dates, names of the principal performers, &c. One or two features may first be specially mentioned. It will be observed that both "The Messiah" and the "Hymn of Praise" find a place in the schemes of all the three meetings. At Worcester a distinguished American musician, in the person of Mr. Horatio W. Parker, will make his *début* as a composer and conductor at an English Festival. The positions which Mr. Edward Elgar, Mr. Edward German, and Mr. S. Coleridge-Taylor have already attained as composers are well maintained. In fact, the actual novelties are entirely their products. Mr. Elgar contributes for Norwich a new Cycle of Songs, composed expressly for Miss Clara Butt, who will sing them; Mr. Coleridge-Taylor, a new orchestral work (Worcester) and an Overture to his popular cantata "Hiawatha's Wedding-Feast" (Norwich); and Mr. Edward German, a symphonic suite, entitled "The Seasons," of which the "Summer" number is a "Harvest Dance."

(*The works marked * will be conducted by their respective composers.*)

WORCESTER.

September 10, 12, 13, 14, and 15.

Sunday (Sept. 10), at 3.30.—Special opening service in the Cathedral. Anthems: "When Israel out of Egypt came" and "Hear my Prayer," Mendelssohn.

Tuesday.—*Morning:* "Elijah," Mendelssohn.
Evening: *"A Harvest Song," C. Lee Williams; "Die Vätergruft," Peter Cornelius; "Creation," Haydn.

Wednesday.—*Morning:* *New orchestral piece (*composed expressly for the Festival*), S. Coleridge-Taylor; German Requiem, Brahms; *"The Light of Life" (*Lux Christi*), Elgar; Te Deum, Dvorák.
Evening (in the Public Hall): Miscellaneous concert, with Wagner selection.

Thursday.—*Morning:* *"Hora Novissima," Horatio W. Parker; "Stabat Mater," Palestrina; Symphony in A (No. 7), Beethoven; "Last Judgment," Spohr.
Evening: "God's Time is the Best," Bach; *"Blest Pair of Sirens," Hubert Parry; "Hymn of Praise," Mendelssohn.

Friday.—*Morning:* "Messiah," Handel.
Evening: Closing Service in the Cathedral.

PRINCIPAL VOCALISTS.

Mesdames Albani, Esther Palliser, Amy Sherwin, Marie Brema, Ada Crossley, and Muriel Foster; Messrs. Edward Lloyd, William Green, Andrew Black, Charles Phillips, and Plunket Greene.

Organists: Mr. A. H. Brewer and Mr. G. R. Sinclair.
Conductor—Mr. Ivor Atkins.

NORWICH.

October 3, 4, 5, and 6.

Tuesday (Oct. 3).—*Evening:* "Faust," Berlioz.

Wednesday.—*Morning:* B minor Symphony, Schubert; (*a*) "Stabat Mater," (*b*) "Lauda alla virgine," (*c*) Te Deum, Verdi; "Hymn of Praise," Mendelssohn.
Evening: "Samson and Delilah," Saint-Saëns.

Thursday.—*Morning:* *Meditation (*Lux Christi*), Elgar; "The Passion of Christ" (first performance in England), Perosi; *"A Song of Darkness and Light," Hubert Parry; Symphony, No. 6 ("Pathétique"), Tschaïkowsky.
Evening: *New Cycle of Songs (*composed expressly for the Festival and sung by* Miss Clara Butt), Elgar; *Symphonic Suite (*composed expressly for the Festival*), Edward German; *"Ode to the Passions," F. H. Cowen; *"The Dream of Endymion" (composed expressly for and sung by Mr. Ben Davies), F. H. Cowen.

Friday.—*Morning:* "Messiah," Handel.
Evening: *"Hiawatha's Wedding-Feast" (*the Overture composed expressly for the occasion*), S. Coleridge-Taylor; Wagner selection.

PRINCIPAL VOCALISTS.

Mesdames Albani, Ethel Wood, Marie Brema, and Clara Butt; Messrs. Edward Lloyd, Ben Davies, Andrew Black, and David Bispham.

Organist—Dr. Bunnett. Choirmaster—Dr. Hill.
Conductor—Mr. Alberto Randegger.

SHEFFIELD.

October 11, 12, and 13.

Wednesday (Oct. 11).—*Morning:* "Messiah," Handel.
Evening: *"King Olaf," Elgar; miscellaneous selection.
Thursday.—*Morning:* "Samson and Delilah," Saint-Saëns; miscellaneous selection.
Evening: "The Golden Legend," Sullivan; The Choral Symphony, Beethoven.
Friday.—*Morning:* *"King Saul," Hubert Parry.
Evening: Wagner selection; "Hymn of Praise," Mendelssohn.

PRINCIPAL VOCALISTS.

Mesdames Ella Russell, Marie Brema, Lilian Coomber, Alice Esty, Jessie King, and Clara Butt; Messrs. Edward Lloyd, Ben Davies, William Green, Andrew Black, Charles Knowles, and David Bispham.

Solo pianoforte—Mr. Frederick Dawson.
Chorusmaster—Dr. Henry Coward.
Conductor—Mr. August Manns.

LUTES AND GUITARS.

In looking recently through a catalogue of the Middle Temple Library my eye was caught by the title: "Discours non plus mélancoliques que divers de choses mesmement qui appartiennent à notre France: et à la fin La manière de bien et justement entoucher les Lucs et Guiternes." Poitiers. 1557. 4to.

This is an extremely rare book. M. Charles Nodier, in his memoir of Desperiers, states that only three copies are known to exist, and it may be that the Temple copy is the only one in England; certainly there is none in the British Museum or Bodleian Libraries.

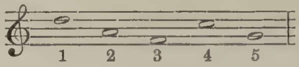
The printer's name appears in the colophon: "Achevé d'imprimer à Poitiers le 13 de May, 1556, par Enguilbert de Marnef." The authorship has been much debated by the learned in France, and is now generally ascribed to several hands, among them probably those of Jacques Peletier and Elie Vinet.

The word "luc" in the title is an old and well-recognised form of "luth," and "entoucher" is the technical term for affixing the "touches" or frets on the neck of the instrument. These were generally eight in number, each representing the interval of a semitone, and in tablature they were indicated by the letters of the alphabet, *a* standing for the open string, *b* for the first semitone, and so on.

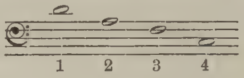
The rules here given for determining the exact position of the frets are not of any great scientific value. The author is innocent of ratios and commas: the semitones, he says, should be equal, and the ear is the best judge of whether they are so or not. More interesting is a passage in which he gives a rough classification of the musical instruments of the day in these words—freely translated from the original old French:—

> There are various kinds of musical instruments. Some are wind instruments, such as the trumpet and the organ; others are stringed instruments, such as the spinet and lute. Strings are either of metal, such as iron or brass, or of gut. The gut-stringed instruments now in use in France are the hurdy-gurdy, the rebec, the viol, the lute, and the guitar. Of these the three first are only adapted for playing a single part, but four parts (*i.e.*, nearly all the music in the world) can be played on the guitar, and more than four on the lute, which is now made with six or even seven strings. In both the guitar and the lute all the strings except the highest are double.
>
> Thus the hurdy-gurdy is for the blind, the rebec and viol for minstrels, the lute and guitar for musicians, and especially the lute on account of its greater perfection.
>
> In my early days the lute was more used than the guitar, but in the last twelve or fifteen years everybody has taken to the guitar, and the lute has been almost forgotten; in fact, the guitar is much easier than the lute, and there is a peculiar charm in its tones.

The "Viele" was the hurdy-gurdy, and the "Rebec" an ancient and rude form of fiddle with three strings tuned in fifths. The "Guiterne," which our author says is called by some people "Guiterre" or "Quinterne," is the English "Gittern" or "Gyttron"—*i.e.*, the Spanish flat-backed guitar with four strings, the three lower ones being double as in the lute. Mersenne, in 1636, describes it as having five strings tuned—



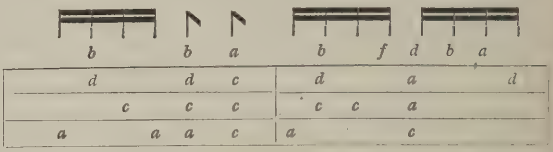
The four-stringed lute at this date was tuned—



or to corresponding intervals. In the six-stringed lute a G string was added above and below; any strings beyond six were, at least in the theorbo, bourdon strings without frets, attached to a separate neck and free of the body of the instrument.

Music for the four-stringed lute is not often seen. The only example that I have come across is in one of the Stowe manuscripts in the British Museum. It is only a fragment, but must have been written about the time that the "Discours" were printed, for at the end of the same MS. is some music for the six-stringed lute headed: "The xviii^{e} daie of Maye the same writtin by one Raphe Bowle to learne to playe on his Lutte in anno 1558."

Here is the opening phrase of the tablature for the four-stringed instrument:—



J. F. R. Stainer.

MENDELSSOHN AND ROSENHAIN.

Jacob Rosenhain, born at Mannheim in 1813, was a pianist of some note in his day. He appeared at a London Philharmonic concert in 1837 (April 17), while seventeen years later a symphony of his was performed by the same Society (April 24, 1854). That symphony (F minor, Op. 43) had originally been produced at the Gewandhaus, under Mendelssohn's direction, in 1846, and this, apparently, is the only link connecting the two men, so far as biographies or dictionaries are concerned. From certain letters written to Mendelssohn by Rosenhain, copies of which have kindly been supplied to us by Mendelssohn's surviving daughter, Frau Wach, also from a letter written by Mendelssohn to Rosenhain, dated January 13, 1842 (a translation of which was published by the latter in the *Revue et Gazette Musicale*, November 18, 1877), we learn, however, that the two men were on a very friendly footing.

On August 24, 1839, Rosenhain writes to the composer to say how he is looking forward to spending a few days with him in Leipzig, and to making acquaintance, directly through him, with his new compositions. Mendelssohn had then only just returned to Leipzig (August 21) from Frankfort, where he had attended the wedding of his wife's sister Julie to Mr. Schunck, of Leipzig. A second letter from Rosenhain to the composer is dated Paris, December 26, 1841, in which he expresses his joy at perceiving how, from day to day, the reputation of his friend is increasing and spreading. He mentions that Habeneck will shortly perform the "Fingal's Cave" Overture,* also "St. Paul," "which is now being translated into French." And he adds that Habeneck would much like to have Mendelssohn's metronome marks for the different numbers, in order to give the work "as far as possible according to your ideas." Habeneck further desired to know whether Mendelssohn felt at all inclined to come to Paris and write an opera, in which case the great conductor offered to render all possible assistance. Rosenhain adds: "You have the power to undertake such a task; now show that you have the will." The production of the "Hymn of Praise" at Leipzig and Birmingham in 1840, the appointment of Director of the royal music at Berlin, and the production of "Antigone" at Potsdam (October 28, 1841) will sufficiently explain the references to the growing reputation of Mendelssohn.

In 1877 Rosenhain published in the *Revue et Gazette Musicale*, as mentioned above, the letter written to him by Mendelssohn. It is an answer to this second letter. After enquiries as to what Rosenhain was doing, and a reference to a *Poeme pour piano*, Op. 24, a composition of the pianist's which he had sent to Mendelssohn, the latter writes:—

"What you say concerning my works and their performance at Paris has greatly interested me; for your news accept my best thanks. I fear, however, they will not meet with much success. If in continuing in the path which I have followed, I succeed later on in composing better and more characteristic (ausgeprägt) works, then I might venture to hope that one or other of these compositions would make its way in Paris; but as to what I have hitherto done, I have my doubts; these compositions do not as yet differ much from what is produced there. You may, however, feel sure that it will afford me great pleasure, and that I shall esteem it a great honour, if anything of mine is given at Paris, and, especially, if a man like Habeneck interests himself in it. Please say many, many kind things to him from me. Formerly I was much attached to him, and already at that time he was so kind and considerate, that ever since I have thought of him, not only with respect and admiration, but also with true thankfulness. Please tell him that, and give him my best and heartfelt compliments."

Mendelssohn, in his letter, suggests that his "Fingal's Cave" Overture should be given, and also that Habeneck should try over his four, or at any rate three overtures, so as to select the one best suited to the artists of the orchestra. And he adds: "Tell me if he accedes to my request. In that case please correct a misprint in the score and parts of the *Meeresstille* (*Calme de la mer*). The *allegro* should have the time signature 𝄵, instead of 𝄴; the movement is very rapid; a half-bar is about equal to a crotchet in the finale of Beethoven's Symphony in A." His reference to the proposed opera is interesting: "You want me to write an opera for Paris! You know how I long to have a libretto from Scribe; you know that for years I have been ardently searching for a genuinely beautiful, dramatic subject. But to make my *début* at Paris with a first work of this kind presents so many difficulties, that I can only entertain the idea after I have had one or two operas performed in Germany, and unfortunately there is as yet no prospect of a good plot, or a good libretto. But thank also Habeneck for his goodwill in the matter, and if by chance he should know of any good, beautiful subject, beg him, for heaven's sake, to tell me of it. I should consider that, the greatest service which could be rendered to me in my artistic career."

The reference to Scribe is curious. A few years later Mendelssohn was in communication with Scribe with regard to an opera to be founded on "The Tempest" for Mr. Lumley, lessee of Her Majesty's Theatre. The libretto was written, but Mendelssohn was dissatisfied with it. It was set to music by Halévy, and produced, but without success, at Her Majesty's in 1850.

Rosenhain answered Mendelssohn on January 25 (the third letter communicated by Frau Wach). He relates how he *translated* his friend's letter to Habeneck (and he published it also in French, as may be seen by the word "ausgeprägt" in parenthesis in one of the above extracts). Habeneck promised to try over three overtures, and to correct the misprint in the "Meeresstille." He also tells Mendelssohn that his wish for a good libretto is likely soon to be realised, since he believes that Scribe is quite willing to furnish one.

Sir George Grove mentions Mendelssohn's love for billiards, and of this we find a trace in these letters. Mendelssohn asks Rosenhain if he remembers a conversation they had when walking back from Gohlitz to Leipzig. Rosenhain replies: "Yes, I do remember our walk to Gohlitz, and the musical conversation on the return journey after the great billiard match."

COSTA AS A HUMORIST.

Old oratorio goers and Festival frequenters will remember the late Sir Michael Costa as a man of imperious mien and dignified demeanour, whose countenance betrayed no sign of any inward humour. But even a nature externally so stern could unbend. The following letter from Costa to the late William Bartholomew furnishes evidence of unsuspected drollery in the great conductor. Beyond stating that "Barty" was the librettist of Costa's two oratorios, "Eli" and "Naaman," and that the reference is in all probability to a song in the latter work, Costa's comical Christmas-eve communication may speak for itself:—

7, Marine Parade,
Folkestone,
December 24, 1862.

I say Barty! what the Dikens (*sic*) you mean by telling me that you write like a Christian? Do you mean to say that I compose like a Turk? What I know is, that I am a very good Christian, and you are the greatest Turk [that] ever lived: blow me! if I think the contrary. If I suggested to finish the song with other words, the reason was simply this—with the exclamation "God! comfort—save us from dismay," the *Finale* of the song would be interrupted. And, if I succeed with the music, it will scarcely be heard out of a public performance and be excluded from the drawing-room—*ex. gra.* the two prayers in our former oratorio "Eli." The Morning Prayer has been sold and sells 60 times more than the Evening Prayer, though the public like the tune of the E. P. better than the M. P. Why? Because [it] concludes satisfactory for their ears. The other, though 50 times more effective for the situation in a public performance, does not sell so well.

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* This was actually done within a fortnight of the receipt of Mendelssohn's letter, when the "Fingal's Cave" Overture was performed at the Conservatoire, on February 20, 1842, and, moreover, it was repeated on March 27. Habeneck appears to have been genuinely interested, for the symphonies followed, and on January 9, 1848, there was an *In Memoriam* concert, devoted entirely to Mendelssohn's music. The programme included the "Scotch" Symphony, the Violin Concerto, the "Fingal's Cave" Overture, and selections from "St. Paul."

That was my only reason for asking your "highness" to alter the last line. But as you, Sir, have most grossly insulted me, I shall set to music the former one, and will not, on any account, accept anything else. And in allowing you to prove to the public that you write not like a Turk, but as a Christian, I shall prove to the world that I compose not only like a good Christian, but as an Angel!!!!

Your most humble and
very obedient servant,
MIKE.

SIR G. A. MACFARREN ON THE MIDSUMMER NIGHT'S DREAM OVERTURE.

From the far off Antipodes there comes the following enquiry of a correspondent:—

> "On which part of the play 'A Midsummer Night's Dream' is the Overture founded; and is there an imitation of the donkey's bray in it?"

We cannot do better than answer this question by quoting from an analysis of the overture by the late Sir G. A. Macfarren, expressed in language as felicitous and poetic as is the music itself:—

The "Wood near Athens" is a fairydom which Mendelssohn inherited direct from Shakespeare. The succession of thought may be as swift as thought itself; elfin chronicles may measure centuries as moments; and so, being the first artist that could claim the heirloom, he stepped into the domain of imagery just as it had been left, in which he proved his right by his mastery.

The four magical chords with which the Overture opens are the boundary between the real and the ideal, and on passing them the hearer finds himself in a new world, compounded of the elements that "dreams are made of." The device of assigning four parts to the violins gives airy colouring to the sprightly beings that people the realm; and the one pizzicato note for the violas that marks the repetition of the first strain is like a trick of Puck, that might scatter a shower of diamonds by a shaking of a rosebush. The tiny folk seem to scent the morning air, and to break, therefore, from their revel, just where Mendelssohn remembered Mozart—could he have thought of anything so sweet, or an alternative so fit for the broken sports? The passage is strange in the full forte where the wind instruments descend by seconds, each set entering two notes later than its forerunner, and the lowest proceeding in fourths, with one above it; the point is admirable with which they successively enter, and as to what is strange in their progression, he is to be pitied who can check the current of his delight to make objection thereto.

All the love of Lysander and Hermia is concentrated in the delicious melody that initiates the second subject; it is a very "love in idleness" to work a spell on each of us that hears it, and make him love the next thing that he looks on. This, perhaps, is why we are so pleased with Bottom's translation, and the rich humour that presents him to our ears in the exact shape in which he enraptured the fairy queen. Then we have the duke and his Amazon bride at their hunting, with the invigoration of the fresh air, and the manly exercise, and the clang of the music of the chase, and the brightness of daybreak.

The author's boundless invention has given a new aspect to the first fairy theme by the descending scale of pizzicato notes that accompanies many of its bewitching evolutions in the second part. How stilly is the repose where everything seems to sink to sleep under the potency of the magic flower, we may surmise—and the throbbings of the vexed heart cease to be painful; and how beautifully does the sustained sound of the lowest notes of the viola conduce to this effect of perfect rest. A happier conceit never took shape from the will of a poet, a master, a creator, than where the subject in quavers recurs the low G is given to the ophicleide—Bottom himself in the lap of Titania—a note which he must have foreboded who invented this instrument, the uncompoundable tone of which is the only one that can embody all its meaning; thanks for the invention, though it were never else applied.

At last the mesmerist waves his hand, the four magical chords of the opening are repeated, the boundary is passed, the spell is broken, and one asks forgiveness for what absurd vagaries one may have uttered during the dream—which has been but talking in one's sleep.

CHURCH MUSIC.

Although the fifth annual report of the Church Orchestral Society revealed some of the difficulties this useful body must inevitably, in its initial stages, pass through, it is evident that the work of the Society is becoming more clearly defined and that its position is already a strong one. In proof of this it is only necessary to quote a few words from the fifth report read at the general meeting on the 11th ult.: "Since the formation of the Society in 1894 a large number of amateurs have joined us, and dropped off. It seems that they are unable to stand the regular weekly practice which the committee have decided is the only way to secure tolerable and decent performance of divine worship." Again: "The committee feel that in upholding a high standard they are working in the true interests of both the Church and the Society." The courageous action and sensible words of the committee in this connection will command public respect and surely bring about good results. Another eminently practical feature of the Society's scheme is the arrangement whereby any number of competent players may be secured to fill up the ranks of orchestras undertaking Church work. This is an admirable and far reaching plan, which will tend to make the Church Orchestral Society a widespread power in the realms of sacred art. That such an association may prosper must be the earnest wish of all anxious to see the influence of the Church extended, and its art treasures made more generally available for the highest of all purposes, the public worship of "the Giver of all good gifts."

The music performed at St. John's Church, Duncan Terrace, Islington, has maintained a position commanding respect ever since the days when Canon Oakeley did much to preserve and develop the music of the Latin Church schools. The masses and other works recently sung there have included specimens by Palestrina, Vittoria, Carissimi, Haydn, Mozart, Beethoven, Weber, Hummel, Cherubini, Mendelssohn, &c. Orchestral accompaniments have long and consistently characterised the musical arrangements of this church; and it has been for some time the rule to perform pieces from the classical symphonies, save, of course, in Advent and Lent, as Postludes upon those occasions when the orchestra is employed.

In these days it seems more natural to expect from Hong Kong news of perplexing political problems than evidences of the advance of Church music. All the same, welcome news of special choral services come to hand from time to time, and the scheme of one such service at St. John's Cathedral, in the city of tea and opium, includes Mendelssohn's "Hear my Prayer," Stainer's cantata "The Daughter of Jairus," and Sullivan's "O gladsome Light," from "The Golden Legend," given with Mr. G. Grimble as organist and Mr. A. G. Ward as conductor. From Sydney, N.S.W., and other remote places similar tidings of the welcome development of the Church musical service are to hand.

By the formation of the Liverpool Church Choir Association, an important power has been created whereby the Church music of the diocese may be improved and further developed. Its chief objects are thus briefly and definitely stated: (1) To promote the study and practice of standard Church music; (2) to hold combined Church Choir Festivals in St. George's Hall. Amongst those who have signified their approval are the Bishop and the Lord Mayor of Liverpool, together with the leading clergy and musicians of the great maritime city. The originator of the scheme and hon. secretary is Mr. Ralph H. Baker. At the initial meeting the question "What is Standard Church Music?" was not unnaturally asked, and this question will remain one of the most serious of the difficulties to be encountered by the new Association. It is to be hoped the only safe practical reply will be given, by the adoption of a broad course in the recognition of all fine Church music of all schools and all ages, with special attention, however, to the cultivation of music composed during the past four centuries for use in the English Church. At the same time, care and judgment must be exercised in the way of seeking to make all interested in the work of the Association practically acquainted with every form of sacred music, from the simple chant to the elaborate oratorio, which has quickened the spiritual life of the Church through the long ages that have passed during which "our salvation has been made known to us."

At a special musical service held in the Horbury Congregational Church, Notting Hill, on the 9th ult., Mendelssohn's 95th Psalm was sung, under the direction of Mr. C. Thornton Turner. The choir festival at Middleton Parish Church, during the past month, was specially marked by a rendering of Dr. J. Varley Roberts's anthem "Seek ye the Lord," at the morning service. In the afternoon and evening the music was also of marked interest, consisting of anthems, an Evening Service in F, and various organ pieces from the pen of Dr. Henry Hiles, who directed the choral works. The organist was Mr. James Slater. A choral festival, at which worthy English music is honoured after this manner, is an occasion which offers a pattern deserving extensive imitation.

Invitations are being sent to sundry well-known organ players to give recitals at the Royal Albert Hall before the evening meetings of the Church Congress, from Monday, October 9, to Saturday, October 14. Imposing choral services are also to be held in St. Paul's Cathedral and Westminster Abbey during the same week. The special service in the Nave of Westminster Abbey, on October 11, at 7.30, will be the most interesting of all attempts to deal in a practical way with the great subject of Church music yet made in connection with the Church Congress meetings. Upon this occasion works illustrating the labours of English Church composers of the 16th, 17th, 18th, and 19th centuries will be given by the Abbey choir, under the direction of the organist, Sir Frederick Bridge. At the same time, by permission of the Dean of Westminster, Church music will be dealt with under the heads: Essentials of sacred music, Choice of music in choral services, Congregational music, and the training of choirmasters. Such a scheme should effectually silence the criticism of those who have long pleaded for a more complete consideration at the hands of the Church Congress authorities of the music of the sanctuary.

The death took place, on the 7th ult., at her residence in Tavistock Square, of Lady Simon, widow of the late Sir John Simon, at the age of seventy-seven years. Lady Simon, who was much beloved in the Jewish community for her saintly life and attractive social qualities, was a sister of the veteran Mr. Charles Salaman, well-known in musical circles, for whom much sympathy will be felt.

ORGAN MUSIC.

A spirited effort is being made to secure for Brisbane the fine organ built by Messrs Henry Willis and Sons, of London, for the Exhibition held in that city some eight or nine years ago, at a cost of something between £4,000 and £5,000. In connection with this important movement Mr. George Sampson has been giving a number of interesting organ recitals, twelve performances having taken place with this object. Features of the first six recitals were the first six Organ Concertos by Handel. Similarly the programmes of the recitals from seven to twelve inclusive were marked by the skilful rendering by Mr. Sampson of Mendelssohn's Sonatas in their printed order. The other pieces included organ works by the chief writers for the instrument, from the time of J. S. Bach to the present day.

Mr. Felix Corbett has signalised his election as the Borough organist of Middlesbrough by a series of organ recitals, the first of which was attended by the Mayor and Corporation. The programmes have been well varied, and properly marked by the performance of sundry classical pieces originally composed for the instrument.

Recently, Mr. R. E. Parker played a selection at Wilmslow Parish Church, his programme including Fantasia in C minor (Hoyte) and Intermezzo in F (Tours). At St. John's, New Clee, on the 16th ult., Mr. A. J. Lancashire gave a recital which included Merkel's Adagio in E major. The scheme of Mr. A. E. Chapman's recital, at St. John's, Bridgetown, Totnes, included Fantasia (Op. 40), P. Tietz. Recent programmes of Mr. Roger Ascham's recitals, at Port Elizabeth, included pieces by the English composers Smart, Sterndale Bennett, Bache, Wolstenholme, and Hollins.

At a series of recitals given at St. John's Cathedral, Hong Kong, by Mr. A. G. Ward, the programmes included various well known organ pieces of the German, French, and English schools. Mr. H. G. Archer gave a recital early last month at St. Dunstan's Church, Liverpool. His programme was arranged on familiar lines, and consisted to a large extent of good specimens of modern French organ music. Mr. G. Leake gave a recital at St. Mark's, Southampton, on the 10th ult., when the chief feature of an excellent programme was Rheinberger's fine Sonata in A minor (Op. 98). In connection with the Tonic Sol-fa Choir Festival, recently held at the Crystal Palace, Mr. Mowbray P. Balme gave an organ recital, the scheme of which included F. E. Bache's Andante and Allegro in D and Guilmant's Finale in E flat. The *Sydney Daily Telegraph* reports a performance given by M. Wiegand, at the Sydney Town Hall, the scheme of which included Kumstedt's "Eroica" Sonata.

Messrs. Morgan and Smith, of Brighton, are sending to Christ Church, Simla, India, a new two-manual organ. The scheme is a sensible one, illustrating the fact that our organ-builders are gradually fixing standards, as regards the character and proportion of the stops, that are acceptable alike to composers of organ music and to players on the instrument.

Mr. Wolstenholme gave a recital, on the 13th ult., at the Baptist Church, Blackburn. His programme included Rheinberger's Sonata in E flat minor, the *Allegro Cantabile* and *Toccata* (Widor's Fifth Organ Symphony), and his own pieces "Le Carillon" and Scherzo in F.

The fine new organ built by Messrs. H. Willis and Sons for All Saints' Church, Hertford, was opened recently by Mr. Malcolm Haywood.

SIR JOHN STAINER AND THE DEAN AND CHAPTER OF ST. PAUL'S.

An interesting gathering took place at the Chapter House, St. Paul's Cathedral, on the evening of the 12th ult., when the Dean and Chapter entertained Sir John Stainer at dinner, to celebrate the fiftieth anniversary of his admission as a chorister of that Cathedral. The entertainment was in the nature of a family gathering, and intended to emphasise the affectionate appreciation of those specially connected with the Cathedral for the invaluable work done there at the time when the old gave place to the new; when Sir John's unique personality and unsurpassed abilities not only brought about a transformation in the greater efficiency of the choral work, but also effected a revolution in the very conception of what church music may effect, in the promotion and fitting adornment of Christian worship—a revolution the influence of which it is not too much to say has been as widespread as that of the English Church itself throughout the world.

The Dean presided, supported by Canon Scott Holland and the Archdeacon of London—Mr. Otto Goldschmidt and Sir Frederick Bridge being their guests—together with those members of the College of Minor Canons and of the choir who had been associated with Sir John Stainer at St. Paul's. The speeches were strictly limited to the object of the meeting; consisting, after the usual royal toast, of the health of the visitor, proposed by the Dean; the visitor's response; and a graceful extension of the theme by Sir George Martin, which was insisted upon by the company.

The Dean's speech gave an interesting retrospect of his experiences at St. Paul's, illustrated by his reminiscences, and showing how completely the entire confidence of the Dean and Chapter had been justified by results. Sir John had found a choir weak in numbers, weaker still in lack of discipline; he had advised its enlargement to the present strength of eighteen men and thirty to thirty-five efficient boys, and, having secured his forces, he had worked them into a choir which, for efficiency and enthusiasm, a musician of European fame had declared was not to be excelled in Europe.

Sir John, in his reply, began with characteristic modesty by stating that he could have done nothing at all but for the complete loyalty and confidence with which the Dean and Chapter had accepted and helped him to carry out every single suggestion he had ever had to make. Then followed, at the urgent wish of his hearers, a little epitome of his musical career, from the day which was being commemorated, when, after a year's probation, he became a full chorister; his organistship at St. Benet's, Paul's Wharf; his work under Sir Frederick Ouseley at Tenbury; his election at the age of nineteen to the important post of organist of Magdalen College, Oxford; this leading, in 1872, to his appointment to succeed Sir John Goss at St. Paul's Cathedral. Of his experiences in his early days at St. Paul's he cited many amusing instances. Tradition and Toryism were evidently powers in the choir. Most of the music, and all that the choir liked best, was in manuscript and full of errors; but no one even dreamt of correcting them—in fact, they formed the source of recurrent arguments and interesting discussions which never seemed to lose the freshness of absolute novelty at each discovery. One gentleman in particular he cited who, on coming across a misprint in an anthem in a second tenor part, always sang the discord written in the text, and as invariably, having sung it, slapped his book and shut it up, and then sat down with the words: "There's something *wrong* there." If, he said, his experience in Magdalen had been valuable in training him in dealing with men and boys, scarcely less useful did he find his having served his apprenticeship as a choir boy in the Cathedral so long before. Thus when some respected senior member of the choir suggested at rehearsal that the *tempo* was not the traditional one at St. Paul's, his retort would be unanswerable: "On the contrary, I was at St. Paul's for years before you came, and this was the *tempo*."

In a speech which delighted his hearers, certainly not the least interesting portion was that in which he spoke of his first meeting with the present organist, Sir George Martin, his successor at St. Paul's, who used to ride in for lessons from a village twenty miles away, and whom he at once recognised as one on whom the hand of genius rested. The satisfaction he expressed at having first of all secured Sir George as his assistant and at having him as successor was cordially endorsed by all who were present. Incidentally Sir John made reference to the important subject of the selection of music, deprecating the condemnation which is so often heard of the proportion of new music to old. The controversy, of course, will not be settled with a word; but, as he remarked, people often forget that much of the old church music was written for the Chapel Royal, St. James's, and to all intents and purposes is chamber music, and on this account quite unsuited for services often attended by two or three thousand people or more. At the same time he expressed a hope that nothing of narrowness in the range of choice would ever show itself in the music of the Cathedral, but that as heretofore it would continue to afford examples of all that is good in every school. In conclusion, he expressed a very generous appreciation of the present standard of the choir and asserted that nothing pleased him more than the assurance from time to time that it was better than ever.

Sir George Martin, who was then called upon, but declined entirely to be led away from the subject of the evening into talking about himself, then gave more memories of his early associations with Sir John, especially filling in the background of his student days with touches of character which Sir John himself had naturally left vacant. Altogether the occasion was as agreeable as it was memorable: exactly the right people spoke, and what was said was just what the company wished to hear.

THE ROYAL COLLEGE OF MUSIC.

The sixteenth annual general meeting of the Royal College of Music was held on the 3rd ult., at Marlborough House, H.R.H. the Prince of Wales, President, in the chair.

Among the members of the Corporation and the Council present were: Prince Christian, the Earl of Pembroke and Montgomery, the Earl of Leven and Melville, Lord Farquhar, Colonel Hon. C. G. C. Eliot, the Hon. G. W. Spencer Lyttelton, the Hon. C. Stuart Wortley, Sir G. H. Chambers, Sir W. J. Richmond Cotton, Sir J. Whittaker Ellis, Sir E. W. Hamilton, Sir E. Durning Lawrence, Sir John Stainer, Sir C. L. Ryan, Sir Hubert Parry (director), Mr. Charles Morley, M.P. (hon. secretary), and Mr. J. W. Sidebotham, M.P.

Mr. Charles Morley, M.P. (hon. secretary), read the annual report, which stated that the number of pupils on the register at the close of the college year was 390—viz., 67 scholars and exhibitioners, receiving free musical education, and 323 students or paying pupils. Nine free open scholarships became vacant in March last, and preliminary examinations were held at 83 centres throughout the United Kingdom. The total number of candidates applying was 340, of whom 103 attended the final examination at the College. The College year had been marked by great musical activity, no less than 22 concerts having been given. The designs for the new concert hall had been approved, and when completed, which would be in about eighteen months, it should add largely to the prosperity and completeness of the College.

The Prince of Wales said: "It is now my duty, as on former occasions, to move: 'That the report be received and adopted.' You will, I am sure, have heard it read with great satisfaction. We deeply regret the loss of the Earl of Lathom, Lord Herschell, and Baron Ferdinand de Rothschild, who took great interest in the welfare of this Institution. We are glad, however, to think we have acquired the services of Lord Pembroke, Lord Leven, and Mr. Herbert Gladstone, who will be of much assistance to us. It is most satisfactory that, in memory of our late friend, Lord Charles Bruce, his widow has given so handsome a donation as £2,500 to found a scholarship in the College. I must call attention to the paragraph with regard to the concerts, and also to the operas which have been performed, and I think the director, Sir Hubert Parry, has every reason to be congratulated on their success. I

The Musical Times. **EXTRA SUPPLEMENT.** August 1, 1899.

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ANGEL-VOICES, EVER SINGING

ANTHEM FOR HARVEST

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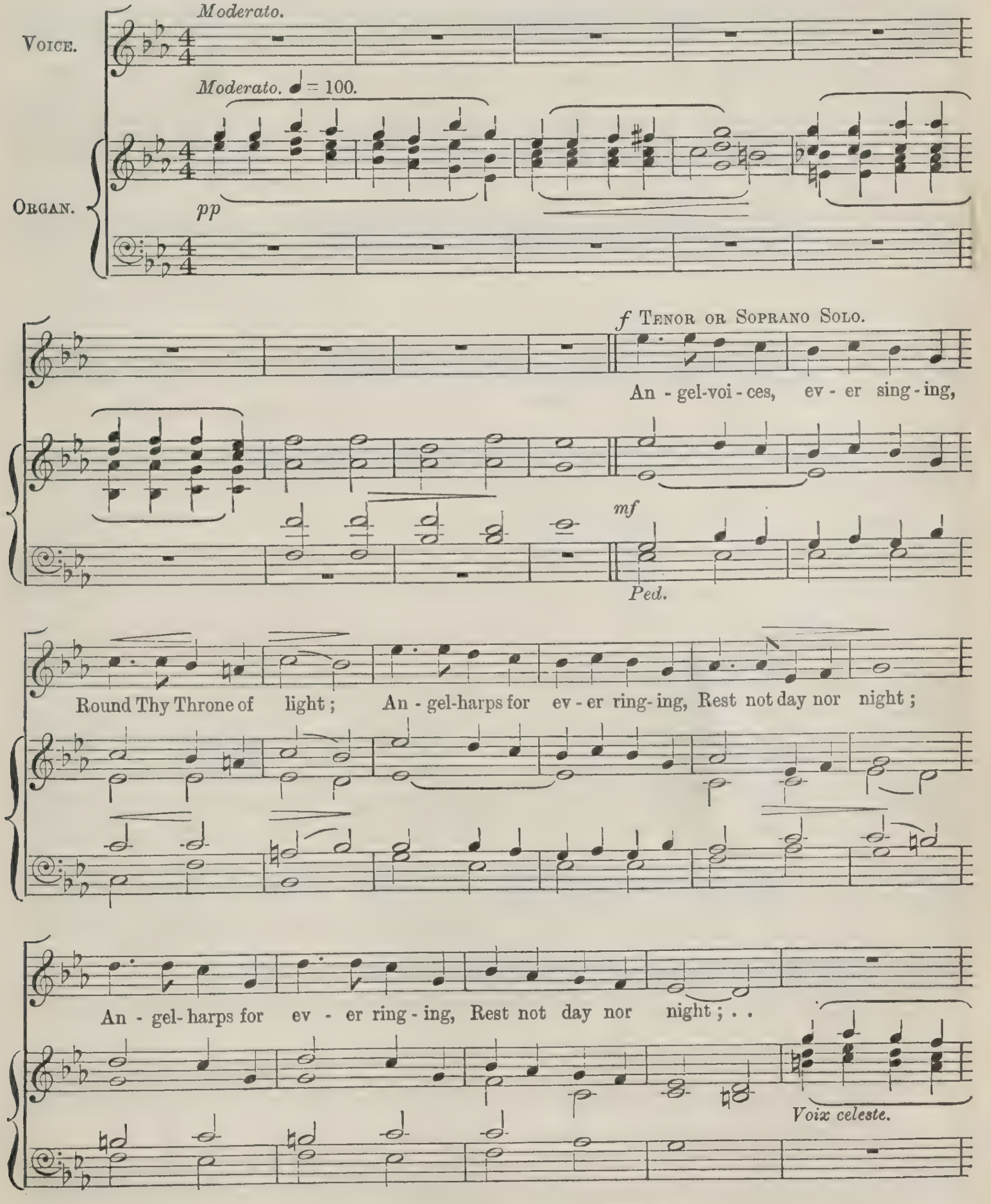
Moderato.
VOICE.
Moderato. ♩= 100.
ORGAN.
pp
f TENOR OR SOPRANO SOLO.
An - gel-voi - ces, ev - er sing - ing,
mf
Ped.
Round Thy Throne of light; An - gel-harps for ev - er ring - ing, Rest not day nor night;
An - gel- harps for ev - er ring - ing, Rest not day nor night; . .
Voix celeste.

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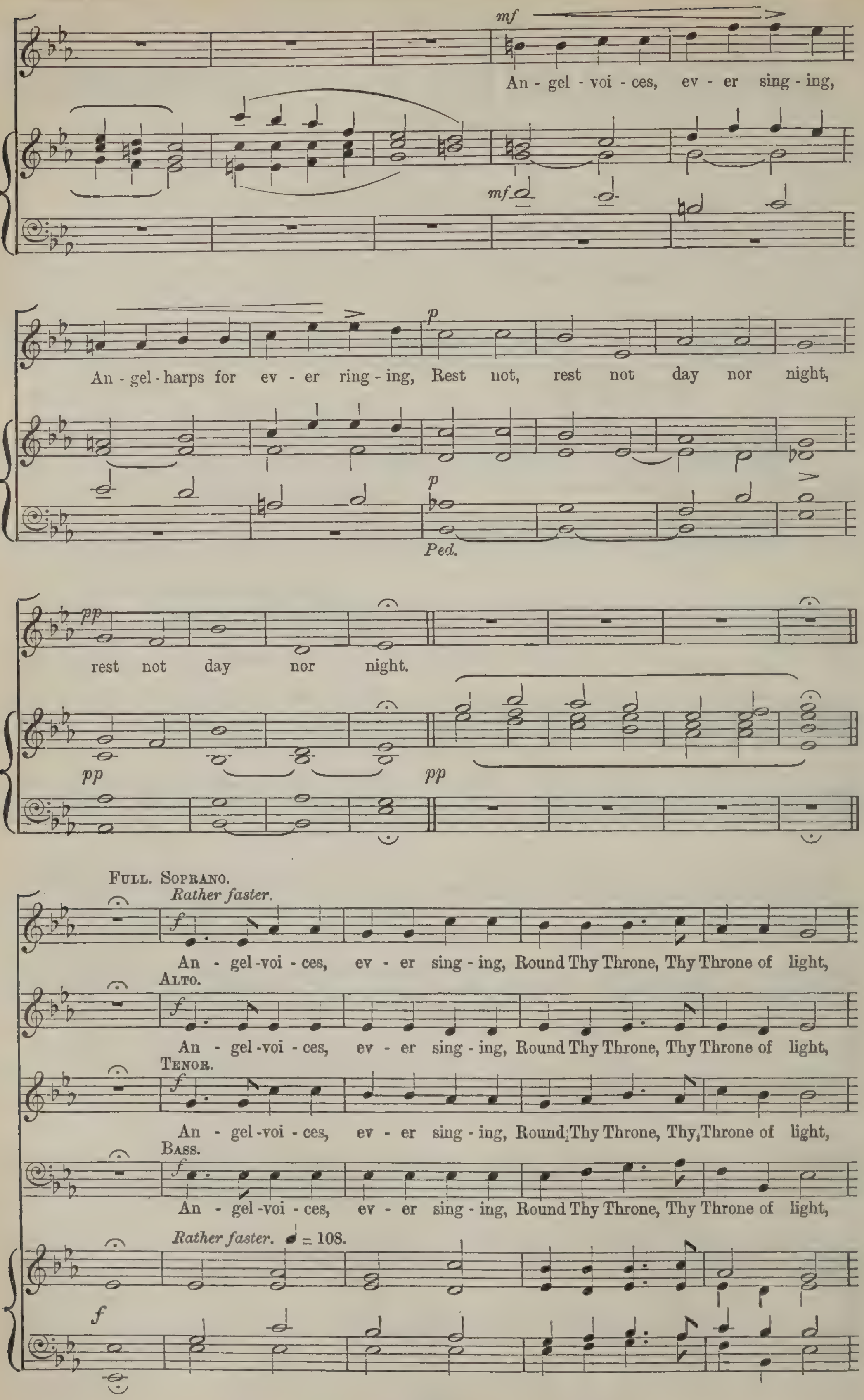
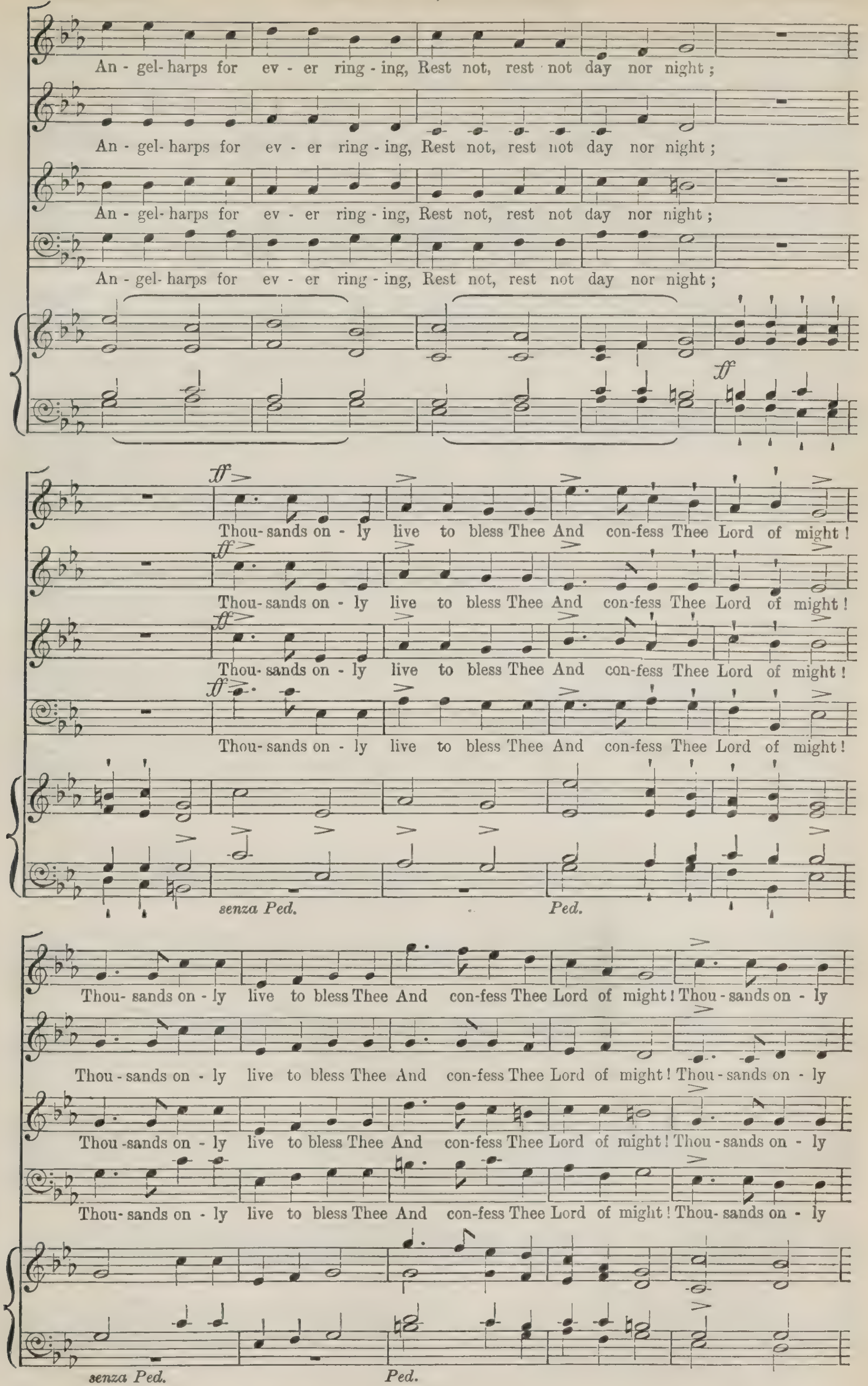
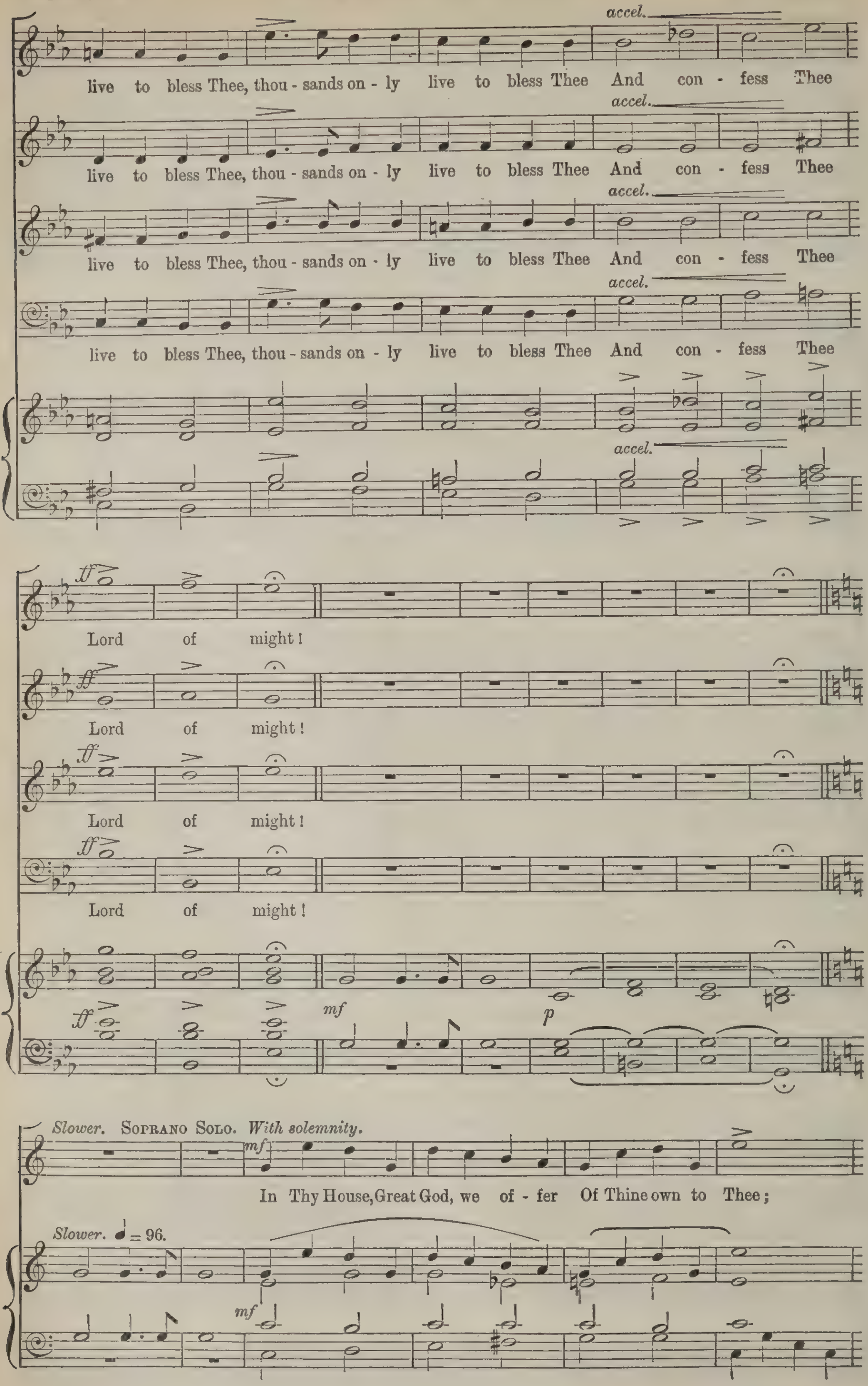
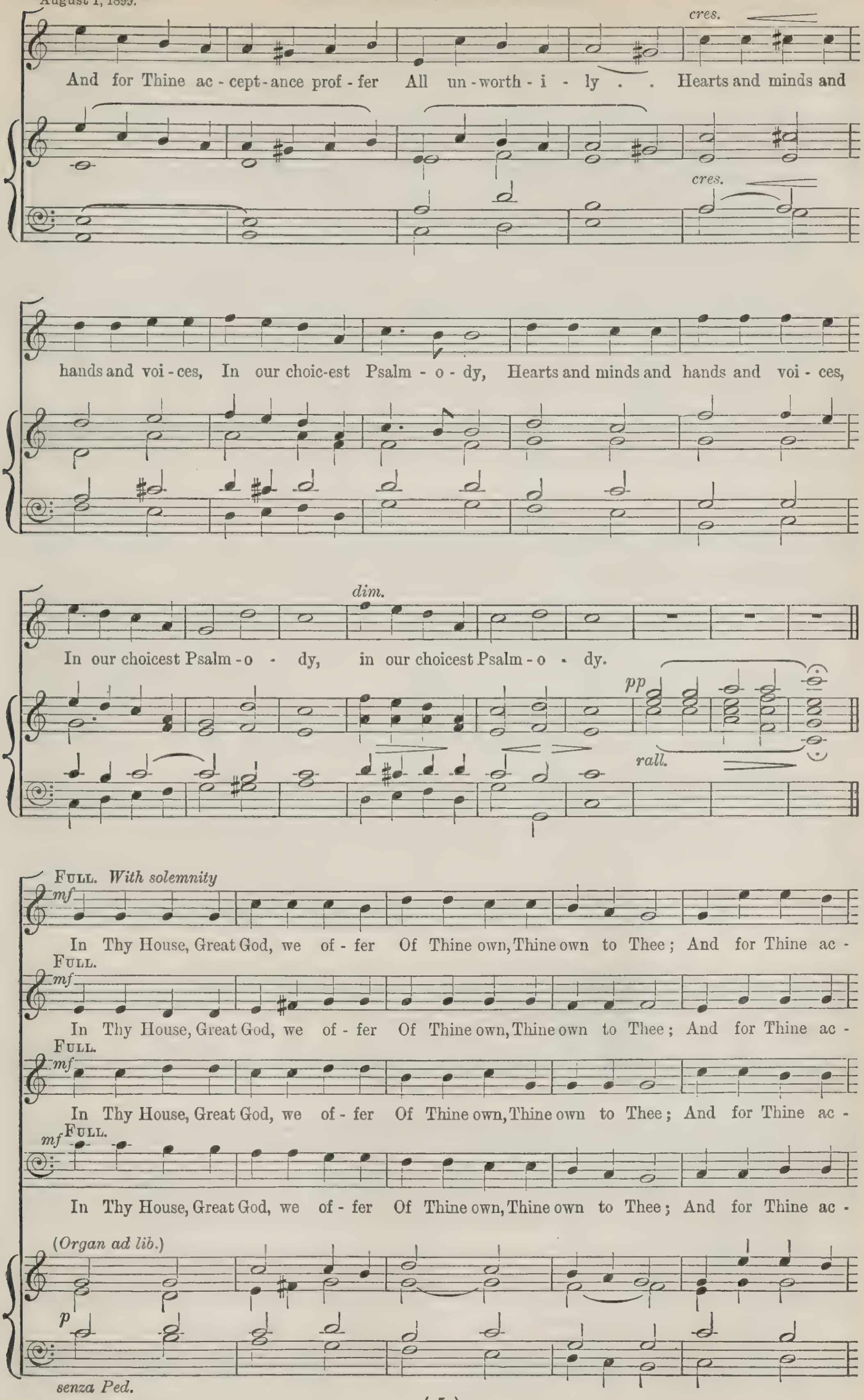
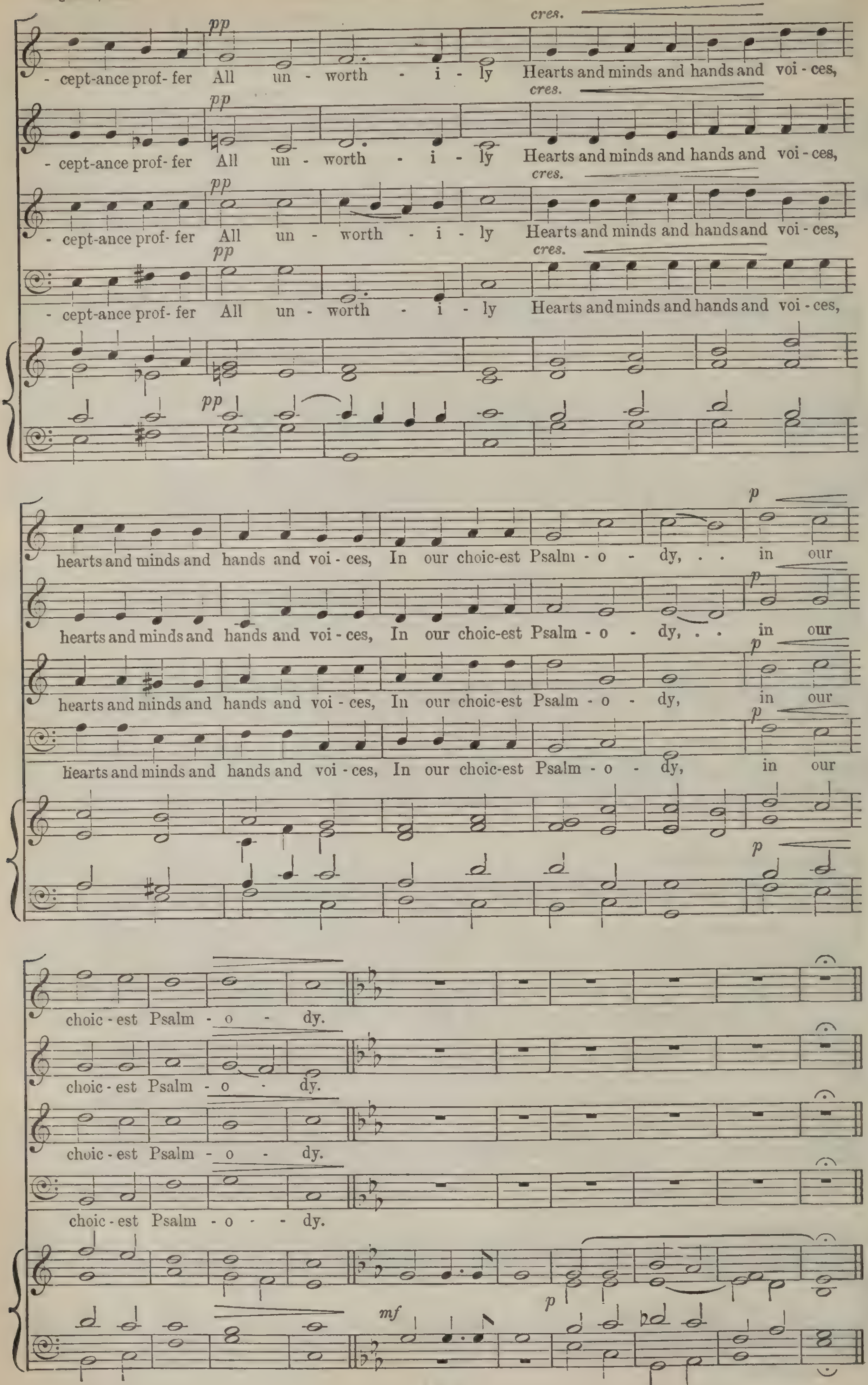
ANGEL-VOICES, EVER SINGING.

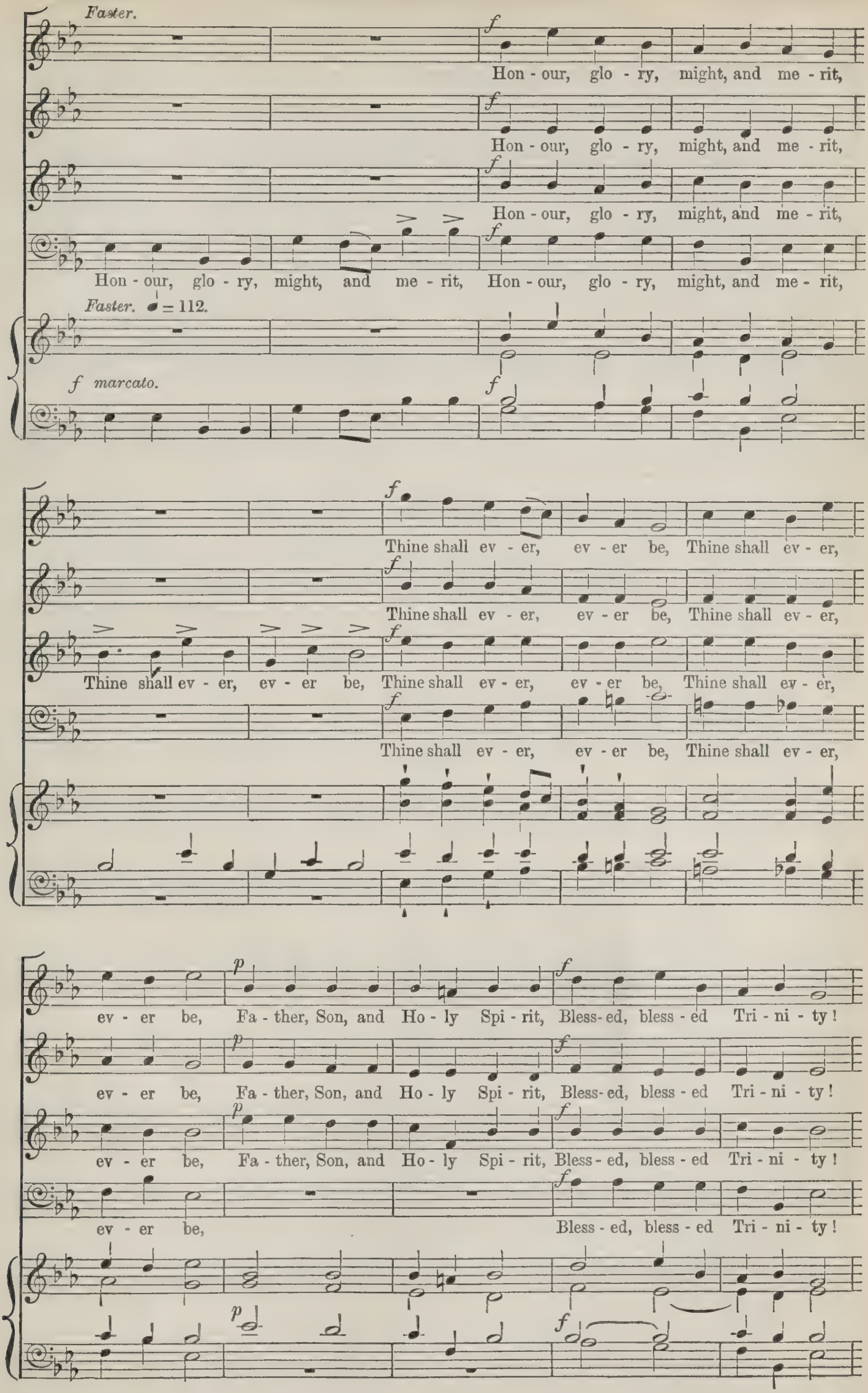

mf
An - gel - voi - ces, ev - er sing - ing,
mf
An - gel - harps for ev - er ring - ing, Rest not, rest not day nor night,
p
p
Ped.
pp
rest not day nor night.
pp
pp
Full. Soprano.
Rather faster.
f
An - gel - voi - ces, ev - er sing - ing, Round Thy Throne, Thy Throne of light,
Alto.
f
An - gel - voi - ces, ev - er sing - ing, Round Thy Throne, Thy Throne of light,
Tenor.
f
An - gel - voi - ces, ev - er sing - ing, Round Thy Throne, Thy Throne of light,
Bass.
f
An - gel - voi - ces, ev - er sing - ing, Round Thy Throne, Thy Throne of light,
Rather faster. ♩ = 108.
f


An - gel- harps for ev - er ring - ing, Rest not, rest not day nor night;
An - gel- harps for ev - er ring - ing, Rest not, rest not day nor night;
An - gel- harps for ev - er ring - ing, Rest not, rest not day nor night;
An - gel- harps for ev - er ring - ing, Rest not, rest not day nor night;
ff
ff
Thou- sands on - ly live to bless Thee And con-fess Thee Lord of might!
Thou- sands on - ly live to bless Thee And con-fess Thee Lord of might!
Thou- sands on - ly live to bless Thee And con-fess Thee Lord of might!
Thou- sands on - ly live to bless Thee And con-fess Thee Lord of might!
senza Ped.
Ped.
Thou- sands on - ly live to bless Thee And con-fess Thee Lord of might! Thou - sands on - ly
Thou - sands on - ly live to bless Thee And con-fess Thee Lord of might! Thou - sands on - ly
Thou -sands on - ly live to bless Thee And con-fess Thee Lord of might! Thou - sands on - ly
Thou- sands on - ly live to bless Thee And con-fess Thee Lord of might! Thou- sands on - ly
senza Ped.
Ped.


accel.
live to bless Thee, thou - sands on - ly live to bless Thee And con - fess Thee
ff
Lord of might!
mf
p
Slower. Soprano Solo. With solemnity.
mf
In Thy House, Great God, we of - fer Of Thine own to Thee;
Slower. ♩ = 96.
mf


cres.
And for Thine ac-cept-ance prof-fer All un-worth-i-ly . . Hearts and minds and
cres.
hands and voi-ces, In our choic-est Psalm-o-dy, Hearts and minds and hands and voi-ces,
dim.
In our choicest Psalm-o-dy, in our choicest Psalm-o-dy.
pp
rall.
Full. With solemnity
mf
In Thy House, Great God, we of-fer Of Thine own, Thine own to Thee; And for Thine ac-
Full.
mf
In Thy House, Great God, we of-fer Of Thine own, Thine own to Thee; And for Thine ac-
Full.
mf
In Thy House, Great God, we of-fer Of Thine own, Thine own to Thee; And for Thine ac-
mf Full.
In Thy House, Great God, we of-fer Of Thine own, Thine own to Thee; And for Thine ac-
(Organ ad lib.)
p
senza Ped.

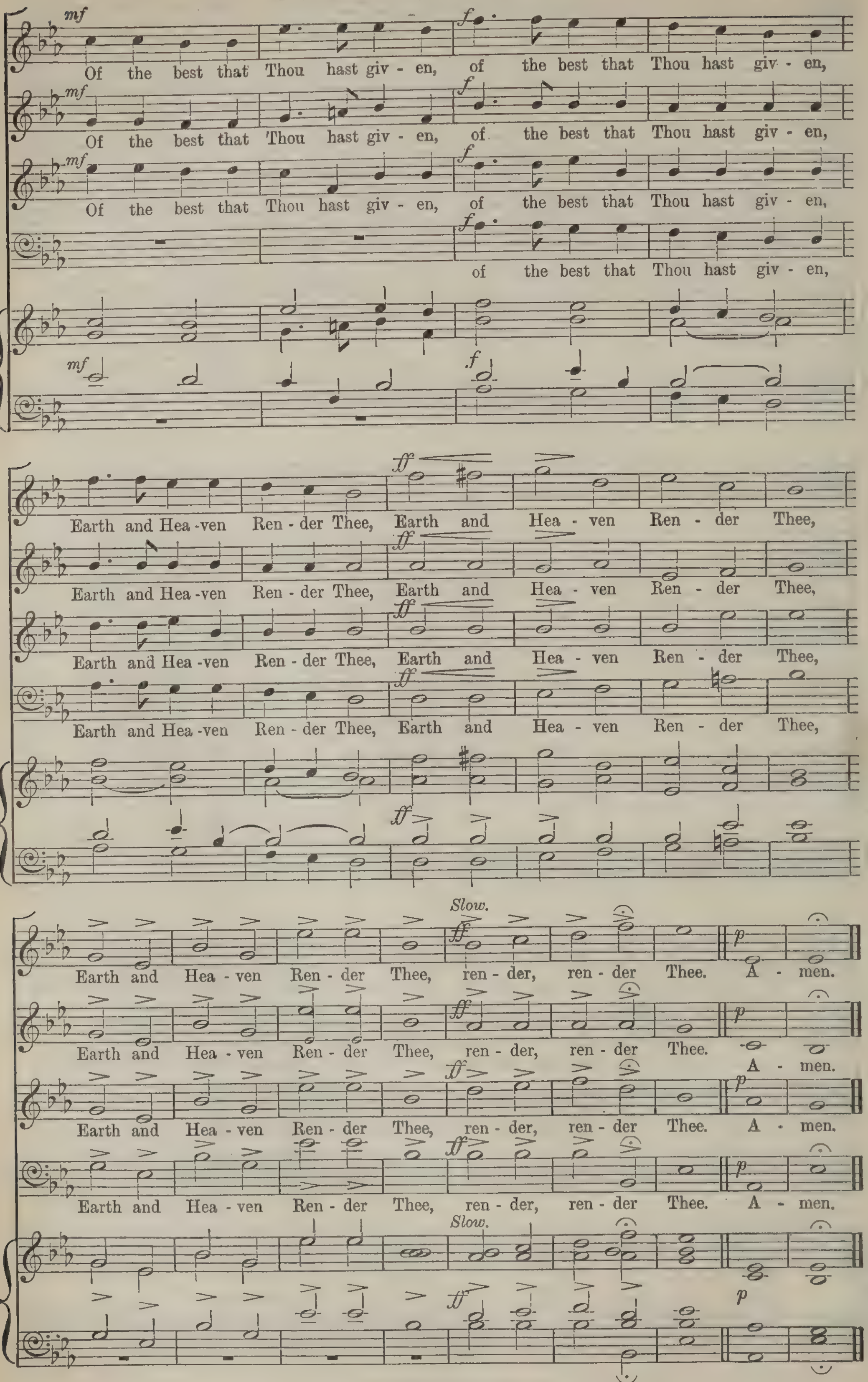

pp
cres.
p
mf
-cept-ance prof-fer All un-worth-i-ly Hearts and minds and hands and voi-ces,
hearts and minds and hands and voi-ces, In our choic-est Psalm-o-dy, . . in our
choic-est Psalm-o-dy.


Faster.
f
Hon - our, glo - ry, might, and me - rit,
Hon - our, glo - ry, might, and me - rit, Hon - our, glo - ry, might, and me - rit,
Faster. ♩ = 112.
f marcato.
Thine shall ev - er, ev - er be, Thine shall ev - er,
Thine shall ev - er, ev - er be, Thine shall ev - er, ev - er be, Thine shall ev - er,
ev - er be, Fa - ther, Son, and Ho - ly Spi - rit, Bless - ed, bless - ed Tri - ni - ty!
ev - er be, Bless - ed, bless - ed Tri - ni - ty!
p
f

The Musical Times, August 1, 1899.

EXTRA SUPPLEMENT.

ANGEL-VOICES, EVER SINGING.


mf
Of the best that Thou hast giv - en, of the best that Thou hast giv - en,
f
of the best that Thou hast giv - en,
Earth and Hea - ven Ren - der Thee,
ff
Earth and Hea - ven Ren - der Thee,
Earth and Hea - ven Ren - der Thee,
Slow.
ff
ren - der, ren - der Thee.
p
A - men.

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do not think there is anything else to mention with regard to the report, except as to the new concert hall, which will be a most valuable addition."

The Prince of Wales presented the Hopkinson gold medal for pianoforte playing to Miss Florence Smith; the Challen gold medal for pianoforte playing to Miss Maud Gay; and the gold medal presented by Raja Sir Surendro Mohun Tagore, of Calcutta (in commemoration of the marriage of the Duke and Duchess of York), for the most generally deserving male pupil, to Mr. T. F. Dunhill.

A vote of thanks to His Royal Highness for presiding concluded the proceedings.

THE ASSOCIATED BOARD.

ANNUAL MEETING.

THE tenth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations in music was held at Marlborough House, on the 3rd ult. The Prince of Wales presided, accompanied by Prince Christian of Schleswig-Holstein. Mr. Thomas Threlfall, the chairman of the Board, read the report for 1899.

The Prince of Wales, in proposing the adoption of the report and balance sheet, congratulated the Board on the eminently highly satisfactory report, especially in connection with the colonial examinations.

Sir Alexander Mackenzie proposed a vote of thanks to His Royal Highness, the President. This was seconded by Sir Hubert Parry, and heartily agreed to.

His Royal Highness acknowledged the vote of thanks, and expressed his gratification at seeing the harmonious way in which the Royal Academy of Music and the Royal College of Music were working together, this being of the utmost importance for the welfare of music in general.

"ASSOCIATED" HUMOUR.

In the evening there took place at the Trocadero Restaurant the tenth annual dinner of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations in music. Lord Strathcona and Mount Royal presided, and the company was a distinguished one.

Sir Alexander Mackenzie remarked that the College and the Academy rejoiced over the recognition that the Associated Board was gaining from all the leading educational institutions of standing and worth both at home and abroad. His accord with the Director of the Royal College would be complete if only Sir Hubert Parry would cease to undervalue the bagpipes. (Laughter.)

Sir Hubert Parry testified that the harmony of the two institutions was largely due to the unflagging zeal of Sir Alexander Mackenzie, as well as to those glimpses of humour which were so characteristic of a Scotchman. (Laughter.)

THE OPERA.

PUCCINI'S "LA BOHÈME."

THE first performance in England of the original version in Italian of Signor Puccini's four-act opera "La Bohème" was given on the 1st ult., at Covent Garden Theatre. It may be well to mention that this work was originally produced at the Teatro Regio, Torino, on February 1, 1896, and that an English version was produced at the Theatre Royal, Manchester, on April 22 of the following year, by the Royal Carl Rosa Opera Company, who subsequently opened their London season with it at Covent Garden, on the following October 2. On pages 391 and 747 of THE MUSICAL TIMES volume for 1897 will be found detailed criticism of the opera. A rehearing of the music confirms the opinions then expressed, particularly of those in the following passage: "The work does not improve on further acquaintance, the slightness of its story becomes more apparent, and the obviousness of the efforts of the composer to secure effects stands out with increased clearness. Moreover, the music is no less essentially Italian in idiom than the subject is peculiarly French, and consequently there arises a sense of artificiality and endeavour where there should be perfect union. Only in the love duets between *Mimi* and *Rudolph* can the composer be said to be entirely successful. The music in these scenes, however, charms by its delicacy and refinement rather than by its depth of sentiment. Great ingenuity is shown in the *ensembles*, and that at the end of the second act is remarkably clever."

On the 1st ult. Madame Melba appeared as the consumptive heroine, *Mimi*, and sang with great sympathetic charm; Mdlle. Zelie de Lussan gave a vivacious embodiment of *Musetta*, and the parts of *Rodolfo* and *Marcello* were excellently sustained by Signor De Lucia and Signor Ancona respectively. MM. Gillibert, Journet, and Dufriche completed a well found cast, and the vocal *ensembles* and orchestral portions were admirably rendered under the direction of Signor Mancinelli.

ADOLPHE ADAM'S "LE CHÂLET."

Consequent on a command of the Queen for the revival of Adolphe Adam's one-act opéra comique "Le Châlet" for performance on the 4th ult., at Windsor Castle—together with Leoncavallo's "Pagliacci"—the melodious and pleasing little work of the French composer was mounted on the 8th ult. at Covent Garden. It was originally produced in Paris in 1834, and an English version, under the name of "The Swiss Cottage," subsequently enjoyed considerable popularity in this country. The libretto, by Scribe and Melesville, tells a simple pastoral story in humorous fashion, and although the music is cast in a form which is somewhat tiresome to modern ears, it is so melodious and bright that it still possesses much freshness. The vocal solos call for finished singers, who were forthcoming on the 8th ult. in Mdlle. Leclerc, M. Cazeneuve, and M. Plançon, the last-named singing the florid bass songs with consummate skill. M. Flon conducted.

MR. DE LARA'S "MESSALINE."

The only real novelty of the season, Mr. De Lara's four-act opera "Messaline," was, after several postponements consequent on the necessity for extra rehearsals, produced on the 13th ult., under the conductorship of M. Flon. This is the fourth opera Mr. De Lara has written, the others being "The Light of Asia," "Amy Robsart," and "Moïna." The advance he has made since the first and second of these is very strikingly shown in "Messaline." So much talent, cleverness, and dramatic instinct indeed are shown in his latest effort that, apart from all other considerations, it is to be regretted that he should have accepted a libretto from MM. Armand Silvestre and Eugène Morand that can only appeal to admirers of the *décadent* school, for it is obvious that music allied to an ignoble and sordid subject, if true to its illustrative purpose, must lack nobility and those qualities which distinguish truly great art works. Moreover, examination of the score would seem to indicate that Mr. De Lara's chief strength does not lie in the illustration of sensual passion. In *Messaline's* first love duet, the music put in the mouth of *Harès*, as the expression of a pure minded man, ring far more true than that which *Messaline* sings; and in the second love duet with his brother, *Hélion*, there is a want of sensuous charm and absence of climax which results in the spectator being unmoved. The same fault is observable in *Messaline's* songs. They neither fascinate nor charm, in spite of the occasional beauty of their themes. On the other hand, *Harès's* song of scorn at *Messaline's* mode of life, "Dors bien, Claude," admirably expresses the spirit of the text, and *Myrrhon's* light-hearted ditties, "La vie est un jardin de fleurs" and "Viens aimer," are charming in their daintiness and grace. In the last act, in which some healthy sentiment is discernible, and the situation genuinely tragic, the music rises to a higher level than it has hitherto gained. All of which would seem to suggest that if Mr. De Lara will exercise his undoubted talents on a libretto based on nobility of motive instead of sensual gratification, he will be able to achieve more than he has hitherto accomplished.

Orchestration plays such an important part in modern opera that a few lines are demanded concerning that of *Messaline.* Although a few themes are associated with certain characters and ideas in the work, they are used in the simplest form of suggestion. The most important, made so by its frequent recurrence, is one which may be termed *Messaline's* "desire" theme. It is merely a backward and forward chromatic scale passage, extending over a major third, but it well serves its purpose. A kind of fanfare represents *Messaline's* Imperial position, and effective use is made of *Harès's* love theme. There are some successful attempts at local colour—notably with regard to the light-hearted *Myrrhon;* but in its entirety the scoring lacks body, the inner parts are ill nourished, and this in a large measure accounts for the deficiency of sensuous charm in the love music.

Only praise is called for concerning the performance. The title-*rôle* was magnificently embodied by Madame Heglon, who created the part on the first production of the work on March 21 last, at Monte Carlo. *Hélion*, the gladiator, was no less forcibly personated by M. Alvarez, and MM. Renaud and Gillibert were respectively excellent exponents of *Harès* and *Myrrhon.* The choruses were sung with spirit, and the mounting, especially the gorgeous scene in the first act, reflected the greatest credit on the management.

The season was closed on the 24th ult., during which "Faust" had been mounted seven times; "Lohengrin," six; "Roméo," "Tannhäuser," and "Carmen," five; "Aïda," "Pagliacci," "La Bohème," and "Tristan," four; "Cavalleria Rusticana," "Die Walküre," "Don Giovianni," and "Messaline," three; "Die Meistersinger," "Der Fliegende Holländer," "Les Huguenots," "Lucia," and "Norma," twice; and "Fidelio," "Hero and Leander," "Rigoletto," and "Le Châlet," once each.

WAGNER-TSCHAÏKOWSKY CONCERT.

Mr. Robert Newman gave, on June 28, his 138th orchestral concert since August last, at the Queen's Hall, a significant witness of his enterprise and the rapid development of public taste for music of the highest class. The evening was opened with Tschaïkowsky's "Pathetic" Symphony in B minor, upon which, as rendered under Mr. Henry Wood's direction, it is quite unnecessary to comment. The excerpts from Wagner were the duet between *Elsa* and *Ortrud*, from the second act of "Lohengrin," sung by Miss Lillian Blauvelt and Miss Kirkby Lunn, and the entire first act from "Die Walküre," which was finely interpreted. Miss Helen Jaxon sang most sympathetically as *Sieglinde*, Mr. Ellison van Hoose's beautiful tenor voice was most advantageously heard in the music of *Siegmund*, of which part he showed himself to be an exponent of the first rank; and Herr Emil Senger, the possessor of a powerful bass voice, most effectively delivered the words of *Hunding*. The orchestral portion was magnificently played, the soft passages being rendered with fascinating delicacy, and the climaxes being worked up with pulse-stirring intensity and force.

LONDON CONCERTS AND RECITALS.

CONCERTS.

A few lines must suffice in which to record the last of the season's Richter concerts, on June 26, at St. James's Hall. The programme opened with Peter Cornelius's exhilarating Overture to "The Barber of Bagdad" and included Liszt's impressive Fifth Hungarian Rhapsody in E minor; *Rienzi's* Prayer, the songs "Träume" and "Der Engel," and the great love duet from "Die Walküre," by Wagner; and Beethoven's Fifth Symphony. Our readers know how such a programme is performed under Dr. Richter's direction, but even the most regular frequenter of these concerts cannot possibly have called to mind a greater performance of Beethoven's masterpiece than the Viennese conductor gave us on this occasion. It was worthy of "the greatest Symphony" ever written. Madame Ella Russell and Mr. Ben Davies were the vocalists.

Mr. Charles Williams's recently formed orchestra in connection with the Passmore Edwards Settlement, Bloomsbury, gave a performance, on June 23, at St. James's Hall, in aid of a fund for providing free concerts in poor districts. The orchestra, which was founded last year by Miss Audrey Chapman, largely consists of ladies, and has the Duchess of York for its patroness. A meritorious rendering of Beethoven's Fourth Symphony in B flat proved Mr. Williams to be an able and skilful conductor, and showed that this body of instrumentalists is calculated to bring enjoyment to many whose means and opportunities are limited. Pleasing features of the evening were the pianoforte playing of Mr. Leonard Borwick in Mozart's Concerto in A and the singing of Mr. Plunket Greene.

The music of "Beauty's Awakening," the masque performed at Guildhall by the Art-Workers' Guild, on June 27 and three following nights, was composed by Mr. Malcolm Lawson and Mr. Arnold Dolmetsch. The latter was responsible for the dainty strains, performed on ancient instruments, of a "Dance of Winds and Forest Leaves." Mr. Lawson's music, played by orchestral students of Trinity College, included some bright, unpretentious vocal pieces and a spirited processional march.

Miss Ethel Altemus showed much promise as a pianist at her concert at St. James's Hall, on June 26. She played solos by Chopin, Brahms, Schumann, Liszt, and others with care and judgment. Madame Breitner, a capable violinist, played Leclair's Saraband et Tambourin; Miss Lillian Blauvelt successfully sang an air from Verdi's "Vêpres Siciliennes," and Mr. Kennerley Rumford distinguished himself by an impressive delivery of four of Brahms's Biblical songs.

The Misses Nebriska, stated to be respectively fourteen and fifteen years of age, gave a concert on June 29, at St. James's Hall. Both these ladies possess voices of promise. That of Miss Lillian Nebriska, a sweet-toned soprano, is the most developed, and her rendering of songs of florid character showed it to be very flexible. Miss Marie Louise Nebriska's voice is of a contralto quality. It is to be hoped that neither will be sacrificed to premature training.

Miss Cecile Hartog, favourably known to some amateurs by her tasteful songs, gave a concert on June 30, at the Portman Rooms, at which a number of her compositions were effectively rendered by Mrs. Helen Trust, Mrs. Mary Davies, Mr. Gregory Hast, Mr. Lane Wilson, and other artists.

Mr. Edward le Jeune's concert, on the 4th ult., at the Steinway Hall, was distinguished by the introduction of two new musical instruments. These were a violin, for the resonant body of which had been substituted the bell-like mouth of a phonograph, and a small harmonium of limited compass, on which it was possible to glide in *portamento* fashion from one note to another; the tone of neither instrument, however, excited a desire to hear it again—that of the hybrid-looking violin in particular being coarse and exasperating in quality.

Mr. Jan Mulder imparted distinction to his concert on the 4th ult., at the Salle Erard, by introducing two new chamber works—a Pianoforte Trio in F (Op. 191) by Rheinberger and a String Quartet in A minor from his own pen. The most attractive portions of the former are the opening *Moderato* and the slow movement, an *Adagio molto*, both of which are expressive. The quartet is a work of distinct merit. The second movement, a theme with variations, is well written, and there is a sense of humour about the *Allegretto scherzando* which is very welcome. The executants of the trio were Mrs. Norman Salmond and Messrs. Henri Seiffert and Jan Mulder, by whom it was excellently rendered. The composer was assisted by Messrs. Seiffert, Alfred Greenberg, and Nestor Lejeune in the quartet.

Miss Beatrice Griffiths, an Australian pianist, with a powerful touch and considerable technical facility, gave a concert on the 6th ult., at the Salle Erard. Violin pieces, contributed by Miss Muriel Griffiths, were a feature of the evening, and Miss Bessie Griffiths lent efficient assistance in Mendelssohn's Pianoforte Trio in C minor.

Misses Beatrice Spencer, Norah Newport, Edith Wehner, and Gertrude Calvert (pupils of Madame Blanche Marchesi) united their talents at a concert at the Salle Erard, on the 10th ult. Miss Calvert, the contralto of the party, gave an expressive rendering of the air "Softly awakes my heart" ("Samson and Delilah"), and Miss Spencer evinced command of differing styles in the

TO THE REV. C. W. BARNARD, M.A.

The Musical Times, August 1, 1899.

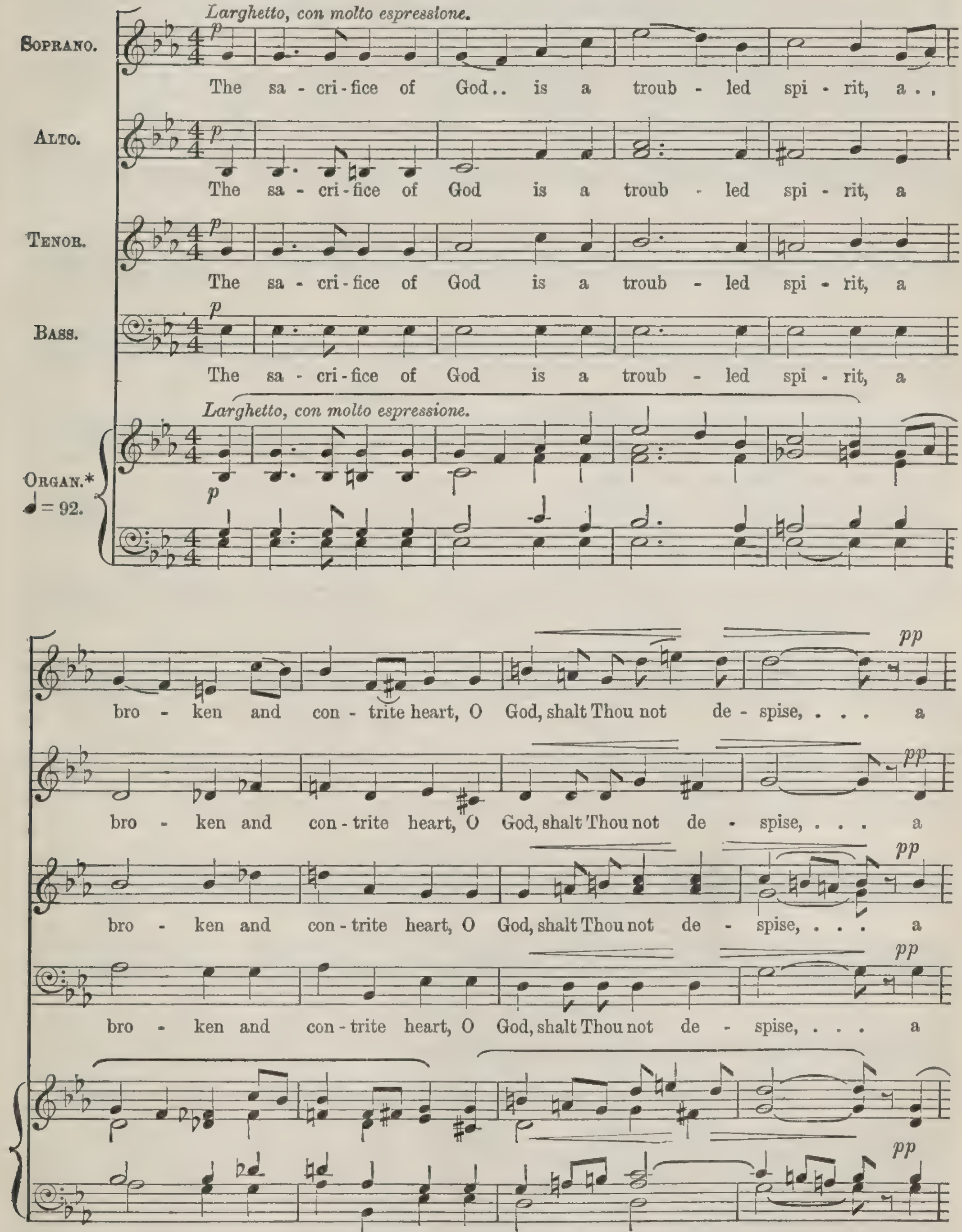
The Sacrifice of God.

ANTHEM FOR FOUR VOICES.

Composed by HERBERT W. WAREING,
Mus. Doc., Cantab.

Ps. li. 17; lii. 9; cxix. 137, 142.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Larghetto, con molto espressione.
SOPRANO.
ALTO.
TENOR.
BASS.
ORGAN.*
♩ = 92.
p
The sa - cri - fice of God . . is a troub - led spi - rit, a . . ,
The sa - cri - fice of God is a troub - led spi - rit, a
The sa - cri - fice of God is a troub - led spi - rit, a
The sa - cri - fice of God is a troub - led spi - rit, a
bro - ken and con - trite heart, O God, shalt Thou not de - spise, . . . a
bro - ken and con - trite heart, O God, shalt Thou not de - spise, . . . a
bro - ken and con - trite heart, O God, shalt Thou not de - spise, . . . a
bro - ken and con - trite heart, O God, shalt Thou not de - spise, . . . a
pp

* This Anthem may be sung Unaccompanied.

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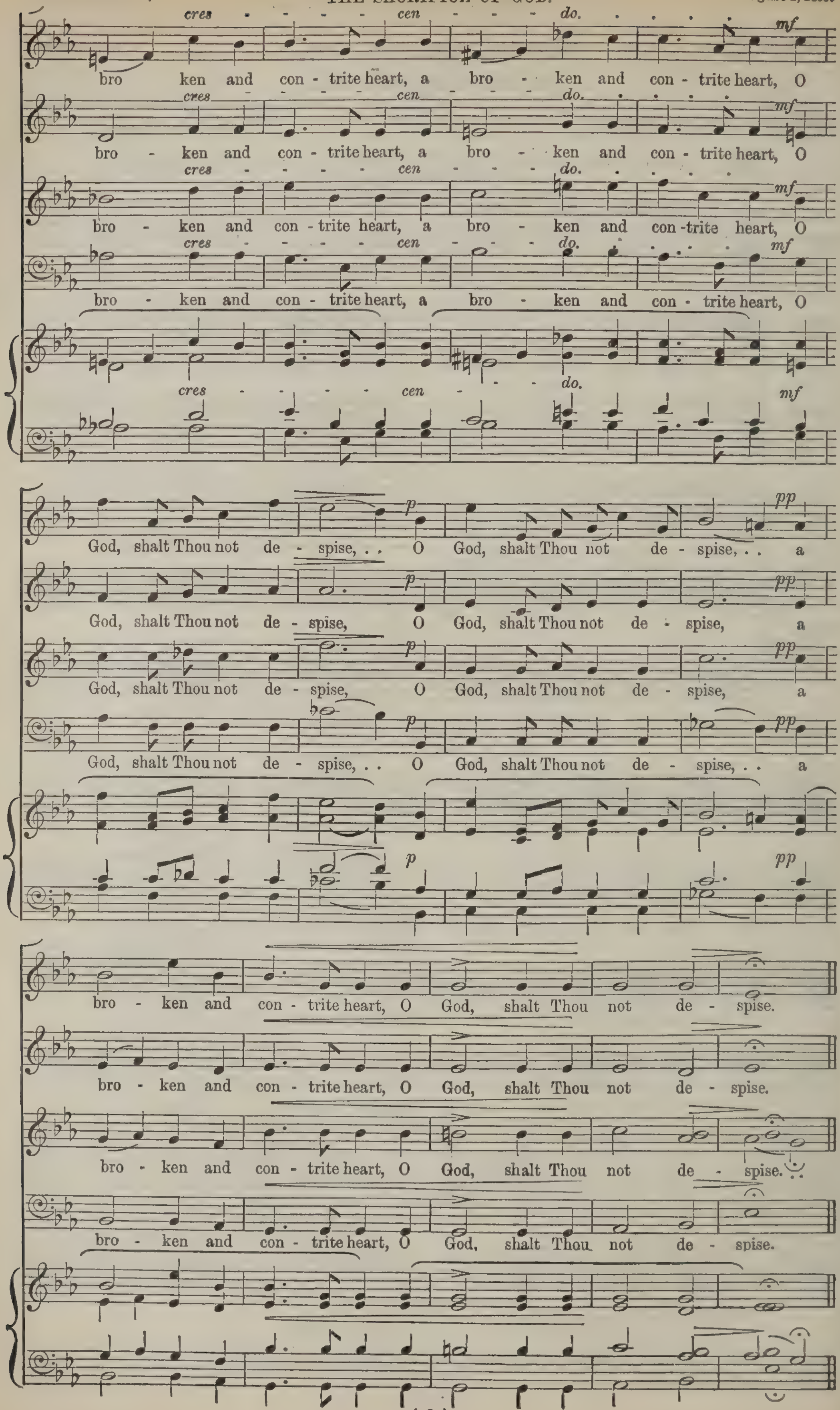
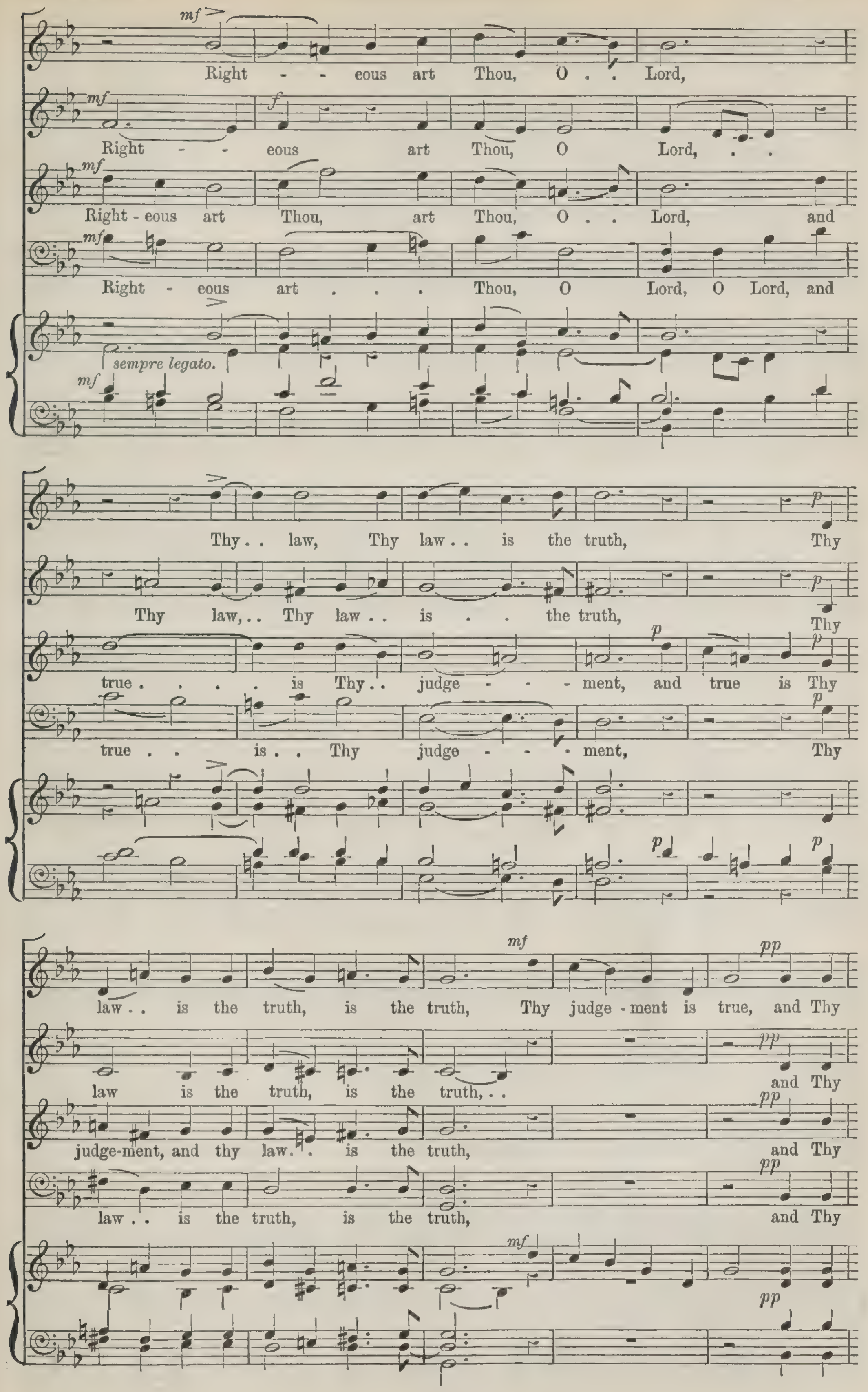
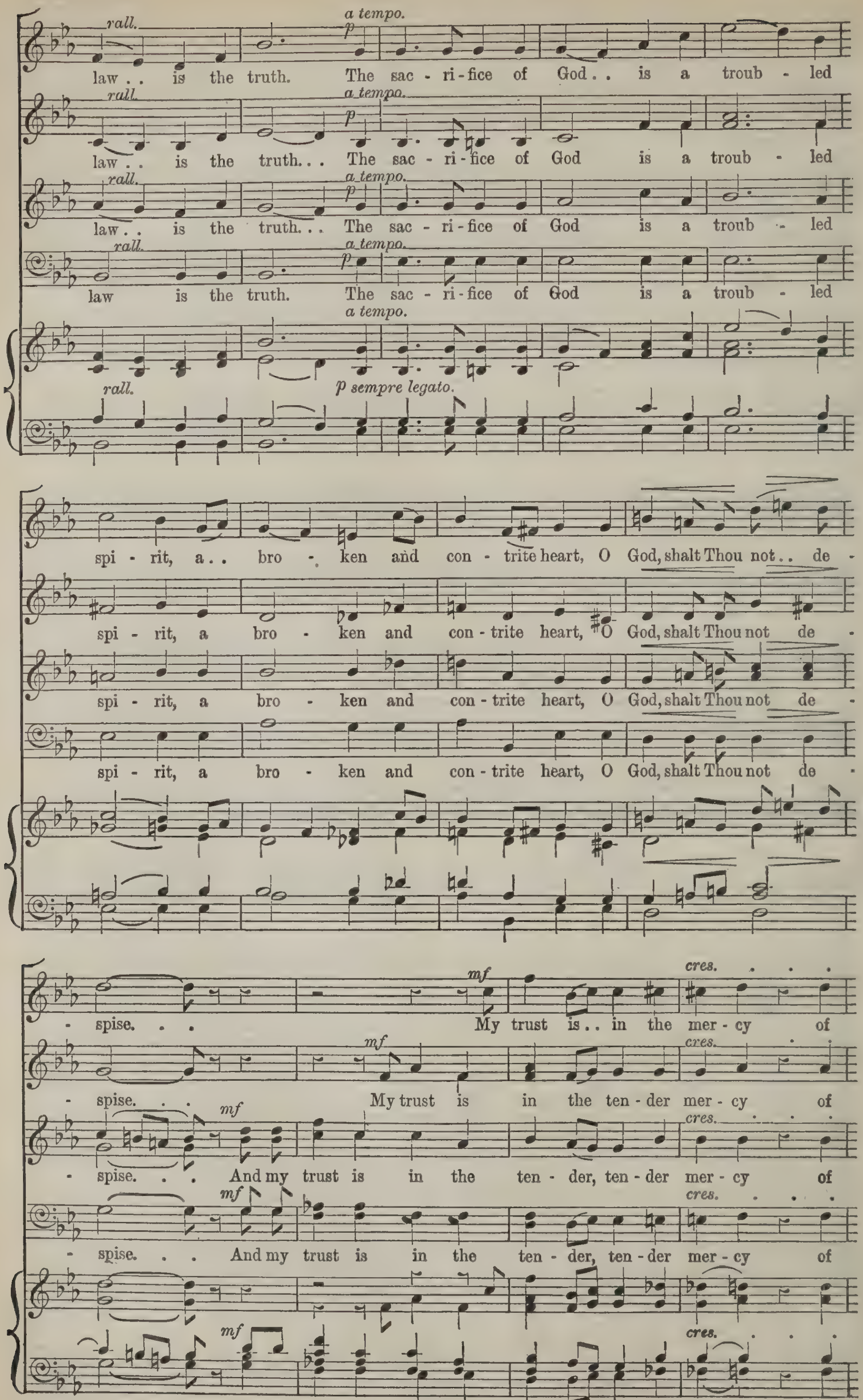
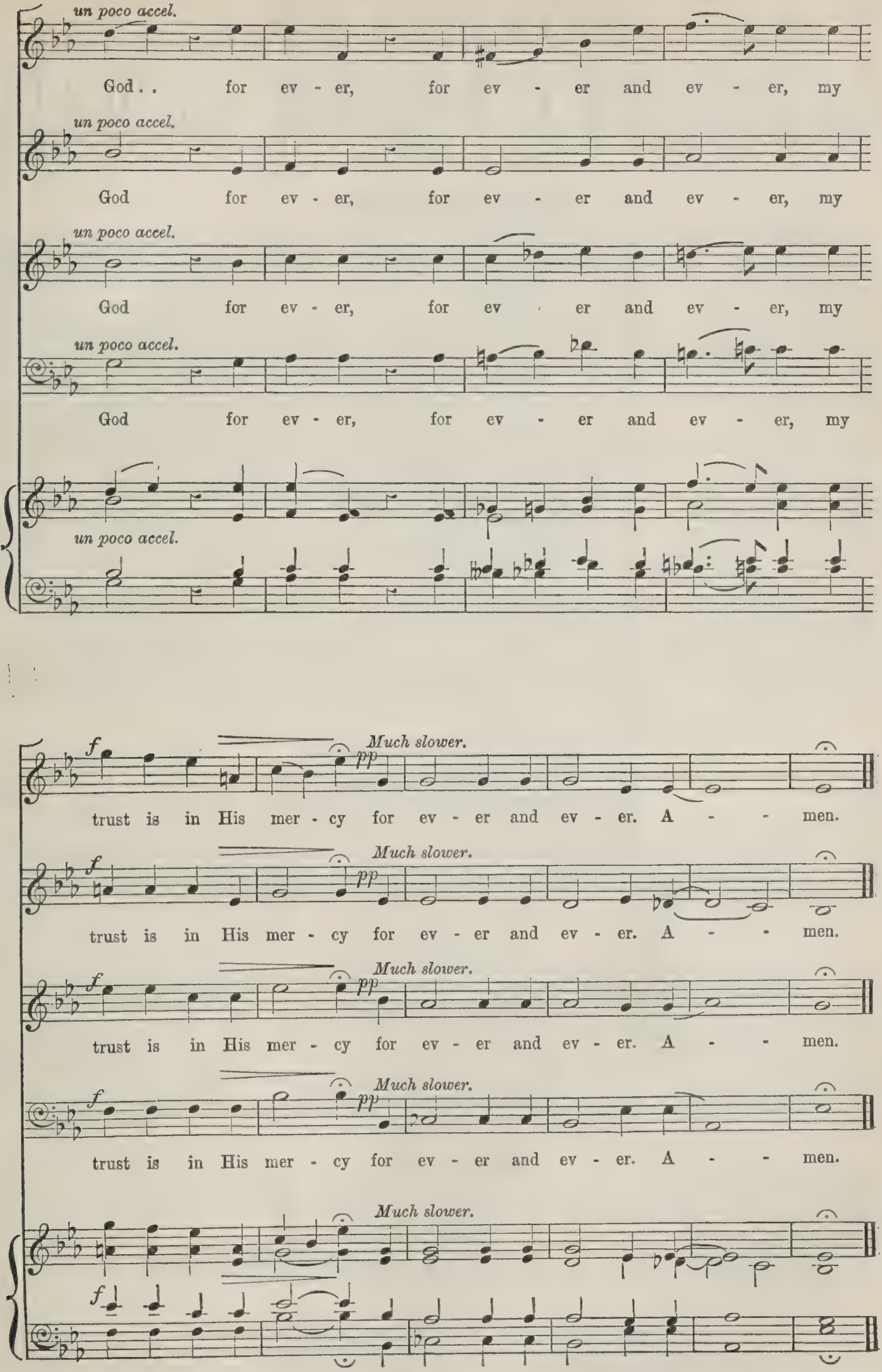

cres - - - - - cen - - - - do. . . . . . mf
bro ken and con - trite heart, a bro - ken and con - trite heart, O
bro - ken and con - trite heart, a bro - ken and con - trite heart, O
bro - ken and con - trite heart, a bro - ken and con -trite heart, O
bro - ken and con - trite heart, a bro - ken and con - trite heart, O
cres - - - - - cen - - - do. mf
God, shalt Thou not de - spise, . . O God, shalt Thou not de - spise, . . a
God, shalt Thou not de - spise, O God, shalt Thou not de - spise, a
God, shalt Thou not de - spise, O God, shalt Thou not de - spise, a
God, shalt Thou not de - spise, . . O God, shalt Thou not de - spise, . . a
p pp
bro - ken and con - trite heart, O God, shalt Thou not de - spise.
bro - ken and con - trite heart, O God, shalt Thou not de - spise.
bro - ken and con - trite heart, O God, shalt Thou not de - spise.
bro - ken and con - trite heart, O God, shalt Thou not de - spise.


mf
Right - - eous art Thou, O . . Lord,
mf
f
Right - - eous art Thou, O Lord, . .
mf
Right - eous art Thou, art Thou, O . . Lord, and
mf
Right - eous art . . . Thou, O Lord, O Lord, and
sempre legato.
mf
Thy . . law, Thy law . . is the truth, Thy
p
Thy law, . . Thy law . . is . . the truth, Thy
p
true . . . . is Thy . . judge - - - ment, and true is Thy
p
p
true . . is . . Thy judge - - - ment, Thy
p
p
p
mf
law . . is the truth, is the truth, Thy judge - ment is true, and Thy
pp
law is the truth, is the truth, . . and Thy
pp
judge-ment, and thy law. . is the truth, and Thy
pp
law . . is the truth, is the truth, and Thy
pp
mf
pp


rall.
a tempo.
p
law . . is the truth. The sac - ri - fice of God . . is a troub - led
law . . is the truth. . . The sac - ri - fice of God is a troub - led
law . . is the truth. . . The sac - ri - fice of God is a troub - led
law is the truth. The sac - ri - fice of God is a troub - led
p sempre legato.
spi - rit, a . . bro - ken and con - trite heart, O God, shalt Thou not . . de -
spi - rit, a bro - ken and con - trite heart, O God, shalt Thou not de -
spi - rit, a bro - ken and con - trite heart, O God, shalt Thou not de -
spi - rit, a bro - ken and con - trite heart, O God, shalt Thou not de -
mf
cres.
- spise. . . My trust is . . in the mer - cy of
- spise. . . My trust is in the ten - der mer - cy of
- spise. . . And my trust is in the ten - der, ten - der mer - cy of
- spise. . . And my trust is in the ten - der, ten - der mer - cy of


un poco accel.
God . . for ev - er, for ev - er and ev - er, my
un poco accel.
God for ev - er, for ev - er and ev - er, my
un poco accel.
God for ev - er, for ev - er and ev - er, my
un poco accel.
God for ev - er, for ev - er and ev - er, my
un poco accel.
f
pp
Much slower.
trust is in His mer - cy for ev - er and ev - er. A - - men.
f
pp
Much slower.
trust is in His mer - cy for ev - er and ev - er. A - - men.
f
pp
Much slower.
trust is in His mer - cy for ev - er and ev - er. A - - men.
f
pp
Much slower.
trust is in His mer - cy for ev - er and ev - er. A - - men.
Much slower.
f

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275. Goss, Sir J., in A 2d.
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tasteful performance of an air from Mozart's "Il Re Pastore" and Michael Arne's "The lass with the delicate air." Miss Newport and Miss Wehner, the last-named doing full justice to Massenet's "Pensée d'Automne," also ably acquitted themselves. The vocal pieces were varied by instrumental contributions by the Chaigneau Trio.

Miss JANOTHA'S concert at Queen's Hall, on the 17th ult., though among the last of the season, was more interesting than many by which it had been preceded. An important feature was Bach's Concerto in D minor for three pianofortes, again played by Miss Janotha, Lady Randolph Churchill, and Mrs. Craigie, with an orchestra from the Royal College of Music, conducted by Sir Walter Parratt. The performance was thoroughly creditable to all concerned. Besides contributing some pianoforte solos, Miss Janotha opened the concert with Beethoven's "Kreutzer" Sonata, in which her companion was Miss Leonora Jackson. Madame Ella Russell did justice to Miss Janotha's "Ave Maria," and among others who appeared were the Sisters Ravogli, Mr. David Bispham, and Mr. Whitney Mockridge.

A number of pupils of the Royal Normal College for the Blind gave a concert at the Crystal Palace, on the 19th ult., in connection with the Festival of the Institution. Some ladies of the choir sang Wilbye's madrigal "The Nightingale" steadily, and equal success marked the rendering by the whole of the choralists (totalling over forty) of Benet's madrigal "All creatures now are merry-minded." In Mendelssohn's cantata "Saviour of sinners" and Liszt's "Chorus of Reapers" the Crystal Palace Orchestra, conducted by Mr. Manns, took part. The same instrumentalists also played the accompaniments of the second and third movements of Raff's Suite in E flat for pianoforte and orchestra (Op. 200), the respective solo parts of which were spiritedly executed by Mr. Leonard Pegg and Mr. Horace Watling. Saint-Saëns's "Variations on a Theme from Beethoven," for two pianofortes, were played by the Misses Mabel Davis and Emily Lucas, and the last-named also gave the Introduction and Allegro of Guilmant's First Symphony for the organ.

The Royal Academy of Music students' chamber concert at St. James's Hall, on the 20th ult., provided a hearing for several compositions still in manuscript. The first movement of a sonata for violin and pianoforte, by Miss Marion White, proved a well-devised and interesting work, symmetrical in form and rich in expression. It was ably interpreted by Miss Marian Jay and the composer. Mr. Herbert Ivey was represented by settings of Tennyson's "A voice by the cedar tree," "Birds in the High Hall garden," and "I said to the lily," of which the second was the most distinctive. The two pianoforte sketches by Mr. Ernest Torrence, "Sorrowful reverie" and "Waltz," were slight productions rather deficient in character. Midway in the programme came a lengthy "Symphonie Spirituelle" for strings, by Asger Hamerik, performed by the Ensemble Class conducted by Mr. Emile Sauret.

Concerts have also been given at QUEEN'S (Small) HALL, by Miss Grace Ellis, on June 26; STEINWAY HALL, by Madame Minnie Shatel, on June 29; ST. JAMES'S HALL, by Miss Emogene Martiny, on the 10th ult.; KENSINGTON TOWN HALL, by the Misses Roden, on the 19th ult.

RECITALS.

Mr. CHARLES GROS, a one-armed pianist from Paris, gave a recital on June 26, at the Steinway Hall. He played with fluency and sympathetic touch a number of well-selected pieces, using only his left hand—the right arm appearing to be paralysed. Some music-lovers may remember the similar achievements of Mr. Willem Coenen, several of whose clever transcriptions for the left hand have been printed by Messrs. Novello.

Herr GEORG LIEBLING gave a pianoforte recital on June 27, at St. James's Hall, when he was heard to most advantage in some clever and showy pieces of his own.

Mr. CHARLES FOERSTER, who gave his first pianoforte recital on June 29, at the Salle Erard, is not so brilliant a pianist as some who have appeared this season; but in Beethoven's "Waldstein" Sonata, Chopin's Berceuse and Polonaise, and in Liszt's second "Hungarian" Rhapsody he showed himself a cultured and artistic player.

The Misses CERASOLI showed at their recital on the 1st ult., at St. James's Hall, that they are making satisfactory progress as pianists. They played duets with delightful unanimity, and in several solos showed a sympathetic and expressive style. Their most obvious fault at present is a tendency to hurry in rapid passages.

Mr. HUGO HEINZ'S postponed vocal recital was held on the 3rd ult., at the Salle Erard, and proved very enjoyable. His rendering of four songs of Brahms-like character by Mr. Walter Imboden was particularly good. Herr von Dulong also sang with charming refinement, and some clever violin playing was contributed by Mr. Kálmán Roth-Rónay, a Hungarian.

Madame STEINHAUER-MALLINSON, the possessor of a light mezzo-soprano voice, sang a good selection of songs with artistic taste, on the 3rd ult., at the Steinway Hall, and created a favourable impression.

Mr. HERBERT FRYER played with so much sympathy and skill at his pianoforte recital, on the 4th ult., that the future progress of this young pianist will be watched with interest. His programme included Schumann's Etudes Symphoniques and a good selection of pieces by Brahms and Chopin. An expressive "Lament" and a vivacious Scherzo Caprice of his own composition further increased the good impression made by his playing and of his abilities.

Miss LILLIAN BLAUVELT'S vocal recital, on the 4th ult., at the Queen's Hall, bore witness to the versatility and intellectuality of this artist no less than to the beauty of her voice and its high training. Her songs were selected from several epochs of musical history, extending from Pergolesi to Saint-Saëns, and were interpreted in a most finished manner. Miss Blauvelt was assisted by M. Ysaye, who gave magnificent renderings of the solo part of Vieuxtemps's Fourth Violin Concerto in D minor, Bach's famous Chaconne in the same key, and Beethoven's Romance in G. It may be mentioned that Miss Blauvelt was commanded to sing before the Queen, at Windsor Castle, on the 17th ult., when she sang "Sicilian Vespers," Verdi, and "Connais tu le pays" ("Mignon"), Thomas, accompanied by the Queen's Band, under the conductorship of Sir Walter Parratt.

Miss EDITH KILMINSTER, who gave a recital on the 8th ult., at the Salle Erard, is a pianist of decided promise. Her interpretation of Beethoven's "Waldstein" Sonata showed intelligence and taste, and her programme testified to commendable desire to avoid hackneyed pieces.

Recitals have also been given at STEINWAY HALL, by Madame Riss-Arbeau, on June 27; Mr. Rudolph Loman (second pianoforte recital), on the 6th ult.; and Miss Marion Gordon (vocal), on the 12th ult.; at the SALLE ERARD, by Signor Chiti (violin), on the 6th ult.

HOVINGHAM MUSICAL FESTIVAL.

THE Hovingham Festival is a sort of *lusus naturæ* in music, for it certainly must be reckoned an abnormal state of things that a mere village in a thoroughly rural district should be able to give performances of such works as the "Flying Dutchman," Stanford's "Te Deum," and Brahms's "Song of Destiny," that are complete in every detail, and, in their general impression, are thoroughly satisfying. This is what Canon Hudson, rector of the neighbouring parish of Gilling, accomplished at Hovingham on the 12th and 13th ult., with a success quite remarkable; though not surprising, in view of what has been done at the eight preceding festivals given under his direction. Still, it is doubtful whether the chorus, consisting of local singers, aided by a contingent from Leeds, trained by Mr. Benton, has ever shown such an unfailing familiarity with its task. The "Te Deum" was sung with the precision of clockwork, greatly to the satisfaction of the composer, who conducted a capital and spirited all-round performance. Mr. Plunket Greene was the only member of the original quartet, the other soloists being Miss Ethel Wood, Mrs. Burrell, and Mr. Thomas Thomas. All were efficient, but a word is due to Miss Wood, who made her first appearance at these festivals. She has a soprano voice of great volume, a style which, if capable of more finish, is musicianly, and an enthusiasm which is very refreshing, though at times it inclines one to wonder whether even so powerful a voice will bear the unsparing use she makes of it. Her capacity was even more strikingly manifested in Mendelssohn's "Infelice," in which she showed remarkable dramatic power.

The other important choral work was Wagner's "Flying Dutchman," of which the second and third acts were given. The combined efforts of band and chorus proved at times rather more sonorous than was pleasant to sensitive ear-drums; but if this was in part due to a lack of refinement in the performers, it was also attributable to the small size of the auditorium and its excessive resonance. Beyond this, there was little fault to be found. The dramatic fire and youthful energy of the music were reproduced with a fidelity one rarely finds in concert performances of the work, and the wisdom of its choice was more than vindicated. The spinning chorus went with delightful gaiety, and the sailors' choruses were sung with real enthusiasm. The principals, too, were well chosen. Mr. Andrew Black's reading of the title-*rôle* is well-known, and he was admirably seconded by Miss Eleanor Jones, whose performance of *Senta's* music gained through the familiarity acquired by taking part in the Royal College stage performance of the opera. *Daland*, whose huckstering spirit, thinly veiled under an affectation of cordiality, is so true to life, and so effective a foil to the romance of the hero and heroine, had an excellent representative in Mr. Francis Harford, who sang the music with obvious relish. Mrs. Burrell made the most of *Mary's* small part, and Mr. Thomas Thomas was an acceptable *Erik*, whose tiresome cavatinas form perhaps the weakest feature of the opera. The selection, which was preceded by a robust reading of the overture, was very ably conducted by Canon Hudson.

The other choral works were Brahms's "Song of Destiny" and a setting of a poem by Keats, "A Prophecy," by Mrs. Tom Taylor (Laura W. Barker), a Yorkshire lady, who for many years has been known as an amateur of far more than ordinary ability. The chorus was written as far back as 1850, but the orchestration was revised for this, its first performance. It is pleasant, tuneful music, and when it is remembered what average English music was half-a-century ago, it is evident that the composer was by no means behind her times. To our ears, it must be confessed, it lacks something in breadth, and does not satisfy our yearning for music that shall express more than the superficial meaning of the text. The composer was present and it must have been pleasant to her to at last hear her music, after so many years, and to find it prove so acceptable to the audience that it had to be repeated at the third and last of the three concerts of which the festival consisted.

There were several orchestral pieces, chief among them being the "Italian" Symphony of Mendelssohn, which proved the happiest effort of the band, and was played with remarkable clearness and spirit. The curiosity of the festival was a long-lost overture by Weber, written soon after he became conductor at Prague, as part of the celebrations which followed the defeat of Napoleon at the battle of Leipzig. A pure *pièce d'occasion*, it seems to have been put aside as soon as the occasion had passed, and Jähns, when accumulating material for his monumental "Catalogue," could find no trace of it. Quite recently, however, some parts have been found, and from them a Dresden amateur, Mr. Klemm, has constructed a score, which enabled "1813" to be introduced to England eighty-six years after it was, to use Weber's own word, "arranged." This word, by the way, points to the employment of existing material; but it is a singular fact that the main theme is that of the well known part-song "Lützow's Wildejagd," which Weber wrote (to Körner's words) just a year later. From this it would appear as if the song were a quotation from the overture, instead of the reverse being the case. The overture is a rather noisy, jubilant, and even rollicking piece, no more representative of Weber than was to be expected in a composition written almost "while you wait," so short was the notice allowed the composer. It would be a godsend to a military band.

There were two instrumental soloists. In place of Mr. Kruse, who was taken ill, Miss Norah Clench came at the eleventh hour and played Mendelssohn's Violin Concerto, Bach's A minor Concerto, and Beethoven's Romance in G with genuinely artistic feeling and much technical ability. Mr. Carl Fuchs, of Manchester, was heard in the *Andante* of Molique's Violoncello Concerto, and in a less familiar concerto by Haydn, which he has recently been playing with deserved success. Among the vocal solos there must be mentioned a dramatic setting, by Dr. Charles Wood, of Walt Whitman's "Ethiopia saluting the colours," which well suited Mr. Plunket Greene's emotional style.

THE NATIONAL EISTEDDFOD.

(From our own Correspondent.)

This year's National Eisteddfod was opened at Cardiff, on Tuesday, the 18th ult., the meetings extending over the remainder of the week. Cathays Park, in which it was held, is a pleasant and central part of the town, recently acquired from the Marquis of Bute by the Corporation for municipal building purposes. The Eisteddfod pavilion, as usual specially built for the occasion, was a very well designed structure, impervious to rain and satisfactory as to sound, and capable of seating some 10,000 persons.

The leading attraction of the first day was the chief choral competition, in which £150 (with music to the value of £5 to the conductor, given by Messrs. Novello and Co.) and £50 were offered respectively as first and second prizes; a solatium of five guineas being also given to the conductor of each unsuccessful choir. The committee had taken rather a new departure in selecting Sir Hubert Parry's fine work "Blest Pair of Sirens" as the leading test piece, the other being Mendelssohn's "Why rage fiercely the heathen?" the latter to be sung unaccompanied; and considerable interest and curiosity was felt by Eisteddfodists as to the response that Welsh choirs would give to this, and the manner they would acquit themselves on somewhat unfamiliar ground. Suffice it for the present to say that the first prize was awarded to the Cardiff choir and the second to Carmarthen. Further particulars of this and subsequent events must be held over till next month.

THE ROYAL ACADEMY OF MUSIC.

MR. HARRY FARJEON'S OPERA.

The Midsummer terminal performance by the students of the operatic class of the Royal Academy of Music took place on the 17th ult., at St. George's Hall. Exceptional interest pertained to this occasion owing to the production of a new opera in two acts, entitled "Floretta," by Mr. Harry Farjeon. This young musician, who is only twenty years of age, and who is the Goring Thomas Scholar at the Academy, has written several compositions, notably a Ballet Suite in A for orchestra, produced at the students' concert on July 21 last year, which have testified to his possession of a lively imagination and considerable power to give it expression. These qualities distinguish the music of "Floretta." Dramatically the young composer is weak, but *Minette's* song, "'Twas at the Fair of Nérac," is very bright and pleasing. The duets are expressive, and distinct promise is shown in the song "Gay butterfly" and in the heroine's farewell. Mr. Farjeon also handles the orchestra with much skill and shows a sense of variety of tone-colour which greatly adds to the effectiveness of the vocal parts.

The libretto, by Miss Eleanor Farjeon, is a very creditable book, considering that the writer is only eighteen years of age. The plot, based on a story by Heinrich Zschokke, is tersely unfolded, and the lyrics are neatly written. The principal female characters were admirably embodied by Ethel M. Wood, Julia Franks, and May George; and Whitworth Mitton, Ernest Torrence, and P. C. Suckling sustained the male parts with some ability.

The remainder of the evening was occupied by an amusing operetta in one act, entitled "The Noble Savage," written and composed by Mrs. H. and Mr. F. Corder, which some fifteen years ago enjoyed considerable popularity in the provinces. The little work contains several clever burlesques, in particular a sextet in the conventional style of old Italian opera, and much that is calculated to excite the esteem of musicians. Ethel Wood, Julia Franks, and Lillian Ginnett acted and sang with vivacity and point, and were well supported by Murray Rumsey, Philip Suckling, and Ernest Torrence, the last-named, admirably made up, personating the title-*rôle* with much humour.

The instrumental portion of both operas was effectively rendered by the student orchestra, and Mr. G. H. Betjemann conducted with his usual alertness and skill.

THE ROYAL COLLEGE OF MUSIC CONCERT.

It never rains but it pours! Variations more or less learned and interesting on themes more or less original are just now being produced in unprecedented and alarming quantities, and it would really be a welcome change to have a little more "theme" and continuity, and a little less "varying" in some of the novelties upon which we are called to sit in judgment. At the final concert of the summer term, on the 18th ult., we were regaled with yet two more sets—viz., one for orchestra on the air "Old King Cole," by a student, Nicholas Gatty; and a second for violoncello solo and orchestra by Boëllmann. Mr. Gatty's work displays good workmanship, plenty of ingenuity, and some rather conventional humour. He certainly succeeded in causing us to make a mental note of his name so as to watch his future doings with interest and hope. R. Purcell Jones played the solo part in Boëllmann's variations extremely well; he is indeed a violoncellist of exceptional promise. In Schumann's most lovely Pianoforte Concerto, Florence Smith, a very youthful student, displayed a surprising amount of brilliancy, passion, and poetry, and if her physical strength was not quite equal to the great demands made upon it by the superb *Finale*, she may yet be credited with a most excellent achievement. Ivor Foster sang Handel's "Del minacciar del Vento" ("Ottone"). His well trained, ringing baritone, and manly and artistic style did full justice to the music. Agnes Nicholls, Gwilym Evans, and Madoc Davies were heard in Beethoven's trio "Tremate, empj, tremate," and the orchestra gave creditable performances of Schumann's "Genoveva" Overture and Mozart's "Jupiter" Symphony. But what is the matter with the College strings? they certainly do not display the same tone and technique as of yore!

TONIC SOL-FA FESTIVAL.

The high degree of efficiency attained by the members of the Tonic Sol-fa Association was conclusively demonstrated at the fifteenth annual festival, held at the Crystal Palace, on the 8th ult. Two concerts were given on the Handel orchestra. In the afternoon 5,000 certificated juvenile singers went through a programme consisting of Vincent Novello's sacred song "The Infant's Prayer," hymns, part-songs, and vocal marches, with considerable steadiness and spirit, under the direction of Mr. S. Filmer Rook, with Mr. C. H. Rowcliffe at the organ. Later in the day Mr. Leonard C. Venables conducted about 3,000 adult choralists, representing thirty London choirs and a number of distant districts—such as Glasgow, Leeds, Manchester, Sheffield, and Swansea. A small orchestra assisted, and the organist was Mr. Henry W. Weston. Selections from Costa's "Eli," Hatton's "Robin Hood," E. H. Nichol's "The Holy Grail," and Dr. H. Coward's part-song "The Best in Life" were very satisfactorily sung—the unanimity with regard to details of expression being remarkable for so large a body unaccustomed to singing together. The greatest proof of ability and readiness was, however, afforded by the sight-singing test. At a competition held last May at Cassel, Edwin Schultz's part-song "The Warrior and his Love" was sung by choirs after an hour's practice in private with the assistance of a pianoforte. It was distributed to the tonic sol-fa singers on the orchestra and sung without accompaniment immediately. There was no hesitation in attack or during the progress of the piece, and the entire performance was eminently praiseworthy.

BRAHMS MEMORIAL FESTIVAL IN MEININGEN.

Musical tourists in Germany will be glad to hear of an important musical festival which, in October next, will be held at Meiningen, on the occasion of the dedication of a statue to the memory and in honour of the late Johannes Brahms. The scheme of the proceedings—a very interesting one—stands as follows:—

On Saturday morning, October 7, at 9.30, Brahms's noble work, "A German Requiem," will be performed in the Town Church. This will be followed by a procession to the memorial, when speeches will be delivered, and the statue will be formally handed over to the town by the honorary president of the memorial committee, Dr. Joseph Joachim. On returning to the church at noon Brahms's "Triumphlied" will be performed. In the evening, at 7 p.m., an orchestral concert will be given in the Court Theatre, with a programme consisting exclusively of works by Brahms—viz., the "Tragic" Overture, the four "Serious Songs" (Dr. Kraus), the Concerto for pianoforte and orchestra (No. 2) in B flat (Eugene d'Albert), the Rhapsody for alto solo and male choir, and the Symphony (No. 2) in D.

On October 8, at 11.15 a.m., there will be a performance of chamber music by the Joachim Quartet in the Court Theatre, the programme of which includes a String Quartet in C major by Haydn, Brahms's Trio for clarinet, violoncello, and pianoforte, and Beethoven's Quartet in C sharp minor. In the evening Bach's cantata "Gleich wie der Regen und Schnee vom Himmel fällt," Beethoven's Violin Concerto (Dr. Joachim), and the Ninth Symphony will be performed in the Court Theatre.

On October 9, at 11 a.m., Mozart's String Quartet in G minor, a Quartet by Schumann, and Schubert's String Quintet will be heard at a second chamber music concert. In the evening there will be an orchestral concert, when the programme will include Schubert's Symphony in B minor (Unfinished), Mozart's Pianoforte Concerto in A major (Leonard Borwick), vocal pieces, Brahms's Variations on a theme by Haydn, and his Symphony (No. 4) in E minor.

A festival performance of Beethoven's "Fidelio" is in view for October 10, and from October 6 to 10 a collection of portraits and busts of Brahms, with other interesting mementos of the master, will be on view. The whole festival will be under the direction of the general music-director, Fritz Steinbach, and seats for the six concerts may be obtained, at a cost of 25s., of the banker, B. M. Strupp, in Meiningen.

THE INTERNATIONAL CONGRESS OF WOMEN.

DISCUSSIONS ON MUSICAL EDUCATION.

The International Congress of Women held a nine days' session, from June 26 to the 1st ult., in Westminster Town Hall. The morning of the 1st ult. was devoted to the discussion of matters connected with musical education and proved to be of great interest to a large and important audience. The Countess of Bective presided, and in her opening remarks said that music was very important to women, and she observed it was easy to surmise that many of the folk-songs of the world were composed by women for women, and that hundreds of beautiful cradle songs and laments were the outcome of women's feelings. Mr. Henry Bird spoke of his early experiences, and gave some excellent advice as to the cultivation of the power of the art of playing accompaniments.

Miss Wakefield read an admirable paper on "Musical competitions, a means of musical education." She said the problem was how to arouse interest in music in people who do not want to trouble to learn. The appeal to the combative and competitive instinct may not be without objection, but in such cases it has been proved repeatedly that competitions have lured the unwilling to set about learning good music and so educated their taste and induced them in the end to like music for its own sake. The promotion of schemes of this sort in various parts of the country called for competent enthusiasts, and she was glad to say there are many such to be found who do not confine their enthusiasms to a daft worship of the Wagner god.

Mr. J. A. Fuller Maitland read an able paper on "Music as a profession for women." He commented on the paucity of women composers and he warned would-be professionals of the great arduousness of the task before them. Miss Palliser, Miss Elsie Fogerty, Miss Joachim, and Madame Antoinette Sterling all spoke upon voice production and the art of singing. Mrs. Kate Lee, the hon. sec. of the Folk-Song Society, gave a humorous account of the difficulties she experienced in collecting songs from country people.

Dr. McNaught read a paper on "Music in Women's Training Colleges." His remarks were confined to the colleges under State inspection. It was stated that there are in Great Britain forty-seven colleges in which there are women. In these colleges in 1898 there were 3,391 women students. The course of musical instruction was described, and the result, as tested at the annual examination by Sir John Stainer and himself, was declared to be highly satisfactory on the whole. The choral performances are frequently of a high order of excellence. So far as the schools of the country were concerned, Dr. McNaught believed that the ideal singing teacher for children is a woman possessing a beautiful voice and plenty of brains. The man's voice is in the wrong octave. The meeting was considered a highly successful one, and likely to bear fruit in many ways.

LONDON SCHOOL BOARD.

CONCERT AT THE CRYSTAL PALACE.

A choir of 5,000 picked children performed at the Crystal Palace on June 30, the occasion being the annual distribution of prizes for Scripture knowledge. The performance was excellent in almost every respect, the only fault being the slowness of the *tempi* in some of the pieces. All the music sung had been arranged for children's voices without the support of tenors and basses. The tone was remarkably good; it was full, round, and well in tune. The balance of parts was also satisfactory. The programme included arrangements of "Strike the lyre" (Cooke), the march from "Tannhäuser," "I waited for the Lord" (Mendelssohn), and "The Skylark's Song" (Mendelssohn). A band of 250 junior performers selected from numerous schools contributed the accompaniments and played with excellent effect. Mr. A. L, Cowley conducted and Mr. F. S. Lyne was at the organ. In the evening a school operetta, "The Jewel of Fire," was performed in the theatre by a large company of children from the Haselrigge Road Higher Grade School. It was given under the direction of Mr. A. G. Gibbs and Mr. W. T. Stuart, who respectively wrote the words and composed the music. The operetta was well received by a large audience.

THE NATIONAL TEMPERANCE UNION.

THREE GREAT CONCERTS AT THE CRYSTAL PALACE.

The utility of music as a servant to popular causes has never been better illustrated than it was at the Crystal Palace on the 5th ult., when three choirs, each of 5,000 singers, performed in turn. It need scarcely be said that the programmes were mainly of a popular character, but they included some sterling music. The execution was generally good. It was evident that the music had been earnestly studied.

The first concert was given by a children's choir. Mr. G. W. Hardwidge conducted with vigour and success, although some of the pieces were taken at record quick pace.

The second choir was made up of provincial societies, In this choir the tone was exceptionally good, especially in the tenor and bass parts. The programme included "When winds breathe soft" (Webbe), a chorus "Spirit of Song" (L. H. Southard), an arrangement of "The Village Blacksmith" (Weiss), and an anthem by Mr. W. Riley, of Nottingham, who very ably conducted the whole concert.

The third concert was given by metropolitan singers, under the experienced conductorship of Mr. G. W. Williams. The mass of tone from this choir was not so impressive as it was from the provincial choirs, and the programme was hardly so good as that of the previous concert, but it seemed to give pleasure to a large audience. Choral competitions were held during the earlier part of the day. Adult choirs competed in two sections, with the result that in the principal section the Nottingham Tabernacle Choir, under Mr. W. Riley, came first, and in the other section the London Road Temperance Choral Society, under Mr. S. Martin, won the first prize. Dr. McNaught adjudicated. In the junior choir competition the first prize was taken by Mr. Haley's choir from North Shields.

CHILDREN AND CROTCHETS.

Many systems have been devised with commendable desire to help the young to master the signs of the staff notation, and amongst the most recent endeavours that of Miss Evelyn Ashton Fletcher certainly deserves attention. As set forth by Madame Isabel Wilson, at a lecture on the 18th ult., at St. James's Hall, it was proved by the answers of a class of little folks, from five to seven years of age, to excite their interest and convey to their minds in an entertaining form the desired information. It has a philosophical basis in appealing to the senses of touch, sight, and sound, and in affording children active employment. In the early stages they make the staff by stretching black tapes on a table and cut the notes and clefs in black card-board; the notes are invested with certain characteristics of dolls or soldiers, the duration of their sound is taught by the employment of pieces of wood of different lengths, the scales by the use of little ladders, and rhythm and other matters are explained by devices of similar ingenuity.

With a touch of humour and keen insight into human nature, Madame Wilson observed: "When those of older years seem to think these means two infantile for their age, I say this is how we teach the little ones, and then the system works just the same." Those who would know more of the method may be recommended to address Madame Wilson, care of Messrs. John Broadwood and Sons, Great Pulteney Street.

SCHOLARSHIPS AND PRIZES.

ROYAL ACADEMY OF MUSIC.

The competition for the Robert Newman prize took place on June 24, when the prize was awarded to Leonard Hart, a native of London. The examiners were Messrs. H. L. Balfour, F. A. W. Docker, and Dr. Edward J. Hopkins. The competition for the Joseph Maas memorial prize took place on June 26, when the prize was awarded to Whitworth Mitton, a native of Manchester. The examiners were Messrs. William Green and Charles Lyall.

On the 4th ult. the Charlotte Walters prizes were awarded to Estella Maud Hawson, a native of Greenwich, and Lilla J. Hosking, of Newton Abbot, the examiners being Miss Bateman (Mrs. Crowe), and Messrs. William Farren, Henry Lesingham, Ian Robertson, and F. Corder. On the 8th ult. the Walter Macfarren gold medals were awarded to Marion I. H. White, a native of London, and Frederick G. H. Moore, of London, the examiners being Messrs. Carlo Albanesi, Oscar Beringer, Henry R. Eyers, Frits Hartvigson, Tobias Matthay, Adolph Schloesser, and Walter Macfarren.

The competition for the Swansea Eisteddfod and Parepa-Rosa prizes took place on the 10th ult., when the prizes were awarded as follows: Swansea Eisteddfod prize to Gertrude Drinkwater, a native of Cardiff; Parepa-Rosa prize to Eric Dudley, a native of Wigan. The examiners were Messrs. Bantock Pierpoint and H. Gregory Hast and Mrs. Mary Davies.

The Charles Lucas prize was awarded, on the 13th ult., to Harry Farjeon, a native of New Jersey, U.S.A. Messrs. S. Coleridge-Taylor, Percy Pitt, and Hamish MacCunn were the examiners.

ROYAL COLLEGE OF MUSIC.

The following awards were made at the conclusion of the Midsummer Term :—

A Council Grant of £20, divided equally between Phœbe Parsons (singing), Harold Wilde (singing), and Patrick Black (organ); a Council Grant of £30, divided equally between Helen Egerton (violin), Edith Stapley (violin), and Edward Mason (violoncello); the London Musical Society's prize, value £3 3s., Kate Anderson (singing); the Brinsmead Pianoforte prize, Ethel Wilson; the Hill and Son Violin prize, Haydn Wood.

GUILDHALL SCHOOL OF MUSIC.

The competition for the renewed Erard Centenary (1894) scholarship, of the value of £40 19s. per annum, was held at the Guildhall School of Music on the 3rd ult., when the examiners—Messrs. Benno Schonberger and Michael Hambourg—awarded the prize to Mabel Monteith. The scholarship, value £75 per annum, recently given by Baron Johann Knoop has been awarded to Joseph Schofield, aged thirteen, a native of Leeds.

TRINITY COLLEGE (LONDON).

The following candidates were successful at the examinations held in July for the Diploma of Associate in Music: H. D. Adler, T. W. Britton, Henry Cook, E. S. Deacon, W. E. Ellen, F. M. Gooch, Frank Langley, M. P. Lawrie, C. H. Lindow, H. E. Mackinlay, C. A. Mercer, M.A., E. L. Salamé, W. H. E. Spooner, John Wright, and G. Young.

REVIEWS.

Concert-Overture in C minor. By Alfred Hollins. No. 15 of the Recital Series of Original Compositions for the Organ, edited by Edwin H. Lemare.

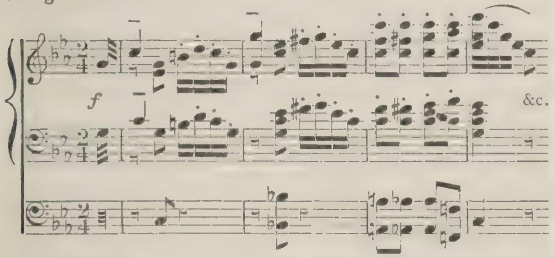
Organ Arrangements, edited by George C. Martin. No. 53, *Marche Funèbre* (Op. 40, No. 3), by P. Tschaïkowsky, and No. 54, *March in D minor*, by Agnes Zimmermann.

Original Compositions for the Organ. No. 278. *Meditation.* For Violin and Organ. By Herbert Bunning.

Festival Times. Ten Short and Easy Pieces for the Harmonium or Organ. By Max Oesten (Op. 205).

[Novello and Company, Limited.]

Mr. Alfred Hollins has succeeded in producing a bright and winsome recital piece. His overture opens with a slow introduction, containing a foreshadowing of the principal theme. The *Allegro con brio* starts off in this energetic manner:—



The impetuosity of this semiquaverously-inclined section is checked by the tranquil and melodious second subject, *un poco più lento, con espress*, in the orthodox relative major. The working-out starts off with opening bars of the main theme treated fugally, but only for a brief period, as the composer is evidently not fugally intent—in fact, his music soon suggests the skedaddling of a fugitive, gladly making his escape from the bonds of pedanticism, clad in the airy garb of staccato semiquavers. The principal subject duly returns and is followed by the second theme, this time, however, in the tonic (C) major and *fortissimo*, superimposed upon a pedal part in which the semiquaver passage of the *Allegro* is ingeniously introduced. The work is that of a highly-gifted musician. Moreover, as it presents no abnormal difficulties, its success seems almost a foregone conclusion.

Those who heard Sir Walter Parratt play Tschaïkowsky's Funeral March at the opening of the organ in Lincoln Cathedral, in November last, cannot fail to have been struck by its grandeur when played on the king of instruments. Therefore, an arrangement of its "dying strains" by so skilful an adaptor as Mr. Walter Alcock is sure to find a welcome. Miss Agnes Zimmermann's March in D minor, originally composed for the pianoforte, makes an effective organ piece. The arrangement is by Sir John Stainer. What more can be said?

The title, "Meditation," of Mr. Herbert Bunning's duet for violin and organ, might perhaps be open to objection, but has not a great Englishman said, "What's in a name"? Here the violin has a sweetness all its own, and the organ part—if, now and then, somewhat pianofortecally inclined—rises to the occasion, though in the hands of an unsympathetic player it might prove a thorn in the flesh to the violinist.

Mr. Max Oesten has, in his "Festival Times," written ten short pieces suitable to the great Church Festivals, with the addition of "New Year's Day" and a concluding "Thanksgiving." In all of these he shows a melodic gift and a suggestive appropriateness in the treatment of his various themes. Harmonium players will find these pieces well suited to the requirements of their instrument and, as the title suggests, they may be played on the organ, and—may we not add?—with acceptance.

Morris Dance. For the Pianoforte. By A. C. Mackenzie.

[Novello and Company, Limited.]

The Morris, or Morrice Dance, a very lively measure in four-time, is believed to owe its origin to the *Morisco*, a Moorish dance once popular in Spain and France. Many people have been familiarized with it, in the present day, through Mr. Edward German's incidental music to "Henry VIII.," in whose reign it was probably in its prime. A feature of it was the ornamentation of the dresses of the dancers with an endless number of regularly-attuned bells, sometimes as many as 250 having been used on one dress. This gives us an idea of the character of the dance, which is such as one would associate with a *Kermesse* or fair, with its accessories of penny shows and merry-go-rounds.

The example before us, written in G major, opens with a pompous introduction on the chromatic chord of the seventh on the minor sixth of the scale, whence, after six bars of waiting and wakening interest, the resolution into the tonic concord comes in as naturally as the rainbow after the sun-shower, and with somewhat the same effect. A simple melody, already indicated in the introduction, now follows, and we feel at once that we are launched upon a good old English "tune" of the good old style, yet worked out in so musicianly a manner that we are led along, through various hidden surprises of harmony, whither the *composer* wills, and not always where *we* thought we were going.

A second subject, in E minor, forms a pleasant contrast, and rightly maintains the simplicity so necessary to a work of this kind, where anything abstruse or deep would be as much out of place as a Sarah Bernhardt in a pantomime. But to say a simple thing simply, characteristically, and in accordance with the spirit of the period it represents takes a master-hand to do it, and this is the case with the piece before us, which will doubtless become a favourite, especially with those who like to recall a scene of "the good old days."

Handlung und Dichtung der Bühnenwerke Richard Wagners nach ihren Grundlagen in Sage und Geschichte dargestellt. Von Dr. Hermann Freiherrn von der Pfordten.

[Berlin: Trowitzsch and Sohn.]

Wagner literature is increasing every day. As each new book comes out, one naturally wishes to know whether its appearance is justified. The volume under notice contains little new matter, and yet from its conciseness and comprehensiveness it will, no doubt, prove acceptable to those who wish to study Wagner from his earliest down to his latest days. The first opera mentioned is "Die Feen," and two pages are even devoted to "Das Liebesverbot." The plots of the various works are briefly narrated, and the sources from whence they are drawn are given. Further, with exception, naturally, of "Das Liebesverbot," the guiding themes in each are given. And by way of close there is, for reference, a most useful index of all the musical themes. The new matter consists of certain brief reflections on, and even one or two criticisms of certain scenes in the music-dramas. The author is a great admirer of Wagner, yet he does not approve everything. He considers, for instance, the arrival of *King Marke* in the final scene of "Tristan" a "dramatic weakness," or, as he adds, "utterly superfluous."

Three Valses de Salon. For Pianoforte solo. Op. 9. By Theophil Wendt. [Novello and Company, Limited.]

Three agreeable little additions to salon music are before us here, and the amateur will find in them some good work for agile fingers, and especially for the cultivation of a delicate touch. This is particularly the case in No. 1, the Valse in F sharp minor, which is at once the most ambitious as well as the most original of the three. Starting with a theme and suspended chords in the accompaniment, which recall Chopin in his dreamy and melancholy mood, it has nevertheless sufficient independence of character to free it from any charge of slavish imitation. The light arabesque accompaniment, introduced later on, and also the *arpeggiando* chords on the last page, require careful attention, in order to execute them with sufficient delicacy to keep them in the background and not to interfere with the principal melody. These Valses all presuppose a considerable amount of dexterity and musicianly feeling in the player, but this is more especially the case in the first number, which, in its executive requirements, is quite on a par with many of Chopin's Valses.

No. 2 (Valse gracieuse), though composd on more hackneyed lines, is nevertheless more "grateful" in the matter of melody, and on this account will probably be a greater favourite than No. 1, although the latter would appear to have had more thought and attention bestowed on its composition. The flowing, graceful melody and artless style (possibly *ars celare artem*) of No. 2 will assuredly recommend it. If we compared the first number to Chopin, we may, with equal justice, recall Délibes as the unconscious prototype of No. 2. Indeed, there is no doubt that an orchestrated version would form a very pleasing number for a theatrical *entr'acte*, like the favourite ballet-music of the French composer just named.

No. 3 (Valse dansante) involuntarily recalls the Valse in "Hänsel und Gretel," when the children come to the cake-house in the wood; but it is well thought out, and carried consistently through. It is light, it is pretty; and the unhackneyed accompaniment in the bass—a slight *staccato* on the first beat, followed by two single slurred quavers, which forms an under-melody on its own account—is a refreshing contrast to the customary accompaniment figure of ninety-nine Valses out of every hundred. The same may be said of the accompaniment to the second subject in C major, and of the fresh and piquant *arpeggiando* when the melody recurs in the treble.

The three numbers are dedicated to Mr. Frits Hartvigson.

Choir Training. Based on voice production. By A. Madeley Richardson. [Novello and Company, Limited.]

There have been several books written of late on Church Choir training, most of them possessing admirable features; but Mr. Richardson's compact little volume may unhesitatingly be pronounced to be one of the best, and it may confidently be said that no choirmaster, however experienced he may be, will fail to derive some benefit from reading its practical and earnest pages. Doubtless some will differ from certain of the methods set forth, but even such will admit that the means recommended are well calculated to attain their end. The plan suggested of putting by a small sum per week to accumulate for each boy, but only to be given to those who remain until their voices break, is calculated to stop the annoyance of boys leaving after they have been trained, and other suggestions indicate that Mr. Richardson writes with considerable experience of his subject. The following merits quotation: "No expression is of any avail without accuracy. No accuracy is complete without expression. The two may be taken to represent the masculine and feminine elements in musical performance, neither sufficient without the other. The two combined forming one perfect whole. The union of strength and elegance. The union of truth and beauty." Mr. Richardson says, and rightly, that: "A choirmaster must be a good disciplinarian; he must possess unbounded patience, unfailing energy, and an indomitable perseverance; also an even temper, a kind, quiet manner, a cheerful disposition, and a delicate and accurate ear"; but it was hardly necessary to state that "it is not everyone that will make a good choir-trainer."

Shakespeare and Music. With illustrations from the music of the sixteenth and seventeenth centuries. By Edward W. Naylor. [J. M. Dent and Company.]

Shakespeare should be of special interest to musicians. He probably is; but even a widely read Shakespearian musician would probably find something to his knowledge-advantage in the pages of this valuable contribution to "The Temple Shakespeare Manuals" issued by Messrs. Dent. And the musician—if such an one there be—who has not dipped into his Shakespeare for the great Bard's references to the art should lose no time in making the acquaintance of Mr. Naylor's admirably compiled and attractive little book of some 200 pages. It is just the kind of companion for a quiet hour, and yet at the same time it gives much valuable information that many a musician would be glad to know. The main divisions of this handy pocket volume are: Technical Terms and Instruments; Musical Education; Songs and Singing; Serenades and "Music"; Dances and Dancing; Pythagoreanism, &c.; and Use of Musical Stage Directions. The Appendix contains several music-type examples of music in the time of Shakespeare, and the daintily executed frontispiece consists of a group of twelve Shakespearian musical instruments.

Bunte Reihe. For Violin and Pianoforte. Op. 30. By Ferdinand David. Dedicated to Joseph Joachim.
[Novello and Company, Limited.]

Twenty-four pieces in various styles, from easy to moderately difficult, in four books. No better material could possibly be desired than these pieces as studies in style, expression, and rhythm. All are beautiful, many are perfect gems. The present edition has the great advantage of being carefully edited by M. Emile Sauret, and many things which were doubtful in the first edition have been made clear, while nothing has been altered. We highly recommend these pieces to the notice of all earnest teachers as being indispensable to the training of the young violinist.

A Modern School for the Violin. Section II., Book II. By August Wilhelmj and James Brown.
[Novello and Company, Limited.]

Forty studies to be used concurrently with "Technical Practice." Book II. comprises extended examples of the following points—viz., first, second, and third position and the half position; major, melodic minor, harmonic minor, and chromatic scales; extensions, harmonics, shakes, chords, double stoppings in the first position, and several varieties and combinations of bowing, including martellato and the hook. These exercises are admirably adapted for their purpose, and will carry the student a stage farther in his progress. All that has been said in favour of the previous books of the School may well be repeated in praise of this—nothing could be better.

Chanson de Matin. For Violin and Pianoforte. Edward Elgar.

Leaflets. Six Easy Pieces for the Violin with accompaniment for the Pianoforte. 1. *Allegresse;* 2. *Valse Lente;* 3. *Tarantelle;* 4. *Serenade;* 5. *Impromptu;* 6. *March.* Siegfried Jacoby.
[Novello and Company, Limited.]

The first of these is a graceful piece of moderate difficulty and may be highly recommended. It is quite charming.

Mr. Jacoby's Leaflets are six very useful pieces for teaching purposes, which may either be played in the first position entirely or with the shifts, according to the ability of the pupil.

Twenty-one Hymn Tunes. By John Sewell.
[Novello and Company, Limited.]

Inasmuch as these hymn tunes have been published in commemoration of his jubilee as organist of St. Leonard's, Bridgnorth, September 25, 1898, the composer may claim to be experienced in knowing the requirements of Church song. The tunes are intended for hymns in "Ancient and Modern," and include settings for most of the well known. Those who are dissatisfied with the music provided in the widely used hymn book, or who wish for change, may be recommended Mr. Sewell's collection.

School of Studies for the Pianoforte. Solos, Duets. Edited by Conrad Kühner. [Breitkopf and Härtel.]

There are many collections of pianoforte pieces designed to develop the abilities of the young and aspiring pianist, and their value greatly varies; but those published by Messrs. Breitkopf and Härtel may be placed amongst the best. The series of solos comprise twelve books. The first begins with simple passages of elementary character, and with each book greater demands are made upon the executive ability of the player. The composers represented in the second volume of the pianoforte solos are H. Lemoine, C. Czerny, C. Kühner, J. B. Duvernoy, O. Wermann, C. Reinecke, L. Köhler, F. Le Couppey, E. Grenzebach, C. T. Wolff, and T. Kirchner. The pieces vary from twenty to forty bars in length, and have manifestly been chosen to cultivate independence of the hands and varieties of touch. The same principles are pursued in volume three, which comprises twenty-one pieces contributed by H. Bertini, F. Le Couppey, G. T. Wolff, E. Parlow, C. H. Döring, St. Heller, O. Wermann, C. Kunze, E. Grenzebach, and A. Krause.

The collection of duets is based upon the same lines and is of equal merit. As, however, in all such works variety of style is desirable, from an educational point of view, the entire omission of English composers is a mistake.

Three Pieces. No. 1. *Mazurka.* No. 2. *Sérénade Mauresque.* No. 3. *Contrasts: The Gavotte,* A.D. 1700 *and* 1900. For the Pianoforte. Op. 10. By Edward Elgar. [Novello and Company, Limited.]

To write a Mazurka that shall contain the *traditions* of a Mazurka, and be, notwithstanding, an unhackneyed composition, is by no means an easy task, and yet this Mr. Elgar has accomplished in the little work before us. Abruptly starting with a *forte* shake on the dominant of the key (D minor), followed by a hint of the coming subject, a short introduction of ten bars brings us to the Mazurka proper—a bold, original melody which takes hold of us at once. To this in turn succeeds a contrasting little subject of a more reflective turn, that savours of the "musette"; and when, sixteen bars later, begins the delicate *Trio* (*pp* and *più mosso*) in D major, though without change of signature, the chromatic *nuances* through which we now glide seem just the complement of what has gone before—not a bar too much in the piece, not a superfluous note from beginning to end, but all are parts of one consistent whole. Mr. Elgar has had something to say, and he has said it tersely, appositely, and powerfully, so that one feels the work to have been a genuine inspiration. We may add that there are no transcendental difficulties to be overcome, but that it is within the reach of the average player.

The same remark applies to No. 2, in so far that the stately Mauresque Serenade presents no great difficulties of execution. After a short preamble—just a gentle thrumming of the strings on a dominant foundation—the lover begins, in the eighth bar, his song to his lady-love; a delicate, persuasive melody (in the minor, of course, for does not the minor contain more sighs, more heart-throbs in its accents than the more blatant major mode?), formed on the harmonic scale with the raised fourth, which always adds a certain weirdness and melancholy to the expression. A second verse follows, with the melody repeated an octave higher, and a little undercurrent of melody for the left hand also. To this succeeds the *Trio*, naturally enough, in the tonic major; and after being given by the left hand in the tenor part, and repeated once more in the treble, the minor mode again recurs, and this is, without doubt, the most interesting and characteristic section of the composition. The working-out of the *Finale* is effective and decidedly uncommon, the first melody being repeated upon a dominant pedal, which continues through some thirteen bars, and which, moreover, ceases only with the cessation of the music, which, curiously enough, ends upon the common chord of the dominant; but so happily is this brought about that it does not in the least strike the ear as unfinished, but just as the most natural sequence of events.

Contrasts in *tempo*, key, accompanying figures, devices for breaking up the divisions of the bars, and so on—in all these points the above Gavottes answer to the title bestowed on them. The first, in G minor, starting off quite simply with a melody for the soprano, is immediately imitated by the alto, and this in turn by the bass. This Gavotte is carried consistently through in three parts, with merely the addition, here and there, of octaves to strengthen the bass. The second Gavotte, which enters in an abrupt manner in G major, is taken at a more rapid *tempo;* sometimes in three and sometimes in four-part harmony; fuller chords; new departures in phrasing and rhythm; all of which give it the impress of a different period. When 1700 recurs it is elaborated *à la* 1900, and from this point the work, which began so simply, is of far more than average difficulty, introducing a counterpoint which it will take some practice and careful fingering to divide up conveniently between the two hands; also quite a considerable number of shakes are introduced, which require some study, both alone and in conjunction with the other parts. It is only fair to add, however, that the contrapuntal part is written in small notes, to indicate that it may be dispensed with, should it prove too discouraging a difficulty to the student otherwise anxious to learn this piece.

Third Polonaise. For the Pianoforte. By Walter Macfarren. [Ashdown and Co.]

The stately old Polonaise is a well-worn theme, but Mr. Macfarren has succeeded in presenting it under a guise which, if not wholly new in itself, is none the less fresh and happily conceived. The first subject starts off at once with a bright and imposing theme in A major, with here and there a decided flavour of Weber about it. The second subject, which follows after a couple of pages in the relative minor, is a very pleasing one, and in this respect bears the palm. The second time it is ingeniously varied, thus preventing the possibility of monotony; and after an intermediate recurrence of the first subject, the second is employed again very charmingly in F major (instead of F sharp minor as before), thus inducing many beautiful changes of harmony, while keeping as near to the original melody as is possible. The interest of the piece never flags for a moment; it carries one along with it from first to last, and as it offers no pre-eminent difficulties in execution, it will doubtless be a popular *salon* piece. It is dedicated to the composer's pupil, Miss Mabel Colyer.

Novello's Parish Choir Book. No. 396-405. [Novello and Company, Limited.]

Choirmasters in search of fresh settings of the Magnificat and Nunc dimittis may be recommended Nos. 396 to 399 of this excellent series. No. 396 is a setting in G, by Henry Smart, in which the best traditions of the true church style are preserved. The music is in five vocal parts, the harmonies being enriched by the division of the sopranos. The style is contrapuntal, but diatonic in character, and although a well-trained choir is imperative, the part-writing will not prove difficult to those who possess a fair knowledge of music.

In No. 397 the evening Canticles have been set in A, in a less exacting manner, by William Russell. The choral writing is in four parts and is chiefly in solid harmony.

Mr. H. M. Higgs has provided the music to No. 398, and it is such that will interest its exponents. The Magnificat, in the key of A, includes an alto solo, and the Nunc dimittis opens with a passage for a tenor voice; but both of these are easy to sing, and the vocal part-writing will present no difficulties to a choir of average abilities.

No. 399, in D, by Ferris Tozer, is much simpler than any of the preceding. Several of the verses are set in unison for the voices, and the four-part writing is easy to read. Passages for tenors or sopranos in unison provide effective contrast, and the organ accompaniment in such portions possesses interesting independence. It may be added that the setting was specially composed for this year's festivals of the Exeter Diocesan Choral Association.

Nos. 400 and 401 are melodious and devotional settings in four parts, on cards, of the Kyrie Eleison in E flat respectively by John E. West and Charles Macpherson.

Nos. 402 to 405 have been provided by Myles B. Foster. In No. 402 the Nicene Creed is allied to music in C of an emphatic character appropriate to the text. The sentences commencing "Who for us men" to "And was buried" are given to a bass soloist, but the remainder is written in solid four-part harmony. A feature of the composition is the effectiveness of the organ accompaniment.

No. 403 is a continuation of the Communion Service in C, and consists of the Sanctus set in four vocal parts. The music is simple and devotional.

No. 404 comprises the Benedictus qui venit and Agnus Dei. The former is opened with a bass soloist, who gives out the first sentence, which is subsequently repeated by the choir in four parts. The Agnus Dei begins with a treble solo, but this could be sung by the sopranos in unison.

Great variety with regard to the employment of the choir distinguishes the setting of the Gloria in Excelsis, which forms No. 405, and the varying sentiment of the text is carefully followed in an effective manner.

Novello's Short Anthems. Nos. 88 and 89.
[Novello and Company, Limited.]

Admirable examples of this series will be found in the above numbers. No. 88 is a brief penitential anthem by Mr. W. H. Cummings, the esteemed Principal of the Guildhall School of Music, and is an expressive and smoothly written, but richly harmonised setting of the Bible version of the 34th Psalm, 18th verse, "The Lord is nigh unto them."

No. 89 is a wedding anthem by H. Elliot Button, who has allied some lines of a prayerful nature by Dorothy Blomfield to music of a simple and devotional character. The little work includes a passage for male voices in unison or baritone solo, and the first verse might be sung by the sopranos in unison or by a soprano soloist. Some unaccompanied choral passages add further variety, and the conclusion would, if well rendered, be very impressive.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Dr. Buck commenced his duties as organist of the Cathedral on June 25, upon which occasion the Mayor and Corporation attended in state in order to celebrate the honour bestowed upon the city by the chief magistrate being created Lord Mayor. In order to enable the lay clerks to take their summer holiday there will be no musical services in the Cathedral from the 31st ult. until the 12th inst.

Master Frank Merrick, thirteen years of age, son of Dr. Merrick, of Clifton, gave a pianoforte recital on June 27, at the Victoria Rooms. In November, 1895, when nine years of age, he gave his first recital at Clifton, and, in the meantime, M. Paderewski, who was charmed with his playing, gave him a letter of introduction to his own instructor, Professor Leschetitzky, at Vienna, under whom Master Merrick has been studying with success. His re-appearance, locally, was welcomed by a large and enthusiastic audience. He performed compositions by Bach, Mozart, Beethoven, Weber, and other masters with pleasing confidence, and his efforts were characterised by considerable brilliancy. It is probable that he will return to Vienna to continue his studies.

Midsomer Norton and District Choral Society had a concert in the grounds of Norton House, on June 27. The programme was made up of glees and part-songs, sung by the choir, and solos contributed by Miss Florence Cromey (soprano), of Bristol, Mr. Trowbridge (bass), of Wells Cathedral, and Mr. W. J. Kidner, conductor of the Society. Mrs. J. Thatcher was at the pianoforte.

Great attention is paid to the musical services at the Church of St. Thomas, Bristol, the vicar, the Rev. W. Mann, having formerly been precentor of Bristol Cathedral. On the 20th ult. an organ recital was given by Mr. W. A. Lamb, organist of the church. On other Thursdays recitals will be given by Mr. W. E. Fowler, All Saints', Corn Street; Mr. Robert Brandon; Mr. Atherstone Cox, St. Mark's, Bath; Mr. W E. Young, Broadmead Chapel; and Mr. Joseph Burn, SS. Philip and Jacob's.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The annual general meeting of the Feis Ceoil Association recently took place at the Mansion House. The report of the executive committee upon the last festival was read and a general financial statement made. The festival musically was a greater success than any hitherto held. The competitions reached a higher standard than in previous years, and the public performances and concerts were highly artistic. The financial account is also more satisfactory, there being only a small deficit of under £50. The committee are full of hope for the future and look forward to the festival being completely self-supporting next year. Belfast was selected as the place of the next festival, but the Association is clearly anxious to go to the South of Ireland at the first opportunity, and there can be no question as to the utility of the movement being established as firmly in the South and West of Ireland as it is already in Ulster and Leinster. Cork will no doubt make a strenuous effort to secure the festival for 1901.

There was a general meeting of the Dublin Orchestral Society last month to authorise a transference of some monies from the Foundation Fund to the working capital. The sum of £250 was required over and above the annual amount handed out of the Foundation Fund towards expenses. This is only to be expected when one recalls that the Society started late in the musical season and there were so many initial expenses. The total sum which the five concerts and thirty-six rehearsals cost was something over £900, which is as small an amount as could be expected for such a big undertaking. Indeed, the expenses paid to officials are ridiculously low. Too much praise cannot be given to Mr. Leopold Dix, who has been indefatigable in his exertions and hard work as honorary treasurer on behalf of the Society.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

On the 25th ult. Dr. Villiers Stanford conducted, at New Brighton Tower, the concert representative of his own compositions. The principal feature was the well-known "Irish" Symphony, concerning which it is not necessary to say more than that it was played with due appreciation of the many touches of national feeling and local colour. Much of the interest of the concert centred in an excellent rendering of Dr. Stanford's prelude to "Œdipus Rex," part of the incidental music composed in 1887 for the Cambridge "revival" of the tragedy, and in the Concert Variations for pianoforte and orchestra, with Mr. Steudner-Welsing as pianist. The composer had a reception exceedingly cordial. The Berlioz concert, on the 2nd ult., which included the "Symphonie Fantastique," and did the orchestra and their conductor great credit, was conducted by Mr. Granville Bantock.

The "Parry" concert took place on the 9th ult., under Sir Hubert Parry's direction. His "English" Symphony in C major, the "Hypatia" orchestral suite, the "Dream of King Saul," the masterly Symphonic Variations for orchestra, and the "Overture to an unwritten tragedy" formed the programme.

On the 16th ult. another of these "personally conducted" concerts gave an opportunity too rarely enjoyed by a provincial audience of appreciating Mr. Edward Elgar's powers as a composer. A very enjoyable afternoon's work included Mr. Elgar's original and fascinating Variations for orchestra (recently produced at a London Richter concert), the Imperial March, the superb Triumphal March from "Caractacus," and the Serenade in E minor for strings. Mr. Reginald Brophy sang the song "As a Spirit didst Thou pass," from "The Light of Life," and the long but stirring scena beginning "And King Olaf heard the cry," from "King Olaf," and did full justice to them. Particular interest was lent to the concert by the production, for the first time in public, of "Three characteristic pieces" for orchestra (Mazurka, Serenade Mauresque, and Contrasts: the Gavotte, A.D. 1700 and 1900). They are early works, being numbered Op. 10, but they have recently been scored and partly re-written, and they well display Mr. Elgar's gift of inventing fresh melodies and captivating rhythms, and they are scored with the cunning of a past master of his art. Altogether this was one of the most interesting and enjoyable concerts of the series, as far as it has progressed, a series which has shown and will show that there is no lack of beautiful British music upon which to draw when arranging orchestral concerts. For his devotion to our native art Mr. Granville Bantock deserves the warmest thanks of all British musicians, and we exclaim, *o si sic omnes!* But why has he altogether omitted his own name from the list of British composers represented at this festival? Such modesty is almost uncanny.

On the 29th ult. the pupils of the Liverpool College of Music, under the direction of Mr. C. Courvoisier, essayed the Overture to "William Tell" and a selection from Schubert's "Rosamunde." The performance was attended by marked success. The instrumental and vocal solos also reflected credit on the College, which it is satisfactory to note is increasingly prosperous.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The annual examinations held at the close of each session, in the Owens College, of the composition classes established and controlled by Dr. Henry Hiles, the acting professor of music in the Victoria University, have passed off very successfully. Upon two candidates, Miss Katharine Walker and H. M. Sheaves, who had completed the course of instruction and had submitted satisfactory exercises, the degree of Bachelor of Music was conferred, on the 1st ult. At our Royal College of Music selections from the exercises of the students who graduated last year have been performed with very gratifying results. The Motet of Thomas Keighley showed considerable experience in orchestration as well as mastery of form, while that of J. C. Bradshaw gave evidence of melodic fertility and freshness.

At the last open practices of the students of the College of Music the steadily continued progress of the pupils was shown, especially in the instrumental departments. The pianoforte playing of some of the more advanced students was excellent, while the performance of several of the young violinists who enjoy Mr. Brodsky's guidance was highly artistic. And it was gratifying to find that most promising young violoncellists are multiplying, and that even some of the wind instruments, especially the oboe, are being diligently studied. It must, of course, take some time to develop all the orchestral resources of the College, and to form a well-balanced choir, but, happily, the Manchester orchestra is especially rich in the wood and wind department, and masculine vocal aid is easily obtainable for the rendering of choral works.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

CHOIR FESTIVAL IN YORK MINSTER.

The only musical event of general interest during the past six weeks has been the annual meeting of the North-East Cathedral Choirs Association, which took place at York on June 27. The nucleus of a chorus of nearly 700 voices was formed by the Cathedral choirs of York, Durham, Ripon, and Wakefield, to which were added parochial choirs from Scarborough (St. Martin's), Heaton, near Bradford, Dewsbury, Mirfield, Harrogate (St. Peter's), and Garforth, near Leeds. To these there was added an orchestra of seventy, barely strong enough to make much effect against so large a chorus or in so vast a space as the Nave of York Cathedral, but valuable as an earnest of what may be accomplished in future years.

The musical service contained much that was new and interesting. According to precedent, the organists of York, Durham, and Ripon all contributed to the programme of music. Mr. T. T. Noble provided an excellent festal setting of the Magnificat and Nunc dimittis, broad and dignified in character, and, while thoroughly melodious, free from any of that sugariness which disfigures so much of our modern church music. He was also represented by one of the anthems, an unaccompanied motet, founded on Tate and Brady's version of the Eighth Psalm, "O Thou to whom all creatures bow." This is a strong and vigorous work, broad and simple in its lines, but full of well-wrought contrapuntal effects. It is for a double chorus, and is based on an original hymn-tune of the older and stronger type, which is made the subject of a series of variations. The motet is, as a whole, of a kind of which we should like to see more examples in contemporary church music, which too seldom deviates into dignity.

Professor Armes was, as usual, represented by his hymn tune "Hail, festal day," one of the very best things of its particular kind; but he also contributed an important anthem, "The Lord is my light and my salvation" (Psalm xxvii.). It is in five movements. The opening one is a bright and vigorous chorus, then comes an alto solo, which would doubtless be more pleasant to listen to were it allotted to the female contralto voice, but is well-written and melodious. Then a short semi-chorus serves as introduction to a movement in canon, 4 in 2, for the chorus, a dexterous piece of workmanship. A very effective chorus, ending with dignity on a sustained cadence to the word "Amen," ends the anthem.

Dr. Crow, the Ripon organist, modestly confined himself to a hymn-tune, and the other anthems were J. Christoph Bach's "I wrestle and pray" and an arrangement of a movement from Haydn's "Stabat Mater," by Dr. Crow, who supplied as a fresh text the Collect for the seventeenth Sunday after Trinity, "Lord, we pray Thee." However one may object to such treatment in principle, it is impossible to deny the charm and reverent feeling of the music, even in its altered form.

The duties of conducting and organ playing were shared by the three Cathedral organists, and the performances were generally good, though more satisfactory on their vocal than their instrumental side. Elgar's Serenade was played by the strings before the service, and after it the orchestral movements from the "Hymn of Praise" were given. In the latter there was some unsteadiness, excusable enough where, in default of a platform, all the performers have to be placed on the same level as the congregation.

An excellent concert was given at the Public Hall, Croydon, on the 14th ult., by the students of the Croydon Conservatoire. The Orchestral Society, under the direction of Mr. S. Coleridge-Taylor, was responsible for the greater portion of the programme, and its contributions included Dvořák's Nocturne,; Zwei Abendlieder, by Goetze; Meditation, by H. Lane Wilson; and Serenade, by Mozart, all for string orchestra. The students gave evidence in all these pieces, especially in the last-named, of the skilful training of their talented conductor. Miss Edith C. Knowles played one of Chopin's Ballades. Two of the professors of the Institution, Mr. Peter Musson (vocal) and Mr. Charles Fry (elocution), assisted, the orchestra taking efficient part with the latter in "King Robert of Sicily" with Mr. John E. West's music, the pianoforte part being ably played by Miss Van der Heyde.

A musical service was held in the Barry Road Wesleyan Church, Peckham Rye, on the afternoon of Sunday, the 9th ult. The music, selected entirely from the works of Mendelssohn, included the following selections: "Hear my Prayer" (solo, Miss Kate Cherry), Organ Prelude (No. 2), several airs from the oratorio of "St. Paul" and "Elijah," the solo and chorus "I praise Thee, O Lord" (solo, Mr. T. J. Morgan), the 13th Psalm (solo, Mrs. Alfred Furse), and the *Finale* of the first Organ Sonata. The music, which was appreciatively listened to by an audience of about 700 persons, was under the capable direction of Mr. Alfred Furse, the organist and choirmaster of the church.

The newly formed Hampstead Choral and Orchestral Society recently gave its inaugural concert at the Hampstead Conservatoire, under the conductorship of Mr. Jules Koopman. The programme included Gluck's "Iphigenie in Aulis" Overture, Mozart's G minor Symphony, and Mendelssohn's "Hymn of Praise." The soloists were

Madame Medora Henson, Miss Violet Andrews, and Mr. Otto Fischer Sobell. Some pianoforte pieces were ably contributed by Madame Fischer Sobell, and Dr. E. H. Turpin presided at the organ. The concert was a great success.

The "North-West London Choral Society" is the title of an association that has been formed for the purpose of giving concerts in the North-West district of the metropolis. According to the prospectus, "The aim of the new Society is to produce choral and instrumental works of the highest class, both British and Foreign, which are not so frequently heard in London." A full orchestra will be engaged for the choral concerts. The conductor of the Society is Mr. W. H. Speer, and full particulars as to membership, &c., may be obtained from Mr. J. D. Perrott, 59, Queen's Road.

The Choir and Choral Society of Marylebone Presbyterian Church, together with the Marlborough Place Amateur Orchestral Society, gave a performance of Gaul's "Holy City" in Marylebone Presbyterian Church, on the 10th ult. The soloists were Miss Edith Serpell, Miss Lallie Hodder, Mr. Walter Hyde, and Mr. R. Courtier-Dutton. Mr. A. R. Musgrave, the organist of the church, presided at the organ with skill and effectiveness, while Mr. Paul Oppenheimer successfully conducted a meritorious performance.

Mr. George R. Ceiley, after twelve years' service as organist and choirmaster of the Parish Church, Gravesend, has been the recipient of a handsome testimonial in the form of a cheque from the clergy, choir, and members of the congregation, on his leaving Gravesend to take up a similar appointment at St. John's Church, Cambridge Gardens, Kilburn. Mr. Ceiley formed the St. George's Choral Society, of which he held the conductorship, as well as that of the Gravesend Merchant Seamen's Orchestra.

The annual dinner of the members of the Royal Academy of Music Club took place on the 21st ult., at the Café Monico, and proved a more than usually interesting function. Mr. Walter Macfarren presided, and was supported by Sir Alexander Mackenzie, Mr. Val Prinsep, and many other gentlemen eminent in the world of art. A selection of glees, part-songs, &c., was admirably given by the Angelus Part-Singers.

The death is announced of Frederick Handel Lemare, an enthusiastic organist and sound musician, eldest son of the late Frederick Lemare, of Guildford, and brother to Dr. William Lemare, of London.

At the Graduation Ceremonial at Edinburgh, on the 29th ult., the Degree of Mus. Doc. was conferred, *in absentiâ*, by that University on its Emeritus Professor, Sir Herbert Oakeley.

FOREIGN NOTES.

Barcelona.—The new opera, "Maria del Carmen," by the talented young composer, Antonio Granados, was produced at the Royal Theatre, on June 28, and most favourably received.

Bayreuth.—The sum of 10,000 marks has recently been contributed by a wealthy manufacturer, Herr Bernhard Loeser, towards the existing fund for enabling poor students and others to witness the Festspiele.

Berlin.—A new music-drama in five acts, "Die versunkene Glocke," by Heinrich Zollner, was brought out at the West-End Theatre, on the 8th ult., and its reception by a numerous audience was highly favourable. The libretto, from the pen of the composer, is founded upon Gerhart Hauptmann's popular drama. At the same theatre Herr Bertram, the whilom Munich baritone, and his wife (Frau Moran-Olden) have made several appearances recently, with considerable success.——A new opera, "Cain," by Eugene d'Albert, to which H. Bluthaupt has written the libretto, has been accepted for performance at the Royal Theatre.——The proceeds of the concert (about 5,400 marks) recently given in honour of Dr. Joachim have, in accordance with the expressed desire of the great violinist, been divided between the fund for the projected joint Haydn-Mozart-Beethoven monument, in Berlin, and that for the Goethe Monument, to be raised in Strassburg.

Cologne.—A new Overture to Shakespeare's "Tempest," by Anton Urspruch, was recently produced at the fourth popular symphony concert, under Dr. Wüllner's direction, and greatly appreciated by reason of its impressive themes and highly effective instrumentation.

Dresden.—Verdi's "Ernani" was successfully revived, last month, at the Royal Opera, and a cycle of the veteran Maëstro's operas is being prepared for the coming season. ——According to the annual report just published, the number of pupils at the Royal Conservatorium during the past academical year was no less than 1,210.

Essen.—A very efficient Municipal Orchestra has recently been established in this town, towards the maintenance of which the celebrated house of Krupp, equally ready, it would seem, to minister to the arts of peace as to those of war, has subscribed an annual contribution of 20,000 marks.

Genoa.—A choral and orchestral work, entitled "Tesoro di Mirea," by Signor L. Alberti, which has obtained the first prize in a competition opened some time since, is to be first produced in connection with the forthcoming celebrations of the Festival of St. John the Baptist. In anticipation of the latter a new oratorio "Johannes," by the Maëstro Lorenzo Parodi, was performed last month and very favourably received.

Halle.—The well-known Singakademie, under the direction of the University musical director Herr Reubke, celebrated the fiftieth anniversary of its foundation, on June 29, with an excellent performance of Handel's "Joshua." In connection with the event, a committee has been formed for the purpose of raising the funds for a monument to be erected to Robert Franz, one of the founders of the Singakademie.

Leipzig.—The last concert of the season of the Riedelsche Gesangverein, under Dr. Göhler's direction, took place, on June 22, at the Church of St. Thomas, and included the performance of a Psalm by the little-known sixteenth century composer, David Koehler, of Zwickau; a striking example of polyphonous, yet transparently clear and expressive writing, which excited general interest. It is the intention of Dr. Göhler to resuscitate some other compositions of this Protestant contemporary of Palestrina and Orlando di Lasso in the course of next season.

Lisbon.—Senhor Vianna da Motta, the excellent pianist, has started upon his second concert tour in various parts of South America, for which a substantial sum has been guaranteed him. As on the previous occasion, the artist will confine himself entirely to the interpretation of classical music.

Munich.—The regular season at the Royal Opera came to its close, on June 30, with a performance of "Fidelio," in which Fräulein Ternina took her leave of the Munich public as a member of the Royal establishment, amidst numerous demonstrations of regret.

Paris.—The annual gratuitous performances at the Opéra, on the 14th ult., consisted of Méhul's "Joseph" and the ballet "Coppélia," the proceedings commencing with the singing of the "Chant du Départ" and terminating with the "Marseillaise."——At the Opéra Comique the 1,400th representation of Adam's "Le Châlet" was recorded on the 8th ult. This house, which is now closed for the vacation, will re-open in September, with M. Massenet's "Cendrillon," by far the most successful novelty produced during last season.——M. Lamoureux has now definitely arranged about his projected performances of Wagner's "Tristan und Isolde"; an event looked forward to with eager interest by admirers of the Bayreuth master for some time past. There will, it is announced, be ten representations of the work, commencing in October next, to be given at the Nouveau Théâtre, which is now undergoing the necessary alterations for the purpose.

Prague.—In memory of the late Johann Strauss, a special performance took place at the German Theatre, on June 26, of "Die Fledermaus," preceded by Mozart's "Maurerische Trauermusik," and concluding with an apotheosis of the "Valse-King," artistically represented by a *tableau vivant.*——The annual "Slavonic Concert," recently given under the direction of M. Cech, included three interesting novelties—viz., a symphonic poem, "Holoubek" ("The Dove"), by Antonin Dvorák; an overture "Udalrich and Bozena" (Op. 52), by Zdenko Fibech; and a symphonic poem entitled "Kreml," all of which, particularly Dvorák's work (illustrating a somewhat gruesome ballad by Erben), were received with much favour.

Rome.—Don Lorenzo Perosi has completed the score of a new oratorio, entitled "Natalia," the first performance of which will probably take place next month.

St. Petersburg. — A new one-act opera, "Amor's Revenge," comprising seven female *rôles* but not a single male, was brought out last month at the National Theatre and well received. The composer is M. A. Tanajeff, a young musician, favourably known, outside his native Russia, as the composer of some orchestral works.

Vienna.—In memory of the late Johann Strauss, a special performance of Brahms's "Requiem" is to be given, in October next, by the Gesellschaft der Musikfreunde, with the co-operation of the Philharmonic orchestra, the receipts being intended to form the nucleus of a "Johann Strauss Fund" for talented young musicians. Amongst the papers of the late Johann Strauss have been found, in addition to the partly finished score of the ballet "Aschenbrödel" (Cinderella), intended for the Imperial Opera, a number of dances, as yet unpublished, and a fantasia for orchestra, said to have been his last composition.——The chair of harmony and composition, vacated by the death of Anton Bruckner, at the University, has been conferred upon Herr Graedener, one of the professors at the Conservatorium.

Zwickau.—The sculptor, Herr Johann Hartmann, has been commissioned to execute the monument to be erected in this town to Robert Schumann, for which the sum of 37,000 marks has already been subscribed.

CORRESPONDENCE.

SIR JOHN STAINER ON THE SPEED OF HYMN TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I was much interested in reading your report of Sir John Stainer's last lecture at Oxford, when he took as his theme, "The influence of fashion on the art of music." In reference to that part of it, "The speed of hymn tunes," I can quite corroborate Sir John's remarks. Some few years ago, when in Rotterdam, I attended a service in the Cathedral there, and I never heard hymn tunes sung so slowly, every minim seemed to be at least a breve! A very large congregation was present, and all seemed to join in the hymns, singing in unison. Had there been something approaching life in the singing the effect would have been very grand. My apology for taking up your space is that some of your readers may have thought that Sir John Stainer's remarks were exaggerated; but I can fully endorse them.—Yours faithfully,

Edward Bunnett.

Cathedral Close, Norwich,
July 9, 1899.

A UNIFORM MUSICAL PITCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The desirability of the adoption of a uniform musical pitch in this country has long occupied the attention of musicians and makers of musical instruments, but it has never before been discussed so much as it is being at the present time.

When the Philharmonic Society in London a few years ago decided to lower its orchestra to what was, to all intents and purposes, the Continental pitch, that decision led to considerable confusion. Sufficient time has, however, now passed to show the desirability of the new Philharmonic pitch being generally adopted. Organs in many halls and churches have been lowered at considerable expense, and all the best wind orchestral players are now provided with instruments at both pitches.

So far, pianoforte makers have held aloof and made no united effort to secure uniformity in regard to the pitch at which their productions are tuned. Some favour one pitch and some another. The consequence is that if a visit be made to any of the large emporiums in provincial towns where many pianofortes are sold, the visitor is hampered in his choice by seldom finding all pianofortes in the same show-room tuned to a uniform pitch, as they would be in a similar warehouse on the Continent. If an occasional pianoforte dealer decides to keep all the instruments he has in stock at a uniform pitch, the result is not always satisfactory. A pianoforte, carefully tuned to the low pitch before being sent to him, may be raised, or a high pitch pianoforte lowered, and the instrument given a different tension to what the manufacturer intended; not that the raising or lowering of pitch injures any pianoforte, but, if the alteration is made, the pianoforte requires usually more than one careful tuning to make it stand.

In regard to concert grands, the want of uniformity in regard to pitch is serious and necessitates makers keeping a double number of those instruments.

There are other reasons which could be given to show why the vexed question of pitch should be definitely settled in the pianoforte trade.

Had any of our neighbours moved in this matter, we should have gladly supported the object in view. As it was necessary, however, for someone to take the initiative, we addressed the following letter, last week, to the leading firms in our trade:—

"You are aware that the pitch for pianofortes in Great Britain has been a vexed question for the past few years, causing pianoforte manufacturers a great deal of trouble and inconvenience.

"We feel sure you will agree with us that the time has now come for the leading pianoforte manufacturers to settle once, and for all, what pitch shall be adopted in Great Britain as the standard pitch for pianofortes, both for retail and wholesale purposes.

"We, for our part, are confident that the pitch for pianofortes should now be A = 439 Diapason Normal at 68° F., that being the pitch now adopted by the Philharmonic Society, the Queen's Hall Orchestra, and the leading musical institutions in London, and by almost all our leading musicians.

"In such an important matter as this, it is of the utmost consequence that the leading pianoforte manufacturers should be entirely unanimous and take a firm stand.

"It is proposed that this pitch (A = 439) be adopted as the standard by pianoforte manufacturers on and after September 1, and that C = 540 (A = 454), the late Philharmonic pitch, shall then be regarded as the exception and not the rule as is now the case.

"May we ask you to favour us with your careful consideration in this matter, and to oblige us with a reply, stating your decision, at your convenience?"

The replies received have almost all expressed approval of the suggestion. We should like to quote the letters in full, but as this would encroach too much on your valuable space, the following brief extracts may suffice:—

Mr. Lindlar, on behalf of the house of Bechstein, writes: "I quite agree with you that the confusion now reigning as regards pitch should be settled in some definite way if possible." Mr. Whelpdale, on behalf of Messrs. Blüthner, writes: "We hasten to inform you that for the past twelve months we have sent out all our pianofortes at the new Pilharmonic pitch, and we have experienced no difficulty whatever with either the public or the trade." Messrs. John Brinsmead and Sons write: "We shall be glad to welcome the Continental pitch . . . as soon as possible but . . . we must await the decision of our trade customers." Messrs. Chappell and Co., who are military instrument makers as well as pianoforte manufacturers, are at present unable to make the alterations suggested. In a personal interview, Mr. John Collard, of Messrs. Collard and Collard, said that his house had long tuned all pianofortes to their own "medium" pitch, but he would have a couple of instruments lowered experimentally, and, if the rest of the trade decided, his firm would willingly "come into line." Messrs. Challen and Son reply: "We entirely agree. . . . The present unsettled state of the question is a frequent source of trouble and inconvenience to us." Messrs. S. and P. Erard write: "No one will be better pleased to see the vexed question of the pitch for pianofortes settled than we ourselves, and we shall have very much pleasure in supporting you in your efforts towards that end in every possible way." Mr. John Hopkinson, on behalf of Messrs. J. and J. Hopkinson, writes: We do not wish to stand out . . . if the low pitch is generally approved by pianoforte manufacturers." Messrs. George Rogers and Sons write: "We are quite ready to take part in this movement directly the unanimous co-operation of the leading makers is secured." Perhaps, however, the most interesting letter is that from Mr. Eshelby, of Messrs. Steinway and Sons, who expresses his firm's perfect willingness to co-operate in the matter, but suggests that a society might be instituted to further the adoption of a uniform pitch, and raise money to assist bands to replace their present instruments and also to aid in lowering the pitch of large organs.

The opinions of two of the largest pianoforte distributing firms should here be added. Messrs. Forsyth Bros., of Manchester, write: "We quite agree that the time has arrived for the standard pitch for pianofortes to be settled once and for all. . . . We are convinced that it will be for everybody's benefit if this change be made." Messrs. Paterson, Sons and Co., of Glasgow, cordially agree, and add: "May we suggest that you carry with you the principal American organ manufacturers."

We are, Sir, your obedient Servants,
John Broadwood and Sons.

33, Great Pulteney Street,
July 3, 1899.

HANS RICHTER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your July number I read an amusing passage in the article on Hans Richter, mentioning his small knowledge of English, which reminds me of a case in point.

At a rehearsal, which I had the privilege of attending, the great conductor suddenly pointed his finger at one of the orchestral performers, calling loudly: "The —— is wrong! A—s!" (it sounded "Ass!")

A hearty titter ran through the audience at this apparently vituperative epithet hurled at a worthy musician; but the orchestra joined in the laugh, well-knowing the German nominations of the scale—As being merely A *flat*, and not an offensive invective. But an ignoramus might have felt scandalised at such an appellation being addressed to a professor.—Your constant reader,

Sabilla Novello.

Villa Novello, Via San Giacomo, Genoa,
July 5, 1899.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Brixworth.—Mr. W. Preston, the recently appointed organist and choirmaster of All Saints' Church, has been presented with a silver-mounted Malacca walking-stick by the gentlemen of St. Margaret's Choir, Leicester, as a memento of his twelve years' work amongst them.

Durban.—The first Festival of the Durban and Coast Church Choir Association was held in St. Cyprian's Church on Thursday, June 22. The service included Magnificat and Nunc dimittis (Calkin in F) and anthem, "O praise the Lord" (Barnby), the Hallelujah Chorus (Handel) being rendered after the Benediction. It is hoped by the committee to have a similar festival next year, but with music of a more advanced character, the present one being solely an experimental measure. Mr. J. F. Brown conducted and Mr. J. Frank Proudman presided at the organ.

Exeter.—The annual Festival of the Exeter Diocesan Choral Association was held in the Cathedral on the 6th ult. The united choirs numbered between 700 and 800 voices. Mr. T. Royland-Smith conducted, and Dr. G. J. Wood presided at the organ. Smart's Te Deum and Jubilate in F was sung; the anthem was Stainer's "Sing a song of praise," the verse part being taken by the Cathedral choir. A brief but very useful address on the subject of Praise was delivered by Canon Furze, Archdeacon of Westminster, and the whole service was eminently satisfactory.

Hawkhurst.—On the 5th ult. two open-air concerts were given by the Choral Society, in the grounds of New Lodge, for the purpose of raising funds for the Society. Both vocal and instrumental music was given and highly appreciated by the large number of visitors to the lovely grounds. The soloists were Mrs. Coles, the Misses May Gregory, Oliver, and Howlett, and Mr. Whitburn, who also conducted.

Kirkley (Suffolk).—Gaul's "Holy City" was rendered in the Parish Church, on the eve of St. Peter's Day, June 28, by the Kirkley Madrigal Society and Church Choir combined. The soloists were Mrs. Linwood Watson, Miss M. Parker, Miss A. Mills, Messrs. E. W. Moore and J. J. Manning. Mr. H. D. Flowers presided at the organ, and Mr. Philip Chignell conducted.

Minchinhampton.—On the 20th ult. a performance of Sterndale Bennett's cantata "The Woman of Samaria" was given in the Parish Church by a choir of eighty voices. The soloists were Miss Etta Smith, Miss Aikin Sneath, Rev. H. Hult, and Rev. C. Hartley. Mr. John Nankwell accompanied on the organ.

Petersham (Australia).—On May 31, after choral Evensong, a fine rendering of Gaul's "Ruth" was given at All Saints' Church. The augmented choir, numbering seventy voices, gave evidence of the care and pains taken by the choirmaster, Mr. W. T. Wood. The solos were ably sustained by Miss Green, Miss La Roche, Miss Holmes, and Mr. T. Kirkby. Mr. W. Angus rendered efficient service at the organ.

Port Elizabeth.—On June 15 Mr. Roger Ascham gave a pianoforte recital, when he played selections from the works of Handel, Scarlatti, Chopin, Grieg, &c., in addition to three pieces of his own composition.

Reedyford.—Some interesting and very successful musical services were held on June 18, in connection with the Sunday School anniversary services of Trinity Wesleyan Chapel. At the morning service Martin's Te Deum was sung, and Barnby's anthem, "Sweet is Thy mercy, Lord," when Miss C. G. Ashworth tastefully sang the solo. In the afternoon, five anthems, five solos, and an organ solo, admirably played by Mr. Widdop, were given; and in the evening, Martin's "Benedictus," Naylor's "Through the day" (Miss R. Roebuck successfully singing the solo), and Stainer's "I saw the Lord."

Trent College (Derbyshire).—On Speech Day, June 27, a select choir, under the direction of Mr. E. L. Grice, the organist and music-master, effectively rendered several popular part-songs, to the delight of the audience.

Walsall.—On the 1st ult. Mr. J. Flint, organist and choirmaster of St. George's Church, was presented with an illuminated address by a representative deputation on behalf of the clergy, churchwardens, choir and congregation of the church, in recognition of his valuable services during a period of eight years. Mr. Flint has recently resigned the post, and is now organist and choirmaster at the Pleck Parish Church.

Warwick.—On the evening of the 11th ult. Mr. John Hills, on behalf of the Warwick Musical Society, presented Mr. W. H. H. Bellamy with a gratifying testimonial upon his resignation of the conductorship of the Society, after holding it for thirteen years. The present took the form of a handsome solid silver inkstand and pen-holder, bearing a suitable inscription.

Wellington (New Zealand).—The Orchestral Society, under the able conductorship of Mr. Maughan Barnett, gave a concert in the Opera House on June 6. The programme included Beethoven's Fourth Symphony, Wagner's "Flying Dutchman" Overture, and works by Handel, Mendelssohn, Leoncavallo, and Tschaïkowsky. Mrs. Revell, the vocalist, pleasingly rendered songs by Schubert and Denza.

Whitby.—On June 24, under the auspices of the Temperance Society, a choral contest was held, at which seven male-voice and six mixed-voice choirs competed for four prizes, of the respective values of £10, £7, £5, and £3. The adjudicators were Mr. Belcher, of Leeds, and Messrs. Rennison and Hallgate, of Whitby. The selected pieces were Rogers's "Three Fishers," Leslie's "Lullaby of Life," Sullivan's "Beleaguered," and Hiles's "Hushed in Death." The prizes were won by Crosland Choir, Huddersfield; Hunslet Temperance Choir, Leeds; Cleveland Harmonic, and Harrogate Prize Glee Choir. The singing was good, the best choirs keeping admirable time, and showing precision of attack and intelligent phrasing.

Organ Appointments.—Mr. William Darley, Organist and Choirmaster to St. Jude's, Whitechapel.—Mr. J. A. Meal, Organist and Choirmaster to the Wesleyan Chapel, Selby.—Mr. H. Vincent Read, Organist and Choirmaster to Christ Church, Wanstead.—Mr. F. W. Baxter, Organist and Choirmaster to Dalry Parish Church, Ayrshire.—Mr. H. C. Collis to the Organ Scholarship, Worcester College, Oxford. — Mr. W. J. Kipps, Organist and Choirmaster to St. Martin's-in-the-Fields.—Mr. J. E. Leah, Organist and Choirmaster to the English Congregational Church, Aberystwyth.—Mr. J. H. Aldred, Organist and Choirmaster to St. John's Parish Church, Pemberton.—Mr. J. L. Milnes, Organist and Choirmaster to Hollinshead Street Congregational Church, Chorley, Lancashire.

ANSWERS TO CORRESPONDENTS.

F. H. S.—*We do not know of any books on the subject. The information would have to be gathered from unexplored byeways. We thank you for calling our attention to the matter, and we shall endeavour to ferret out something and put the research in the form of an article. But why a limitation of the past fifty years? The whole of the present century would not only be more comprehensive, but more interesting, and possibly somewhat amusing.*

Automaton.—*We have no fancy for any such mechanical instruments; their terrible monotony soon palls upon a sensitive ear. Would you not find more satisfaction in playing simple music within your powers than in listening to machine-made strains? A course of finger gymnastics might help to supply the technical deficiencies you experience without taxing your declining health.*

Musicus.—*Schumann's "The Lotus Flower" may be sung at about* ♩ = 104. *The metronomic rate* ♩ = 72, *for "O rest in the Lord," is too rapid. It should be sung at a slower rate of speed, but not, as is too often the case, dragged out in a manner more sentimental than edifying, or even devotional.*

A. H. C.—*The old word-books of the Handel Festivals can only be procured second-hand or privately. That of 1857—which was really a preliminary Festival—does not contain the names of the chorus and orchestral performers, but the 1859 book gives this information, as do those issued subsequently.*

H. A. E.—*You could not do better than take up the violoncello, especially with the prospect that you have of concerted music in your own home; and you are not too old to begin learning that pleasure-giving instrument. Mr. Jules De Swert's Violoncello Primer will furnish you with a very good tutor.*

Pinoch.—*Chopin's Waltz in A flat (Op. 42) may be played at about* 𝅗𝅥. = 84. *Its form is designated by Professor Prout as "a kind of cross-breed between the binary and ternary forms," and therefore belongs to a class that may be termed "mixed forms."*

A. H. E.—*"The Musician: a Guide for Pianoforte Students," by Ridley Prentice (Curwen) will probably supply your need. It is issued in six books, each one of which contains a list of pieces carefully graded.*

Perplexed Musician. — *The strange looking notes in Clementi's "Gradus ad Parnassum" which perplex you are breves, printed in their ancient form. Therefore, they should be held their full value.*

Notturno.—*Spohr's Notturno (Op. 34) in C (not A flat) is published. Full score, six shillings; parts, ten shillings and sixpence net, and may be obtained of Messrs. Novello.*

G. W. B.—*You should submit your 1714 Montagna violin to Messrs. W. E. Hill and Sons, 140, New Bond Street, who, in return for a small fee, will give you an expert opinion upon its value.*

J. A. C.—*We cannot say if there is a Council connected with the school of music to which you refer, or whether the "school" has "the right to grant certificates."*

N. L.—*Consult "Practical Organ Building," by W. E. Dickson (second edition, 1882), and "Organ Building for Amateurs," by M. Wicks (1887).*

"Fidelity."—*Pauer's Pianoforte Primer will doubtless answer your requirements.*

TO CORRESPONDENTS.

⁂ *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

THE MUSICAL TIMES.

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DURING THE LAST MONTH.

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—— Ditto. Arranged for Military Band. By Dan Godfrey, Jun. 15s.

ELGAR, EDWARD—Mazurka. (Op. 10, No. 1.) 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello, 6d.; Basso, 6d.

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GERMAN, EDWARD—Bourrée and Gigue. From the Music to "Much Ado about Nothing." Arranged for Military Band by Dan Godfrey, Jun. 12s.

BREWER, A. HERBERT—"Cathedral" Hymn Tune. On Card. (No. 440. Novello's Parish Choir Book.) 1d.

GLADSTONE, F. E. — (in F sharp minor). "Miserere." (No. 16. Cantiones Sacræ.) 6d.

—— (in B flat). "Hæc Dies." (No. 17. Cantiones Sacræ.) 3d.

HODSON, W.—(in F). Communion Service. 1s.

LEMARE, EDWIN H.—(in A). Magnificat and Nunc dimittis. (No. 434. Novello's Parish Choir Book.) 6d.

—— Pater Noster (No. 2) and Final Amen in G flat. (No. 435. Novello's Parish Choir Book.) 3d.

—— Six Kyries. (No. 453. Novello's Parish Choir Book.) 3d.

—— Five Kyries. (No. 454. Novello's Parish Choir Book.) 3d.

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"St. John's Eve."—"In the solo with chorus of female voices, 'That part will I play,' Mr. John Browning fairly brought down the house, and, in response to the continued applause, he again repeated the solo."—*Louth News,* April 8, 1899.

"Judas."—"Mr. John Browning, who made his first appearance at Saltcotes, at once showed himself a born artist and the possessor of a grand bass voice. No finer singing could be desired than that which he displayed in 'Arm, arm, ye brave,' whilst he fairly revelled in the splendid air 'The Lord worketh wonders,' giving a rendering which recalled recollections of the great Santley when at his best."—*Kilmarnock Standard,* April 8, 1899.

Carlisle Musical Festival.—"Mr. John Browning received an ovation in his several appearances at the Drill Hall last night."—*Cumberland News,* April 29, 1899.

"Mr. John Browning was a great success."—*Carlisle Express,* April 29, 1899.

"Samson."—"Mr. Browning is the possessor of a voice of first-rate quality. In the subdued and sorrowful, as well as the heroic parts, he was equally at home, and his work throughout the performance was thoroughly enjoyable. In the favourite solo 'Honour and Arms' he was heard at his best. He sang with a thorough appreciation of the music, and his sympathy was so manifest that he appeared to enjoy the song no less than the captivated audience. His effort was greeted with most enthusiastic applause, and altogether the song may be described 'as the best thing' of the performance."—*Durham Chronicle,* May 12, 1899.

"Mr. Browning, in the air 'Thy glorious deeds,' at once won the sympathies of his hearers. He has a taking rich bass voice, and happily knows how to use it to the best advantage. One of the finest performances of the evening was that of 'Honour and Arms.' The pathetic air 'How willing my paternal love' was a most appreciable number. The great charm of Mr. Browning's singing is the great regard he pays to the spirit of the words, and in this air he imparted such feeling that quite carried away his hearers."—*Durham Advertiser,* May 12, 1899.

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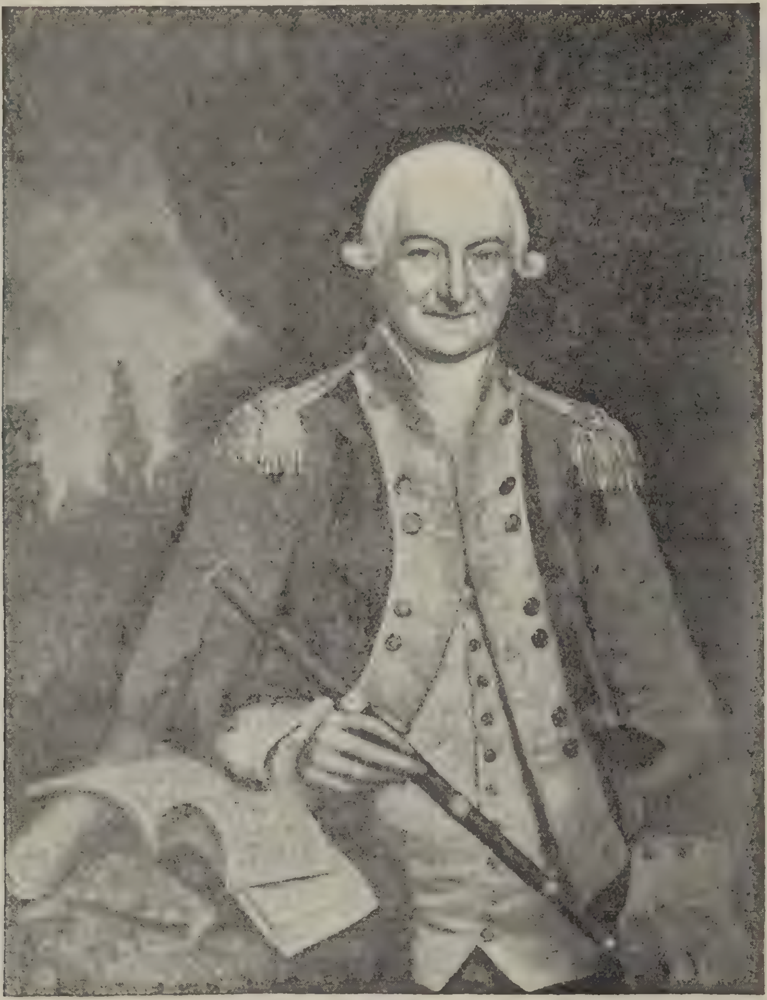
THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1899.

FREDERICK NIECKS.

Edinburgh, beautiful for situation, is the joy of all those who can appreciate the picturesque. It is delightful to walk round about the city as it is bathed in the brilliant sunshine of a lovely August day, in the pleasant company of a cicerone who is one of the Towers thereof—the Professor of Music in its University.

The history of the Professorship may be briefly told. General John Reid, an amateur flute player and composer, whose portrait we give on the next page, bequeathed the sum of £50,000, subject to the life interest of his daughter, to the University of Edinburgh, the chief object of the bequest being to found a Chair of Music. This bequest became available in 1839, and John Thomson was appointed the first Professor of Music. He had no class of students, and only held his office for two years until his death in 1841. He was succeeded by Sir Henry Bishop, who did nothing more than conduct the annual Reid concerts (a condition of the bequest). Bishop, who probably preferred his "Home, sweet home," in London to the atmosphere of auld Reekie, was also a two years' Professor, as he resigned in 1843. To him succeeded Henry Hugo Pierson, who never went to Edinburgh, and consequently "did nothing" in the year during which he nominally held the post. In 1845 John Donaldson, an advocate, was appointed. He was the first Professor to do anything of a practical nature for the Chair. Professor Donaldson initiated an action at law against the University for the misappropriation of some of the endowment. After a long litigation success crowned his efforts. The Court of Session ordered a certain sum to be set apart for the cause of music in the University, thus carrying out the intentions of General Reid as expressed in his last will and testament. The outcome of this litigation was of a two-fold nature: (1) the stipend of the Professor was increased and a sum set apart for the working expenses attached to the Chair, and (2) the erection, in 1861, of the noble class-room, with its fine organ and its appurtenances, the museum and musical library—the whole forming a complete and separate building within the precincts of the University. Upon Donaldson's death, in 1865, Mr. (now Sir) Herbert Oakeley was appointed to the Professorship. He resigned in 1891, and was succeeded by Mr. Frederick Niecks, who forms the subject of this biographical sketch.

Frederick Maternus Niecks was born at Düsseldorf, February 3, 1845, Mendelssohn's thirty-sixth birthday. From his earliest childhood he was associated with music and musicians. The musicianship of the family commenced with his paternal grandfather, who was a well-to-do comb manufacturer; but a change of fashion terminated his prosperity, with the result that the amateur fiddler transformed himself into a professional violinist. The two sons of the former maker of combs became makers of music, of whom the father of Frederick, Johann Niecks, was the more talented. Most of his musical knowledge he picked up by observation and experience. He played the trombone in a military band and first violin when it was converted into a string and wind band. As a member of the Düsseldorf orchestra he played under the conductorship of Mendelssohn, Schumann, Hiller, and others. Herr Johann Niecks—who, for several years, conducted an orchestra with which, in the early fifties, he went for a season to Dieppe—was a prolific composer and arranger for the orchestra, mostly of dances and light *genre* pieces. Many a time has his son seen him sitting at a table in the middle of the room and all about him on the floor the wet sheets of the parts. The last time he composed was quite a wholesale affair. A new set of dances was required for balls. He obtained as many books as there were parts in the band and then set to work to fill them. He wrote with wonderful ease and could dispense with making a score. "It was through his conductorship," says his son, "that I became so early familiar with the orchestra, for the rehearsals were held in our house."



General John Reid (1721-1807).

Colonel of the 88th Regiment; Founder of the Chair of Music in the University of Edinburgh.

(From an Oil Painting in the Music Class Room.)

EARLY TEACHERS.

The first teacher of the youthful Frederick was his father, who began to instruct the boy when he was only six or seven years old. When he was a little older his father took him to the rehearsals and performances of the symphony concerts, and also to the theatre. When the colleague at the same desk expostulated with Herr Niecks that the "poor boy" could easily find some more congenial employment, the father replied that he liked nothing so well as music; but when Master Niecks was found to be fast asleep during the performance of one of the "immortal Nine" the colleague, pointing to the somnolent Frederick, observed: "Yes, that boy of yours appreciates Beethoven's music very much."

"My first systematic training as a violinist," recalls Professor Niecks, "I received from Wilhelm Langhans, who came to Düsseldorf as Concertmeister in 1857. To him I owe more than to any other teacher. He exercised a general influence over me: he introduced me to quartet playing and to sonata playing (with his wife, the excellent pianist, *née* Louise Japha), and, by his conversation, questions, and advice, drew my attention to and raised my interest in extra-musical things.

A FIDDLER AT THIRTY SHILLINGS A MONTH.

"I made my first appearance in public," adds Professor Niecks, "as a solo violinist at the age of thirteen in two movements of the B minor Concerto by De Bériot. I remember the festive frugal supper which we ate at home after this successful and (as it was thought) promising event. About the same period of my life I obtained my first engagement at the theatre. Before that time, however, I had already had stray engagements for balls and small concerts. Henceforth I was a full fledged musician—a little man who provided for himself. My salary at the theatre was not superabundant—ten thalers (thirty shillings) a month; but the highest salary then paid was only at the rate of about eleven shillings a *week!* The performances at the theatre included opera, tragedy, comedy, and vaudeville. I also played in the orchestra of the symphony concerts and took part in music-makings of a less exalted character. The latter were the chief bread and butter providings during six or seven months of the year. Many a curious scene I witnessed, and many a hardship I experienced in those days.

DRUMMING EXPERIENCES.

"But my first orchestral experiences were with the kettle-drums. My favourite place in the orchestra was beside the drummer, whom I carefully watched. I once ventured to ask him to let me drum. After considerable hesitation he complied with my request, at the same time keeping a steady eye on my drummings. Soon, however, he found that I could be depended upon and absented himself from the rehearsals for half-an-hour or so. All went well until a rehearsal of Marschner's 'Der Templer und die Jüdin,' where the drum part is very important. I enjoyed the work gloriously, and hoped the master-drummer would absent himself entirely. But, lo! there was a long rest to count, followed by a *fortissimo* bang and roll for the drum, solo. I missed the entry. The conductor turned round in a rage, ready to devour the defaulting drummer. But on beholding instead of the burly man a thin chappie sitting there he burst into a hearty laugh.

"My drumming experiences were not confined to the orchestra. I manipulated the same instrument (or rather couple of instruments) in a religious procession in a small town in the neighbourhood, where the people insisted upon having kettle-drums in the band. The drums were carried by two men (as proud as peacocks) with blue scarves across their shoulders. I walked solemnly behind adding my rolls and rub-a-dub-dubs to the slow marches and hymn tunes. I also cultivated the gentle flute-craft. Oh, to think of the many duets for two flutes I played with a youthful companion! Few musicians nowadays have any idea what a power the flute was in the early part of the century as a favourite solo instrument amongst amateurs. But I was able to realise something of that glory in looking at the bookcases in the library of my friend's father, which were full of flute music of various kinds."

His first teacher for the pianoforte—except his father, from whom he had received a few hints—was an organist in one of the churches in Düsseldorf, who also gave him lessons in theory. This good man seems to have had faith in the method of swimming masters—to plunge the pupil into the water and let him struggle for his life. The boy was soon engaged in harmonising chorales, and before long he was set to work upon composition exercises of a certain kind. "Bring me, next time," the master would say, "a short pianoforte piece expressive of love, rage, calm, or it might be joyousness or the like." No wonder that his father shook his head and wondered where the sources of inspiration for some of these things were to come from. For many years Herr Niecks and his son would play the violin together from six o'clock in the morning until the school hour of eight, allowing time for breakfast. An artist who lived in the upper floor of the house did not appreciate these early matutinal fiddlings. After one of the boy's public appearances he said: "You have given me great pleasure to-day, but you *owed* me something. What did I not suffer when you and your father began to play duets when I was in my best sleep! It is a good thing that you did not hear the language I then uttered."

AN ORCHESTRAL PLAYER.

After the departure of Langhans for Hamburg, Frederick became a violin pupil of Julius Grunewald, an excellent violinist, one of the two Concertmeisters and a teacher at the Conservatoire, Cologne. To save Niecks the expense of travelling, which he could by no means well afford, and as he could not settle in Cologne, Grunewald obtained for him an engagement at the Gürzenich concerts under the conductorship of Ferdinand Hiller, which were a source of education in themselves. Owing to Grunewald's illness (consumption) and early death, the lessons were interrupted and then ceased. A touching incident may be related in this connection. Grunewald asked his pupil whether he could afford to buy Bach's Sonatas and Paganini's "Capricci." "No," was the reply. "Very well," he said, "take my copy and keep it; I shall need it no more." He felt the near approach of death, and was not mistaken. With him passed away an amiable man and an exquisitely elegant, sweet-toned, and tasteful violinist.

BERLIOZ, AUER, AND TAUSCH.

"Amongst the many great musicians I saw at the Gürzenich concerts," says Professor Niecks, "none left a deeper impression upon me than Berlioz when he conducted his 'Harold' Symphony. He was like an extinct volcano. His face was almost expressionless, but one felt what it once was and what might still be behind it."

Leopold Auer, now solo violinist to the Emperor of Russia and professor of the violin at the St. Petersburg Conservatoire, was the last violin teacher of Frederick Niecks. His magnificent tone and grand classical style are well known. When Jules De Swert came to Düsseldorf, the two resolved to form a quartet party, with the intention of travelling. Niecks was chosen as the viola player. At one of the first practices De Swert, thinking that Niecks did not understand French, said to Auer: "Mais, il joue bien." Whereupon Auer laughingly replied: "Le beau merveille! N'est-il pas mon élève?"

On one occasion Niecks was playing without book Spohr's Eighth Concerto whilst Auer was dressing. He suddenly stuck in the middle of it. Auer, who angrily rushed in from the next room with one leg in his trousers and one leg out of them, took his pupil's violin from him and began where Niecks had left off. The master, however, also stuck at the same place. The stumbling-block seemed indiscoverable. At last the explanation was forthcoming. Niecks had modulated wrongly and played a passage in another than the original key, but at a certain point the passages were no longer playable.

In the meantime his pianoforte and harmony lessons with the organist (the only music teacher he had who received any fees from him) had ceased. Julius Tausch, the successor of Schumann as director, and in later years conductor of the Glasgow and Edinburgh concerts, then took the youth in hand and instructed him in pianoforte playing and composition. Tausch, highly gifted as a pianist and as a composer, was unfortunately of an indolent disposition. Niecks would sometimes wait for hours for his lesson. The following incident is an example of his dislike to teaching. Once he arrived at the house of a pupil at the time of a lesson, but begged to be excused owing to "an important engagement." "Come in and have a cup of coffee and a cigar," said the father of the fair damsel. Tausch consented and remained for two or three hours, evidently oblivious of the "important engagement." When asked to define a fugue, he replied: "A fugue! a fugue is a composition in which the parts run away from each other!"

SHATTERED HOPES!

"Sometime before Auer left," recalls his distinguished pupil, "he said to me: 'It is now time that you should make a name for yourself. Travel!' About the same time my doctor told me: 'You must definitely give up solo playing in public.' It is not difficult to imagine what my feelings were. Was this not the ruin of all my strivings, ambitions, and hopes? For the only idea I had was that of becoming a violinist. I then devoted myself entirely to teaching. My career as a teacher began at the age of fourteen, if not earlier. When I was fifteen I inherited several pupils, all much older than myself, from my master, Langhans. One of them was a Russian Countess, who played the piano very well, and with whom I played sonatas. I wonder who learned more: the pupil or the teacher!"

One incident of the orchestral period must be recorded. As the leader was absent by reason of illness young Niecks took his place. The opera was Meyerbeer's "Huguenots." In the first Act there is a solo for the viola d'amore, which is generally played on the ordinary viola. He played the solo as his father was too nervous. But the opera could not be continued beyond the first Act, and Kreutzer's "Das Nachtlager in Granada" was substituted, in the last Act of which there is an important violin solo which he had never seen before. However, there was no escape. He had to grapple with it, and got through all right and was applauded.

His early attempts at composition were dances, written for a small band, a solemn march for full orchestra, and, on the invitation of the first oboe player, a solo for oboe and orchestra. "Although," says Professor Niecks, "I composed these and subsequently a good deal of vocal and instrumental music, I never published anything. This abstinence will, I hope, make amends for my literary indulgences."

"PICKING-UP."—HARD STRUGGLES.

In regard to his general education, Professor Niecks gives some interesting particulars. "For some years," he says, "I attended a common elementary school and then I was sent to a private school, where, in addition to the usual subjects, foreign languages and mathematics were taught. There were no fees to be paid for my tuition, as my father taught the violin to the schoolmaster's son. I afterwards succeeded my father as the teacher and thus paid, as it were, for my own schooling. Owing, however, to my engagement in the orchestra, my school attendances were brought to a premature termination. The desire for knowledge instilled into me by Langhans became intensified as time went on. Now and then I managed to take some private lessons, but most of my knowledge was acquired by self-teaching and with the help of a friend. This friend was a youth about my own age and living in the same house, who had gone through a higher school and was then in a commercial office. Being very studious himself, he encouraged me to be so likewise, and kindly offered to help me. Every evening, upon my return from the theatre, I made my way to his diminutive bedroom, where there was no other sitting accommodation than on the bed; there I said my lessons and received further instruction. Ancient and modern languages, geography, history, literature, and heaven knows what besides, were earnestly studied. There we sat in winter without a fire, our greatcoats on with collars turned up, shivering with cold, but steadily bent upon our occupation. I made a time-table to serve me as a guide in my daily work. Each day in the week and every hour of the day had its special task—musical or literary—assigned to it. There was, however, one important omission in that time-table—not a single hour in the seven days of the week was assigned to amusement! It was a great boon when, through the intercession of a pupil of mine, a high government official, I obtained permission to take out books from the State Library (Landesbibliothek). How I revelled in the grand books to be found there! My professional friends were astonished at my literary tastes. On one occasion three or four of them burst in upon me and found me reading a big tome on Political Economy. They exclaimed: 'What in all the world makes you read such stuff?'

"The difficulty of finding the material for my studies was often very great. For a long time I had no French dictionary. I read Molière straight through without the aid of a dictionary when I had but a slight knowledge of the grammar and a still slenderer knowledge of the vocabulary of the French language. At the beginning of my reading I understood little of what I read: at the end I understood almost everything. I have still a lively recollection of my first struggle with 'Hamlet.' A study of another kind was drawing. I taught the daughter of an artist the pianoforte, and the artist in return gave me lessons in drawing. I drew from the flat and from casts. I now and then wrote letters to the newspapers on things musical and also some criticisms. My musical studies—harmony, counterpoint, and composition, as well as the playing upon instruments—were entirely *practical* during my residence in Germany. Although I had read a book or two on the history of music and a few other musical works, I may say that my studies in the theory, history, and æsthetics of music were begun after I came to this country, now thirty-one years ago."

A TURNING-POINT.—SCOTLAND.

The year 1868 was the turning-point in the life of Frederick Niecks. At that time there was a violinist and teacher of music in Edinburgh who gave excellent concerts of chamber music in the Scottish capital, he playing the first violin in the quartets. But he had no satisfactory viola player. He happened to be on a visit to Günther Bartel, the son of his old Sonderhausen master, at Düsseldorf. Bartel, who is an excellent violoncellist and teacher, and a charming composer of songs, introduced Niecks to the young Scotch musician, who is not unknown to fame in the person of Alexander Campbell Mackenzie. "Have you ever thought of settling in Scotland?" said Mackenzie to Niecks. Whatever the answer, events were quietly shaping themselves towards an affirmative response. Strangely enough, Sheriff Boyle Hope, of Dumfries, who was interested in the Edinburgh quartet concerts, told Mackenzie on his return that there was an opening for a professional musician in the death-place of Burns. The coincidence of requirements was remarkable. Negotiations were satisfactorily concluded whereby in November or December, 1868, Frederick Niecks left the Fatherland and became organist of St. Mary's Presbyterian Church, Dumfries, and a teacher of music in that Scottish town.

A great change has come over the "Kist o' whustles" and other "Sabbath" questions in Scotland during the last thirty years. When Niecks began his church duties he played upon a large harmonium with pedals. There were only two organs, both bad, in Dumfries at that period—one in the Episcopal church and the other in the Roman Catholic church: now there are seven or eight *good* organs, one of them in Greyfriars, where Niecks subsequently became organist. To take a walk on Sundays was then regarded as a somewhat sinfu' thing to do, and to make a call was looked upon as a "verra wicked proceedin'." But such traditions are now less strong than they were thirty years ago. While holding the post at St. Mary's, Niecks was asked by the priest of the Roman Catholic church of Castle Douglas if he would play the organ on Christmas Day, when Mozart's Twelfth Mass was to be performed. He consented. The Episcopalians of the same place, hearing of this, asked him to play also at their service on the same day. With a catholicity of spirit, the Presbyterian organist likewise consented. The chief elder of his own kirk afterwards said to him: "I heard that you were playing the organ at the Roman Catholic and Episcopalian churches at Castle Douglas on Christmas Day. I suppose there is no synagogue there." Niecks replied: "I am sorry to say—no."

AMUSING CONCERT EXPERIENCES.

He had some amusing experiences in his early Scottish days. Soon after his arrival a musicseller asked him to accompany the vocalists and a violin-playing bandmaster at a concert to be given by the volunteers of a small town on the West coast. To show that "conceited bandmaster" how to play the violin, he prevailed upon Niecks, after much persuasion, to play Ernst's "Carnival of Venice." In rehearsing it, the musicseller extemporised some variations of his own in the pianoforte accompaniment. The violinist protested and told his colleague that he must stick to the text. "All right," he replied. At the concert there was a harmonium as well as a pianoforte on the platform. The musicseller accompanist marched up to the harmonium, from which, in spite of Niecks's expostulations, he would not budge. There was no alternative but to go on. But in spite of his promise the musicseller could not restrain himself from those flights of extemporisation; therefore, after two or three variations, Niecks made his bow and retired. None of the singers at this concert brought any music whatever, and not a single one of them could tell the accompanist in what key they were going to sing. Each one started on "his own hook," so to speak, and Niecks, by hook or by crook, had to follow on and vamp an accompaniment as best he could.

In the early days of his residence in Dumfries he was also induced to accompany at some Saturday concerts, having for their object the improvement of the tastes of and to supply "rational amusement" to the good people of the town At one of these "improvings" a comic singer appeared with a blackened face. Between the verses of his song this "nigger" interpolated some "talkee-talkee." Poor Niecks, therefore, had several bars' enforced rest. Judge of his astonishment when, at the end of his "gibberish," the black-faced gentleman turned to Niecks and said: "Sammy, play up!"

SIR A. C. MACKENZIE'S "DEPORTMENT."

For four years (1868-72) Niecks played the viola in the quartet concerts given by Mr. (now Sir) A. C. Mackenzie in Edinburgh. The date of the first concert at which he appeared was December 21, 1868. A little later—March 15, 1869—Mackenzie's String Quartet in G (MS.) was first performed and led by the composer. An amusing letter of this period from the leader, now the principal of the Royal Academy of Music, to his viola player may here find a place:—

> My dear Niecks
>
> . . . At the Literary concert a rather amusing incident occurred. I was walking up and down the artists' room waiting for my Scotch piece to come on when a rap came at the door. A spruce little man, who looked like a somewhat conceited Precentor, entered and gave me his card—
>
> P—— Q——,
>
> *Dancing Master.*
>
> saying: "When can I make an appointment with you at your house?" "No use," I replied, "I am leaving town. What is it?" More smirks and bows from the D.M. "I have been at the concert" (bow), he said. "Well?" "I would like to give you some lessons." "In music?" said I. "No, sir. Your shoulders, sir—— your deportment is dreadful, you stoop so, you ——." "Death and fiends! Go out, sir! with your stupid nonsense." And without ceremony I turned the amiable little man out into the cold. It strikes me that he might be useful to you, Niecks. Our public appearances are so numerous that we ought really to study our personal appearances more. I have sent him your address. You will hear from him. Good-bye, old fellow.
>
> Yours faithfully,
>
> [1880.] A. C. Mackenzie.

INTELLECTUAL PURSUITS.

In 1872 Professor Niecks removed to Edinburgh; but owing to the failure of his health he was obliged, after a few months, to return to Dumfries. In 1877-78 he studied at the University of Leipzig, attending the lectures on logic, philosophy, psychology, æsthetics, history, literature, and the fine arts given by Wundt, Drobisch, Strümpell, Hermann, Springer, Von Noorden, and Biedermann. He took advantage of his vacations to visit Italy with a view of studying the architecture, sculpture, and painting to be seen there.

"When I settled in Dumfries," says Professor Niecks, "I had given up all ambitions; indeed, thought that I had only a few years to live. But this hopeless and aimless state did not deaden my intellectual curiosities and my joy in beauty, whether natural or artistic, literary, pictorial, architectural, or what else. All my wider and deeper reading in the theory, history, and æsthetics of music was done in this country. The reading of Helmholtz's 'Sensations of Tone,' in or after 1870, made an epoch in my life. On the other hand, Carlyle and Ruskin had a great influence upon me, and the French prose writers appealed to me by the lucidity of their style and thought. Among the educational factors have to be mentioned my frequent visits to London, France, and Germany—first, solely with an eye to art and scenery, afterwards also with a view to literary and musical research. Much of my holiday time was spent in libraries, most of it in the British Museum and the Paris Bibliothèque Nationale, some in the libraries of Brussels, Munich, Berlin, and elsewhere."

It would seem as if Frederick Niecks in his youth and early manhood must have had some presentiment of his future life-work. His voracious love of learning for its own sake, his steadfastness of purpose, and his indomitable perseverance in picking up self-acquired knowledge, all combined to equip him for the important position he now so worthily occupies. His career furnishes another instance of the success that invariably attends the earnest-minded, self-helping student, the self-made man.

THE REID PROFESSORSHIP OF MUSIC.

In the year 1891 the appointment of Professor of Music in the University of Edinburgh became vacant upon the resignation of Sir Herbert Oakeley. The very man for the post was close at hand in the student-musician of Dumfries. Amongst testimonials were those from Dr. Joachim, the late Sir Robert Stewart, the late Philipp Spitta (author of the "Life of

Bach"), Henry Lavoix *fils*, Arthur Pougin, A. J. Hipkins, Sir Alexander Mackenzie, and others. Frederick Niecks was duly elected on his own merits to the Reid Professorship in November, 1891, and the least that can be said as to the wisdom of the choice is that he is the right man in the right place.

He delivered his inaugural address on February 29, 1892. (This leap-year day proved to be a good omen of the strides that music has since made in the University.) The subject of his opening discourse was "Musical Education and Culture," which has been published by Messrs. William Blackwood and Sons. The Edinburgh Professorship has generally been looked upon as one of those comfortable posts in which the emoluments are not to be despised, while the work is not over-laborious. Whatever may have been its state of affairs in the past, Professor Niecks is too earnest and conscientious a worker not to do his utmost in regard to the duties appertaining to the Professorship. Fortunately for the furtherance of his ideals, the Scottish Universities Commission changed the old conditions of the appointment. The annual Reid concert was wisely discontinued. The last was in 1893, which, with the concert of 1892, was conducted by Professor Niecks. The Reid concerts were replaced by a series of Historical concerts given in each session under the Professor's direction. A scheme of graduation was also instituted. Moreover, the *teaching* of music was inaugurated.

A MUSIC-TEACHING UNIVERSITY.

Edinburgh is the *only* University where the subject of music is in the curriculum. The Chair of Music is therefore no sinecure. The Professor gives 140 lectures each session, in addition to correcting countless harmony, contrapuntal, and other exercises. Students, including ladies, not belonging to the University are allowed to attend the classes upon payment of a 5s. entrance fee and the usual class fees. The Historical concerts are a very important educational factor. The whole of the arrangements for these music-makings are carefully thought out and carried into execution by the Professor—in fact, music, like its Professor, is very much alive in the University of Edinburgh. Here, for instance, is the scheme for the next session:—

UNIVERSITY OF EDINBURGH.

Faculty of Music.

PROFESSOR NIECKS.

The following Courses of Lectures, Theoretical and Practical Instruction, and Concerts, will be given in the Winter session of 1899-1900.

I. HISTORY OF MUSIC.

Lecture I.—Music in the Middle Ages.
Lecture II.—Music in the time of the Renaissance.
Lecture III.—Music in the 17th Century.
Lectures IV-XX.—Music in the 18th and 19th Centuries.
Once a week (Twenty lectures), Fee, One Guinea.

II. MUSICAL ANALYSIS.

Romanticism in Music, especially as exemplified in Schumann's Compositions.

Once a week (Twenty lectures), Fee, One Guinea.

III. HARMONY.

Twice a week, Fee, Two Guineas.

IV. ADVANCED HARMONY.

Twice a week, Fee, Two Guineas.

V. COUNTERPOINT AND COMPOSITION.

Once a week, Fee, Two Guineas.

VI. A SERIES OF HISTORICAL CONCERTS.

Fee for these Concerts, Half-a-Guinea. Those attending any of the Music Classes will have the privilege of free admission.

The programmes of Professor Niecks cover a great variety of all sorts of music—Choral music of the sixteenth and seventeenth centuries (Palestrina, Durante, Astorga, J. S. Bach, &c.); operatic music (from Peri and Caccini to Wagner); madrigals, glees, and chamber cantatas, Italian, French, German, and English music on old instruments; instrumental chamber music, &c., &c. During two winters Professor Niecks led a string quartet party, who illustrated in one session the development of the string quartet and in the second session the contributions of the Germans, French, Italians, and Slavonians to this branch of the art. The scheme for next winter comprises a Purcell concert (choral, solo vocal, and instrumental), a harp recital, a recital of Schumann's pianoforte works, and two concerts of string quartets by Haydn, Mozart, and Beethoven in his three styles.

Who will say that the Reid Professorship is a mere sinecure, or that the occupant of the Chair is a mere dry-as-dust theorist?

LITERARY AVOCATIONS.

It is now time to refer to the literary labours of Professor Niecks. The place of honour naturally falls to his *magnum opus*, "The Life of Chopin," published by Messrs. Novello in 1888. This monumental biography occupied him ten years in the writing thereof. It took its origin in an idea of writing an æsthetic appreciation of the composer, but the idea grew, with the result that the name of Frederick Niecks became known far and wide as a biographer of rare discrimination, painstaking accuracy, and the possessor of an excellent literary style. Suffice it to say that the "Life" is the standard work on the great Polish composer for the household instrument. The book was translated into German by his old teacher, Dr. William Langhans, who, after being active as a violinist and composer, made a high reputation as a literary man, whose writings include a "History of Music of the 17th, 18th, and 19th centuries."

Professor Niecks's other published literary works include—

"A Dictionary of Musical terms and Introduction to the Elements of Music," 1884: second edition in the same year.

"The flat, sharp, and natural," an admirable researchful paper read before the Musical Association, on March 3, 1890.

In March, 1890, he delivered four lectures at the Royal Institution on "The early developments of the forms of instrumental music." His contributions to English periodical literature began in 1875, when there appeared in the *Monthly Musical Record* a "Letter on Chopin" and "On Mendelssohn and some of his critics," followed by other interesting articles. In 1879 he began to write for The Musical Times, to which he furnished several valuable essays. He is now putting the finishing touches to a book entitled "Modern Music: its nature and capacities," which will assuredly sustain his high reputation as a thoughtful and well informed writer on musical subjects.

SCHUMANN AND LISZT.

In the course of his varied career Professor Niecks has met many interesting and distinguished people. As a little boy he used to see Schumann at the musical performances at Düsseldorf and slowly walking in the park (the Hofgarten) with his lips pouted as if he were whistling, or pronouncing the letter O. His absorbed, absent-minded look is also a recollection. Liszt he visited in 1878 in order to get information for his Chopin biography. During the three days Niecks spent in Weimar he saw the illustrious master twice a day. At his first call the latter replied to his visitor's excuses for adding another to the many that bothered him: "This is quite different. We are friends." He probably alluded to notes on Liszt that Niecks had contributed to the programme books of Walter Bache's concerts in London. Liszt spoke with the greatest affection of his "dear pupil Bache, who sacrificed so much in making propaganda for his master's works." He was sceptical as to the success of the propaganda; thought it "a bad job." One afternoon when the master had a string quartet party he was as merry as a boy. Going from one to the other, joking, he at last sat down beside Niecks, and slapping the latter's knee, he exclaimed: "That is the sort of man I am!" Niecks's pleasantest memory of Liszt is his last meeting with him in the drawing-room, on a sunny Sunday afternoon, when the old master poured out to him intimate recollections of long ago, and now and then illustrated his words by snatches on the pianoforte.

RECOLLECTIONS OF BRAHMS.

Brahms, when Professor Niecks called upon him at Vienna, was smoking in his shirt sleeves. On the pianoforte was a full score of Bizet's "Djamileh." In reply to a remark of his visitor, suggesting surprise at seeing one of the piquant French composer's scores on the desk, the master said: "I have every score of Bizet's in my library; I like them very much." Brahms took his visitor twice to the Prater in order to see all the shows, the shooting galleries, and such like uncontrapuntalities. He was very fond of children and delighted in having a crowd of them round about him. He sat listening to a ladies' orchestra while they played dances and other non-serious music with as much attention as if he were listening to a Beethoven symphony. "Now I know from whence you get your inspiration," said Niecks. Brahms smiled. A Hungarian band (the genuine article) with their curious extemporizations greatly delighted Brahms, from whom the players would not accept any money.

PERSONALIA.

Professor Niecks became a naturalized Englishman in 1880. He received the degree of Doctor in Music at Trinity College, Dublin, in 1898. At the present time he is President of the Union of Graduates in Music. The wide reading, the highly cultured mind of the Reid Professor are reflected in his comprehensive library. It is not surprising to hear him say that Carlyle and Ruskin greatly influenced him in the early years of his settlement in this country. Here are books in various languages on æsthetics, psychology, philosophy, physiology, anatomy: the works of Herbert Spencer, Helmholtz, and other philosophers—in short, so extensive is the range of subjects in this fine collection that a minister who called on the Professor in his ante-professorial days in Dumfries asked him: "To whom does this library belong?" Professor Niecks modestly says, as he delights in showing his books, "They are my tools." Another anecdote may find a place here. Once at a party in Edinburgh an old lady said to Professor Niecks: "Are you musical?" He replied, with a smile: "Madam, you embarrass me. I can only say that if I am not, I ought to be."

The personality of the workman who uses these tools is no less delightful than is the extent of his encyclopædic knowledge and the simplicity of his life. To be the guest of Professor Niecks is to receive a mental fillip which is as stimulating as it is fragrant with the pleasantest associations. No more appropriate *coda* to this biographical symphony (if the designation may be allowed) could be furnished than by Sir Alexander Mackenzie, who has kindly supplied the following appreciation of his old friend and colleague:—

AN APPRECIATION BY SIR A. C. MACKENZIE.

"It is something more than thirty-one years ago when I first met Frederick Niecks, over a string quartet, in his native town. None of us then guessed that the modest and retiring (like Von Moltke, silent in many tongues) viola player of our party would in later life so worthily occupy the Reid Chair of Music in my native city. But I have a vivid recollection of the occasion, or I would hardly remember even now that Schumann's A minor was one of our tasks. The accidental acquaintanceship was presently to lead to many future public performances together (some of them not without glints of humour—but this is "another story"), and, by fortunate chance for both of us, to ripen into the life-long friendship which has since continued unbroken.

"To the few who knew Niecks's character intimately in those days, it is not a matter of great surprise to find him now comfortably 'Chaired.' For his present honourable position has been won—apart from his gifts—by indomitable perseverance, an untamable appetite for study, and an imperturbable patience under, ofttimes, bleakish circumstances.

"Be that as it may; Edinburgh now has an energetic Professor, who has lived long enough in Scotland to know and appreciate the musical needs and requirements of his adopted country: as well as an actively practical musician, who can sympathise and work hand in hand with the members of his profession. And the obviously important and welcome results of such a wise choice are already within sight, and promise many more in the near future.

"Is not the man who can take his place at various desks in the orchestra, deliver erudite lectures, and write thoughtful books on music and her sons an ideal 'Professor'? Although, as regards learning and knowledge, far beyond the sphere of his own particular art, he has few equals, Niecks exhibits none of the attributes of a root-grubbing Smelfungus (a comprehensive and varied professional training in his youth precludes the possibility), but is an advanced, enthusiastic and receptive musician, presenting in his person the rare combination of wide culture with practical experience.

"Always accustomed to look upon him as the nearest approach to a philosopher that I have yet met in the flesh, I know I shall not offend my old friend by saying that my admiration for his accumulated wisdom is accentuated by the fact that he refrains from composing music himself. *Rara avis!*"

MUSIC IN THE SYNAGOGUE.

By the Rev. Francis L. Cohen.

(*Concluded from page* 521.)

Next to the Scriptural lessons, the most important section of each Jewish service, occurring even when no such lessons are read, is the sequence of benedictions known as the *'Amidah* or Standing Prayer, from the attitude in which it is recited. It is a very ancient compilation, dating back to the days of Ezra and the very first synagogues, and being fixed in its present form since at least the second century. The Standing Prayer is that portion which, in the liturgy of the Dispersion, more immediately takes the place of the sacrifice offered on the same occasion in the ritual of the Temple. It is interesting to observe that in reminiscence of the days when books were scarce, this sequence of benedictions is first recited silently by individuals, and then (except at Evening Service) repeated aloud by the officiant, the *Sanctus* and the Levitical Benediction (in Hebrew of course) being introduced in the public repetition. It is preceded, morning and evening, by the reading of the *Shema'* or passage from Deuteronomy (vi., 4-9) commencing "Hear, O Israel," together with certain other Pentateuchal readings and some praises. All these it attracts, so to speak, to its own melody, a species of cantillation, not fixed by any system of accents, but consisting of a *free vocal development* on traditional lines of certain themes specifically associated with the particular Service or section of the Service.

THE PRAYER-MOTIVES.

According to this method, resembling the *harmonia* of the Greeks, or the use of the *raga* among the Hindus, a parallel form of intonation is associated with the corresponding passages in every service throughout the liturgical year, identical in style and practically so in treatment, but varying in tonality according to the occasion. The motives usually consist of a sort of *coda*, to which the benediction closing each paragraph is chanted. This prayer-motive or melody-type is technically spoken of as the *Niggun* or "melody" of the Service. In old Germany it was termed "Steiger," which shows that the scales and modal peculiarities of these motives were long ago recognised. The development of the motives, and the fixed melodies sometimes introduced as episodes, are together spoken of as *Khazzanuth* or "Precentory"—if that word may be coined. The modes of the prayer-motives have been stated above, and it will be noticed that they are not in every case diatonic.

CHROMATIC MODES.

By ancient tradition from the days when the Jews, now for ages settled in Teutonic and Slavonic lands, were under the same tonal influences as the peoples in South-Eastern Europe and Asia Minor still are, chromatic scales have been preserved. The chromatic intervals may have survived as a relic of the Oriental tendency to divide a tone into sub-intervals, and as a result of the intricacy of some of the vocal embroideries in use, which are of a character to amaze an ordinary singer. Among the Western precentors, born and bred as they are amid mensurate music on a contrapuntal basis, there is still a remarkable propensity to introduce the interval of the *augmented second* in and out of season, especially between the third and second degrees of any scale in a descending cadence. They even sometimes employ enharmonic intervals in rapid figuration, the pace of the Hebrew recitation, melismatic and syllabic alike, being much more rapid than that usually heard in church. Quite commonly two augmented seconds are introduced into the octave, as in this rather frequent form, much loved by all Oriental peoples—

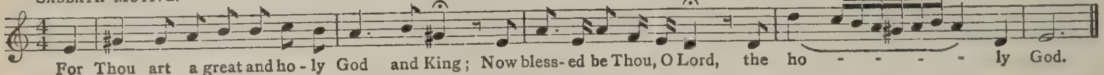
E F G♯ A B C D♯ E

the beauty of which is especially apparent in descending passages.

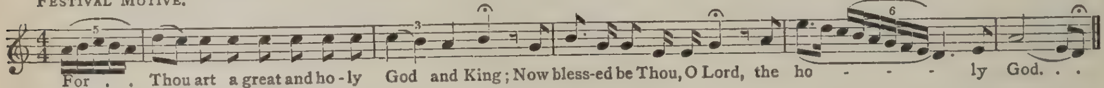
FREE VOCAL FANTASIA.

The *harmonia*, or manner in which the prayer-motive will be developed, largely depends upon the custom of the place rather than on the importance of the celebration. Thus in the synagogues of the East-End, where persons born in countries where emotion is not so restrained as in England are to be found, a most elaborately melismatic chant will be preferred; while the British stolidity of a West-End congregation will keep the Precentor's impulsiveness perhaps too well under control. But, in all cases, it may be said that the officiant sings a *vocal fantasia*, from which a sense of devotion and reverence is never absent. The working-out of the traditional melody-type of the day is necessarily to a considerable extent left to the impulse of the moment, but depends much upon the structure, and, above all, the signification of the text. It must always work smoothly into the characteristic and well-defined *coda* on the words of the *Berakhah*, or doxological benediction closing the paragraph, which is considered as the "model." It may suffice to show in succession the prayer-motives of Morning Service on Sabbaths, Festivals, and Penitential Days (the last-named in a theoretical form), and then to illustrate how the first one of them would in practice be developed. To these the English of the original Hebrew may be added in elucidation of the treatment which the text receives.

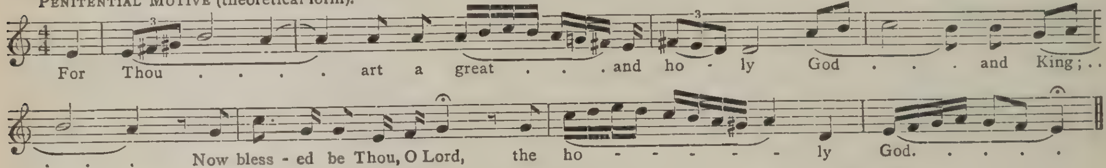
Sabbath Motive.


For Thou art a great and ho - ly God and King; Now bless- ed be Thou, O Lord, the ho - - - - - ly God.

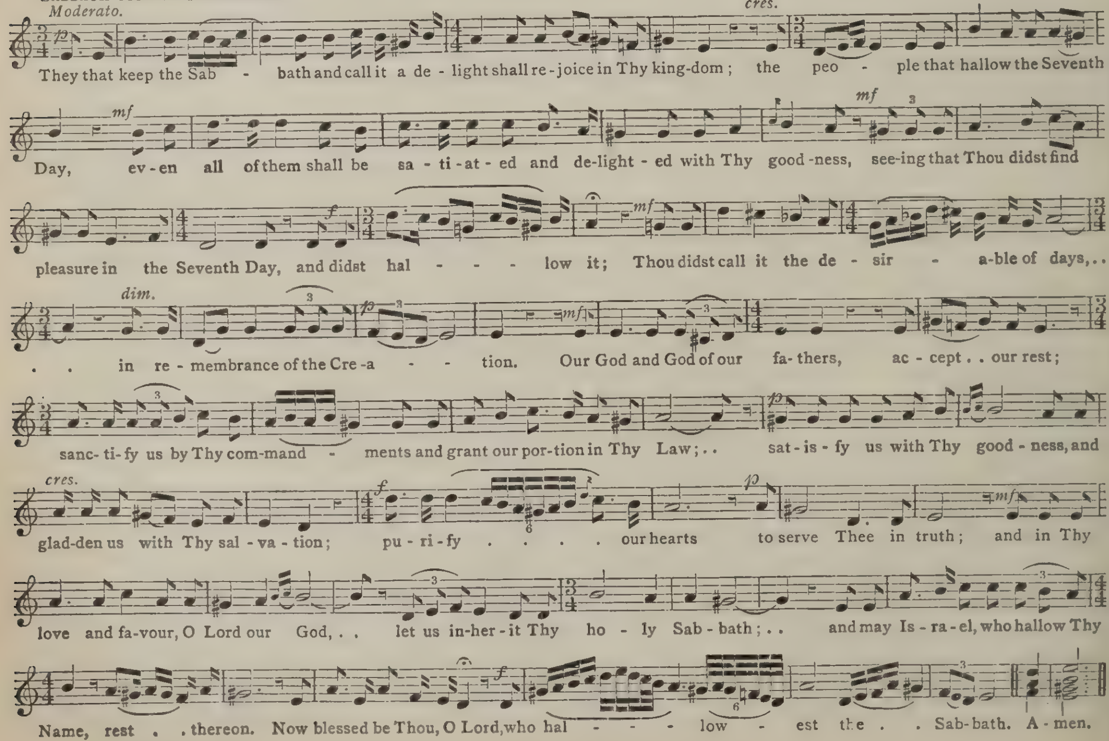
Festival Motive.


For . . Thou art a great and ho - ly God and King; Now bless-ed be Thou, O Lord, the ho - - - - ly God. . .

Penitential Motive (theoretical form).


For Thou . . . . . art a great . . . and ho - ly God . . . and King; . .
. . . Now bless - ed be Thou, O Lord, the ho - - - - - - ly God. . . . .

Sabbath Motive Developed.


Moderato.
p
cres.
They that keep the Sab - bath and call it a de - light shall re - joice in Thy king-dom; the peo - ple that hallow the Seventh
mf
Day, ev - en all of them shall be sa - ti - at - ed and de-light - ed with Thy good - ness, see-ing that Thou didst find
f
mf
pleasure in the Seventh Day, and didst hal - - - low it; Thou didst call it the de - sir - a-ble of days, . .
dim.
p
mf
. . in re - membrance of the Cre - a - - tion. Our God and God of our fa- thers, ac - cept . . our rest;
p
sanc- ti- fy us by Thy com-mand - ments and grant our por-tion in Thy Law; . . sat - is - fy us with Thy good - ness, and
cres.
f
p
mf
glad-den us with Thy sal - va - tion; pu - ri - fy . . . . our hearts to serve Thee in truth; and in Thy
love and fa-vour, O Lord our God, . . let us in-her - it Thy ho - ly Sab - bath; . . and may Is - ra - el, who hallow Thy
f
Name, rest . . thereon. Now blessed be Thou, O Lord, who hal - - - low - est the . . Sab-bath. A - men.

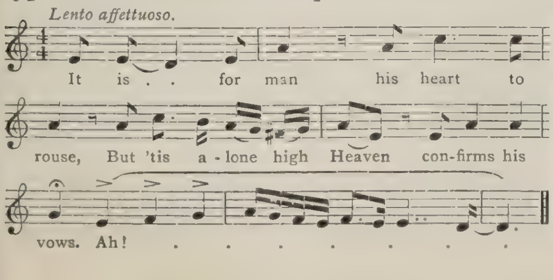
It must be observed that the preceding is but one possible development among many, for while the main features will remain fairly constant, the detail will depend upon the capacity and "personal equation" of the particular officiant, his *rapport* with the congregants present, the strain on his voice due to the acoustic peculiarities of the building, the duration of the day's devotions, and other such varying conditions. But the development here given may be taken as a fair average, being, save for the modifications necessitated by the difference in rhythm between Hebrew and English, due to a master of renown.

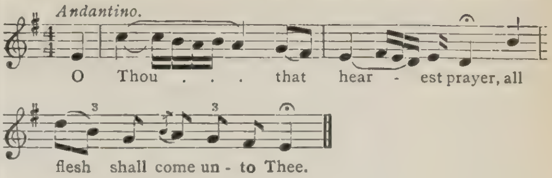
FIXED MELODIES.

In addition to the antique forms of cantillation and free recitation discussed above, there are also a large number of *fixed melodies* which fall to the Jewish officiant during the course of his unaccompanied chanting. These reflect all the tonal fashions of the last eight centuries, according to the date of their introduction; but it may be generally stated that the more ancient are *solo* settings of particular texts, while the more recent include the chants, hymns, and versicles, usually to texts of mediæval origin, in which officiant and congregation (now led by the choir) take part antiphonally. There are two main classes of fixed solo melodies, which may be termed "refrains" and "doxologies." In these again is evident the working of the principle already mentioned, in accordance with which a particular mode is associated with a particular day in the liturgical year.

REPRESENTATIVE THEMES.

Owing to the tuneful individuality of these fixed melodies, they are often utilised as "representative themes" illustrative of the devotional thought underlying the celebrations of the day with which they are associated. The "refrains" are chiefly employed on the Festivals and special Sabbaths, on which occasions, according to most local uses, long Hebrew poems are appointed to be read through silently as meditations. The last stanza of each section of these poems is chanted by the officiant to the "refrain" of the day, which is also often used as an antiphonal chant when a sequence of Biblical verses introduces some special section of the office. It will suffice to quote two such "refrains" from the Penitential services, which, covering as they do the Day of Memorial (Lev. xxiii. 24, Num. xxix. 1) and the great Day of Atonement (Lev. xvi. 30; xxiii. 31, 32), are particularly rich in typical melodies of an antique character.

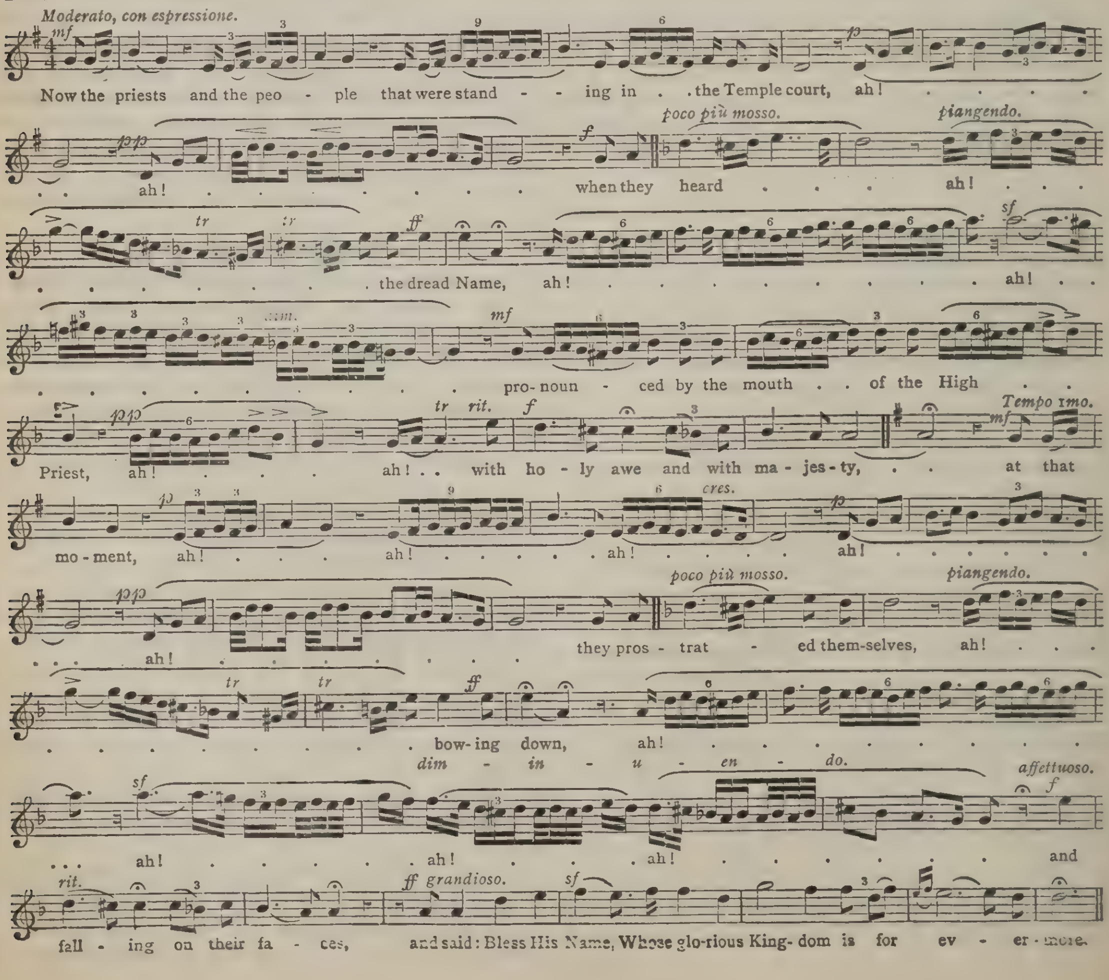

Lento affettuoso.
It is . . for man his heart to
rouse, But 'tis a - lone high Heaven con-firms his
vows. Ah! . . . .


Andantino.
O Thou . . . that hear - est prayer, all
flesh shall come un - to Thee.

The other class, the "doxologies," are of greater liturgical importance, occurring as they do on every occasion of public worship. They are settings of the *Kaddish*, literally "Sanctification," the ancient text of which includes a prayer for the universal sanctification of the name of God, the coming of the Kingdom of Heaven in our days, and the Messianic peace. Formerly the *Kaddish* concluded each service, but it is now usually followed by a hymn. Yet at the end of each office the full form is always chanted, while the first half is regularly recited at the close of each distinct section of the devotions and study of the Law, which together make up the Jewish liturgy. The melodies of the *Kaddish* are accordingly regarded as most characteristic "representative themes," and are often used as such in anticipatory allusion to a coming sacred day. Some are almost monotone, the most frequent are syllabic; but those in use on the High Festivals are richly melismatic. Most of the melodies are of late mediæval origin, but still more recent accretions are often traceable. Yet underneath all is almost always discoverable the ancient Oriental melody-type, which was, perhaps unconsciously, in the mind of the officiant who first fixed the melody in the form in which tradition has preserved it during recent centuries.

THE ORDER OF SERVICE.

After the explanation which has been given of the forms of Jewish sacred song, some lucidity may attach to an exposition of the Order of Service on an ordinary Sabbath morning. With the sermon (in the vernacular of course), such a Saturday Service will occupy about two hours and a half. But it must not be imagined that one officiant is chanting all that time, although he may have to be singing for three or even four hours in succession on the Day of Atonement. The earlier portions of the Sabbath Service, being praises and Psalms, are chanted to "refrain" themes by an assistant. The chief Precentor then concludes the praises with an elaborate *Introit* and a doxology, and recites the closing verses of the *Shema'* and of the Benedictions to the Sabbath motive. The responses ("Blessed be His Name" and "Amen") are based on the same motive. Then follows the silent reading of the Standing Prayer, which the Precentor repeats at length, developing the Sabbath motive, with choral response. If it be New Moon, or a Festival, *Hallel* here follows, being Psalms cxiii. to cxviii. Some of the Psalms are read silently, others sung as chants or anthems (without any repetition of words) to modern compositions, and the first and last verses of Psalm cxviii. have traditional fixed melodies. Next comes a doxology, and then the Scroll of the Law is taken from the Ark. The versicles and processional at this point have modern choral settings. The Pentateuchal lesson is then cantillated from the Scroll, seven congregants being "called up" to the reading, which is usually the function of the Preacher or of the Assistant Reader. After a melodious rendering of the doxology, a member of the congregation is "called up" to cantillate the Prophetical lesson. The Scroll is then displayed to the people, rolled up, and re-invested with its silken cover and silver ornaments during the reading of this lesson from the pointed text of a printed volume. The Precentor now intones a blessing for the congregation, and the Preacher recites (usually in English) the Prayer for the Queen and Royal Family. Psalm cxlv. follows, and then Psalm xxix. is chanted while the Scroll is being returned to the Ark, the Precentor concluding the Morning Service with some versicles and a doxology. The "Additional" Service comes next, a Standing Prayer, again repeated with development of the day's motive; then follows the sermon, after it a metrical hymn, a brief prayer, a doxology, and a final hymn. These hymns, it must be noted, are identical week after week. On Festivals, the Service is much the same in outline, but the prayer-motives and the choral compositions are different. In the penitential season, on the Day of Memorial, the Service is greatly protracted, taking from four to six hours; and on the Day of Atonement it *occupies the whole day*. On these occasions the ritual is divided between at least two officiants, but it is rendered still on the same lines of melody-type and of motive development. But in the repetition of the Standing Prayers many meditations and poems are introduced, and many of them are chanted at length, a few with choral response. Even if the emotional strain of the sacred occasion do not call forth greater elaboration of the development, the many fixed melodies, such as the *Kol Nidrei*, well known through Bruch's transcription, in themselves constitute an arduous task for the officiant. In illustration of the height of expression and intensity to which his song on that solemn occasion sometimes rises, this article may conclude with the transcription of a traditional rhapsody, replete with an emotion often transcending mere verbal utterance, which is introduced in the recital of the "Additional" Service on the Day of Atonement.


Moderato, con espressione.
mf
Now the priests and the peo - ple that were stand - - ing in . . the Temple court, ah! . . . . .
p
pp
. . ah! . . . . when they heard . . . . ah! . . .
f
poco più mosso.
piangendo.
tr
ff
. . . . the dread Name, ah! . . . . ah! . .
sf
dim.
mf
. . . . pro- noun - ced by the mouth . . of the High . .
pp
tr rit.
f
Tempo 1mo.
Priest, ah! . . . . ah! . . with ho - ly awe and with ma - jes - ty, . . at that
p
cres.
mo - ment, ah! . . . . ah! . . . . . . ah! . . . . . ah! . . . . . .
pp
poco più mosso.
piangendo.
. . . ah! . . . . they pros - trat - ed them-selves, ah! . . .
. . . . bow- ing down, ah! . . . .
dim - in - u - en - do.
affettuoso.
. . . ah! . . . . . . ah! . . . . ah! . . . . and
rit.
ff grandioso.
fall - ing on their fa - ces, and said: Bless His Name, Whose glo-rious King- dom is for ev - er - more.

HANS VON BÜLOW IN HIS LETTERS.*

Under the above heading we had the pleasure of calling attention, in The Musical Times for March and April, 1896, to two volumes of Von Bülow's letters, which were penned during the period 1841-54. Similarly, in February and March, 1897, under the heading "Hans von Bülow in his Writings," we spoke about a volume of his literary essays extending over the period 1850-92. We have now to turn our thoughts to a further volume of 240 letters, ranging from 1855 to 1864.

These "collected writings" have been issued under the editorship of Bülow's widow, the Baroness Marie von Bülow, who seems to be devoting her life to amassing and publishing all that her late husband ever wrote, either in the way of letters to personal friends or as contributions to musical periodicals.

The same consistent system has been employed in the present as in the previous volumes. The letters are grouped in chronological order, and are sometimes prefaced and sometimes supplemented by explanatory notes of the circumstances and situations under which they were written. When, as often happens, gaps occur in Bülow's correspondence, these are filled up by extracts from letters written by his mother to her daughter, by the Princess Wittgenstein (Liszt's friend), and others, which treat of his doings and condition at the time. By this means, as far as possible, it has been sought to furnish a continuous biography of his career. Incomplete though this necessarily must be, it serves to throw light upon much that had previously been kept in the dark.

At the end of the second volume of Bülow's Letters (1855) we found him just established in Berlin as a professor at Dr. Marx's Musical Conservatory, and here we find him again a few months later at the commencement of the volume under notice. It was now that he started upon what he subsequently termed "his slavery in Berlin, the Metropolis of Sand"—otherwise called "Philistropolis"—terms of expression which were fully justified by the fact that, like many others, he had to devote himself to tuition and quill-driving for the press in order to secure a maintenance, rather than, as he would have preferred, to musical composition and the life of a *pianiste ambulant*. With what conscientiousness he devoted himself to his pedagogic duties is made fully apparent by a detailed "Report" of the progress of his pupils which prefaces this volume, and which he furnished at the close of his first term at Dr. Marx's Conservatory. As a model of what such a document should be at music-teaching establishments, where such a practice obtains, nothing could be more exemplary. That throughout his life, following in the wake of his master, Liszt, the saying that a lesson from Bülow was worth two from anyone else is no exaggeration.

Dissatisfied as Bülow was with his position in Berlin, and opposed as he was by those who condemned the propaganda he was determined to make on behalf of Berlioz, Liszt, Wagner, and some still newer lights, he did excellent work, in the way of instituting, with the eminent violinist, Laub, classical chamber-music concerts, and occasionally had opportunities of playing at, and conducting, the orchestral concerts established in Berlin by Julius Stern, at which he introduced such modern works as the "Tannhäuser" Overture, &c.

It is interesting to note that on advocating the claims of Raff and Rubinstein at this early date he also included those of Brahms; a fact which entirely dispels the silly notion, which at a much later date was entertained, that Bülow during his Meiningen period only took up with Brahms in order to annoy Wagner, from whom circumstances had estranged him. Nothing could be more false than this. Putting art before domesticity, Bülow, to his life's end, always did his best to support Wagner, by giving concerts in behalf of, and largely contributing to, the Bayreuth scheme.

The present instalment of Bülow's letters is for the most part addressed to his professional musical colleagues, among the most noted of whom should be specified: J. Stern, J. Raff, R. Pohl, H. von Bronsart, F. Draeseke, H. Dorn, L. Köhler, P. Cornelius, L. A. Zellner, F. Brendel, A. Ritter, F. and Frau von Milde, E. Lassen, B. Cossmann, A. Jensen, F. Kiel, A. Schmitt, F. Hartvigson, G. Goltermann, F. Wieck, and A. Henselt. This list might easily be extended by reference to letters of a more intimate character which passed between Bülow and the Princess Wittgenstein, Frau Jessie Laussot (an Englishwoman residing in Florence, where she founded a "Cherubini Society," which Bülow conducted during a lengthened stay there), and others.

In reading published letters one always has a longing to know what were the circumstances which gave rise to them, and what were the replies which they evoked. In the present instance this longing is to some extent satisfied by an interchange being furnished of some of the letters which passed between Bülow and several of his correspondents—*e.g.*, his mother, the Princess Wittgenstein, Berlioz, F. Lassalle, L. Bucher, and others.

The following particulars of Bülow's early life are abridged from a letter (unaddressed) in the possession of Frau Marie Huch (geb. Gerstäcker) in Dresden. Writing in 1858, he says:—

"I was born January 8, 1830 (at Dresden). My father, Freiherr Eduard von Bülow (a friend of L. Tieck's), was Chamberlain at the Court of Dessau and a distinguished author.

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* Hans von Bülow, Briefe und Schreiben. Band IV. Briefe von Hans von Bülow herausgegeben von Marie von Bülow. Leipzig: Breitkopf und Härtel. 1899.

In 1850 he separated from his wife and married the Countess Luise Bülow-Dennewitz. I received my earliest musical instruction in 1839, when, after a long illness, I first evinced a taste for music. The rapid progress I made led to the wish that I should enter the Leipzig Conservatory of Music, an idea which fortunately was given up. During 1846-48 I studied at the Gymnasium in Stuttgart with a view to entering the Leipzig University, which I did as a law student, at Easter, 1848. In 1849-50 I continued my studies in Berlin. It was now that music got the upper hand, and that, against the wishes of my parents, especially my mother, I betook myself to Wagner at Zürich. He strenuously backed me up in my determination to make music my profession, and during the winter of 1850-51 furnished me with opportunities of learning the art of conducting at the Zürich Theatre. Having compromised matters with my parents, I went to Weimar in June, 1851, in order, under Liszt's guidance, to equip myself for the career of a virtuoso. During 1844-46, while living with my parents in Dresden, I had already had composition lessons from that clever teacher, Max Karl Eberwein, and during my stay at the Leipzig University had been under Hauptmann's tuition. In February, 1853, I left Weimar with the view of appearing in public as a pianist. First I was heard in Vienna and afterwards in Hungary. In the autumn of this year I had the good fortune to make my name known in Germany proper at the Carlsruhe Musical Festival, conducted by Liszt. From this time till April, 1855, I was engaged in touring, and appeared at Hamburg, Bremen, Hannover, Dresden, Breslau, Posen, Danzig, &c., but spent the intervals with my mother in Dresden. It was in December, 1853, that I made my first appearance in Berlin. In April, 1855, I entered upon my duties as pianoforte teacher at the Marx-Stern Conservatory, and succeeded to the post vacated by Dr. Kullak; and this I still held when, on Dr. Marx's retirement, the Conservatory was taken over by music-director Stern.

"The names of artists to whom, musically, I am deeply indebted are very numerous. Before all, in every department of musical art, my gratitude is due to my present father-in-law, Franz Liszt, whose youngest daughter, Cosima Liszt, born at Como in 1837, I married on August 18, 1857, after having been naturalised as a Prussian subject. Further, I have to thank Richard Wagner, who, in 1848, at Dresden, had already warmly befriended me. Then Berlioz, in Paris, whose acquaintance I had made at Dresden in 1845. It was these three men who, properly speaking, made me a musician—through them I also made acquaintance with, and learnt to love, the treasures of the past.

"For the first training that I received in my so-called specialty I have to thank Fräulein Schmiedel, a talented pianoforte teacher, who died at an early age. Litolff, too, whom in 1844-5 I saw and heard nearly every day in my parents' house, also exercised a healthy influence over me; and still more is due to the regular and excellent instruction which I received from Fr. Wieck, the father of Clara Schumann. In Stuttgart (1846-48), owing to the want of encouragement, I made little progress. Nevertheless, it was there that as an amateur I made my first appearance in public as the exponent of Mendelssohn's Concerto in D minor and a Fantasia by Raff. The years 1848-50 contributed little towards my outward development beyond making me feel still more dissatisfied with my prospects, and confirming me in my desire to devote myself exclusively to music. Further, they brought it to my comprehension that at best I should have made but a sorry lawyer.

"On my tours as a virtuoso, which I hope to take up again, I can only so far look with satisfaction. Bach, Beethoven, Mendelssohn, Chopin, Schumann, and Franz Liszt have hitherto formed the staple of my programmes. Bad salon-pieces I have never cultivated, though now and then, owing to the exigencies of politeness, I have had to succumb to respectable mediocrities. The most splendid success that I have yet had as a pianist was last year in Leipzig, where, on account of my musical criticisms, I am, if possible, even more detested than in Berlin, and where for five years the doors of the Gewandhaus were closed against me, notwithstanding the strenuous efforts made by Ferd. David in my favour. Of my doings in Berlin I have nothing further to tell that you do not already know. I am, however, proud to be able to say that I know no one here to whom I feel indebted in any way for my artistic improvement or anything else. Except for the gracious patronage of the Princess of Prussia, which my father-in-law obtained for me, I can recall little that has been gratifying or encouraging. But in some ways I feel myself indebted to many people, inasmuch as I cannot but regard my (last) three years' stay here as likely to prove beneficial to my further development. The relationship which existed between my colleagues in Berlin and myself, with few exceptions, I can only describe as having been what it should have been on *my* part. A single remark I must allow myself. This refers to the calumnies which were brought up against me as a 'contemner' (!) of the greatest tone-masters of all times. Bach and Beethoven have always engrossed my most serious attention. It is possible that my performance of their works failed sufficiently to reproduce their spirit, and that my enthusiasm for these 'eternals' was not fully reflected. Such an expression of opinion I could not accept either from the public or from the critics, but only from my peers—*i.e.*, those who are as familiar with classical works and know them as well by heart as I do. The performance of operas by Gluck and Mozart, as well as of Beethoven's Symphonies, under Wagner's direction in Dresden, are to be classed among the most satisfactory of my musical reminiscences. They made the deepest impression upon me, and I can recall no such finished performances of a later date.

"Of my compositions I have yet published but a few. Among the best I count some orchestral pieces which still remain in manuscript. My critical essays, which during 1852-6 I contributed to various papers, I look forward to sifting and issuing in a volume. Unhesitatingly I justify my activity in this direction as a proof of my conviction that Wagner, Liszt, and Berlioz represent the culminating point of the modern development of music."

Among the greatest feats of Bülow's life was unquestionably the provision of the pianoforte score of Wagner's "Tristan und Isolde." Of all the arrangements of Wagner's music-dramas—by Klindworth ("Der Ring"), Tausig ("Die Meistersinger," to which by-the-bye Bülow arranged the Overture), and Joseph Rubinstein ("Parsifal"), from a pianistic point of view, that of "Tristan" stands *facile princeps*. But with a work which, as to its musical material and its instrumentation, was absolutely new and unprecedented, think what trouble it must have cost him! In a letter of August 20, 1859, he writes to Hans von Bronsart: "I sweat the whole day long over the pianoforte score of Wagner's 'Tristan'—most remarkable music, grandiose, but as unpianistic as anything of Berlioz. How I regret that you are not here to advise me! There is often far too much for a single head to grub out!" And four days later he writes to the same: "I am still working like a galley slave at the pianoforte score of 'Tristan'; both the publisher and composer enormously press me for its completion, as it is to be brought out at Carlsruhe in October next." (It was not, however, destined to be heard in public until June 10, 1865, when it was produced at Munich under Bülow's direction.)

In a letter of 1859, addressed to Franz Brendel, Bülow thus sums up his estimate of "Tristan." He writes: "With the appearance of 'Tristan und Isolde' the New German School has entered upon an entirely new phase. Though the 'Ring des Niebelungen' at present remains in Wagner's desk, this one-evening opera takes its place. Here we find the realisation of Wagner's tendencies, and in quite an unexpected manner. No one had anticipated such music from Wagner. It joins on directly with the latest Beethoven—has no analogy to Weber or Gluck. 'Tristan' stands in the same relationship to 'Lohengrin' as 'Fidelio' does to the 'Entführung aus dem Serail,' as the C sharp minor Quartet does to the first Quartet in F (Op. 18). I declare that I have gone from one rapturous surprise to another. The musician who does not yet believe in this progress has no ears. At all points Wagner is convincing by his mighty and purely musical knowledge. Of its architectonic, its musical details, you cannot form too high a conception. In invention 'Tristan' is Wagner's most powerful work. There is nothing so elevating as its second act. I have had experiences of the feelings of musicians, not specially belonging to our party, to whom I have played extracts. One was almost speechless with astonishment: 'Never had I expected anything of this kind from Wagner—that is by far the most beautiful that he has written—he has reached here the highest ideal that the present can think of.' Since the birth of 'Tristan' there are only two parties—those who have learnt something and those who have learnt nothing. He whom this opera does not convert has no music within him. Such rich, clear, and original polyphony is rarely to be found in earlier scores. You know me too well to suspect that I have given way to exaggerated enthusiasm; you know that my heart is moved to animation only after obeying the dictates of my brain. In this present instance my brain has unconditionally given its assent. 'Tristan und Isolde' can hardly become popular, but no poetically gifted amateur will fail to recognise the sublimity and power of genius which are manifested in this work. Apart from all other considerations, I assure you that this opera represents the culminating point of musical art up to this time."

It would be easy to go on quoting *ad infinitum* passages from these letters which would turn out to be interesting to the general musical reader as well as to the "perfect Wagnerite," the devotees of Liszt, and the four "B's"—Bach, Beethoven, Berlioz, and Brahms, to whom might be added a fifth—viz., Bülow. They are almost invariably cleverly and wittily expressed, though it must be admitted that they are sometimes of a cryptic character.

Much as one must admire Bülow's widow's devotion in bringing to light all that she can lay hands on of her husband's writings, both public and private, one cannot but feel that a judicious selection of his letters and critiques would have served her purpose of doing honour to his memory equally well. The three volumes already issued cover about one-half of Bülow's artistic career; to complete the remaining half, at least another three volumes will probably be required, and even then we shall have to put up with an important gap, as obviously the letters which passed between Bülow and his first wife will not be made available. We recall that on an English version of Bülow's first two volumes of his letters being called for, the publisher (T. Fisher Unwin) wisely insisted upon its being reduced to a selection, which was judiciously supplied and translated by Miss Constance Bache, who, it is to be hoped, will be induced to subject the new volume to similar treatment.

This notice should not be brought to a close without drawing attention to the fact that the interchange of correspondence which passed between Liszt and Bülow has also recently been issued in French, under the editorship of La Mara, by Messrs. Breitkopf and Härtel, of Leipzig. Will not this also be followed up by an English version? C. A. B.

THE ORGAN RECITAL.

A CONTRIBUTION TOWARDS ITS HISTORY.

The fast-ebbing century will leave behind it the organ recital. One hundred years ago the organ was not an organ in the sense that we now know the instrument. Then it was pedal-pipeless and its compass was "all wrong." The great organists of the time, like Dr. Worgan, were dexterous enough with the manuals—the pedals they knew not.

First, however, a few words in regard to the organ itself. Pedals, although introduced in Germany four hundred years ago, were unknown in this country until 1790, and then they merely pulled down the manual keys. But in 1793 Avery added "an octave of unison wood GG pedal pipes" to the organ of Westminster Abbey. In 1811 a compass of 1½ octave of pedals (and pipes) can be traced, in 1829 25 notes are recorded, and so on until the compass of the pedal board was gradually extended to its present dimensions. But it was not until about the year 1840 that the C compass began to be adopted in England. The G compass had hitherto prevailed, but there were exceptions, one of the most notable being the fine old organ in St. Paul's Cathedral, which had a manual compass extending down to CCC. It is obvious that the mighty masterpieces of Bach could not be played on those old G organs; nevertheless some organists tenaciously clung to the non-C compass, amongst them being the late Dr. S. S. Wesley and Sir George Elvey. Wesley wished to have the compass to both manuals and pedals to G in the organ in St. George's Hall, Liverpool, which he designed; but although he gave way in regard to a C pedal-board, he insisted upon the manuals being taken to G, and thus they remained, all through Best's *régime*, until two years ago, when they were changed to C. At St. George's Chapel, Windsor, both manual and pedal compass remained at F throughout Elvey's organistship—in fact, until 1882, when Sir Walter Parratt, upon his appointment, had the compass changed to C, whereby he was enabled to play his dearly beloved Bach.

In the last century English organ music was invariably written only on two staves. It is a little hazardous to state definitely when our native composers began to use three staves, but an early instance may be found in Book II. of "Twelve Voluntaries, for the organ or pianoforte," by William Russell, organist of the Foundling Hospital, and dedicated to the Governors of that Institution. These voluntaries were published in 1812, and the separate pedal stave is to be found in Nos. 2 and 11 of the set.

Then in regard to the oft-used term "recital"—a term which is now applied to all sorts and conditions of performances upon divers instruments, including the *vox humana*. The designation "recital"—though in a pluralised form—was first used in this country by Franz Liszt in 1840. "M. Liszt will give . . . *recitals* on the pianoforte of the following different works," so ran the advertisements of the great pianist's performances at the Hanover Square Rooms—performances which the leading musical journal of the day described as a "curious exhibition." It is said that the designation "recital," or "recitals," was originally suggested by the late Mr. Frederick Beale, of the firm of Cramer and Co., Liszt's agents. It is certain, however, that the term did not immediately come into general use. Twenty-one years later (in 1861), when Charles Hallé initiated his excellent series of Beethoven Recitals, the advertisements, although *headed* "Mr. Chas. Hallé's Beethoven *Recitals*," referred to them as "performances." As to the time when the word "recital" was first used in connection with an organ performance, this is beyond our knowledge. Will some of our well-informed readers kindly furnish us with any information they may possess on this point? In the meantime we can trace the use of the term "organ recital" at the opening of the organ, by W. T. Best, in Union Chapel, Islington, on December 4, 1867, as is proved by a copy of the original programme now before us. It may be assumed, therefore, that for the greater part of the century the term "organ performance" was invariably adopted, and that "recital" began to be used in "about the sixties."

Who was the first to give organ recitals in the modern sense of the term? Was it not Benjamin Jacob? This meritorious musician (1778-1829) was organist of Surrey Chapel, Blackfriars Road, London, of which the celebrated and eccentric preacher, the Rev. Rowland Hill, was the minister. Jacob was a friend of Samuel Wesley, who enlisted him in the Bach crusade which he ("old Sam") had so much at heart. Jacob, apparently upon his own initiative, instituted a series of organ performances in Surrey Chapel in the years 1811-14, even if not earlier than 1811. Wesley has left a very interesting record of these performances in the following words, transcribed from his own "pot hooks and hangers":—

> The latter of these excellent organists [Benjamin Jacob] planned with me a selection from the works of Bach and

Handel as a matter of a grand morning performance at Surrey Chapel with the consent and approbation of the late Rev. Rowland Hill.

Among the organ pieces were inserted two of Bach's beautiful and brilliant sonatas with a violin accompaniment. I had been a fine performer on that instrument many years before, but had long disused it. However on the present occasion I resolved on resuming it, and accordingly set to practise these pieces so as to be completely qualified for a public performance of them.

Mr. Jacob caused a list of every article to be printed and circulated in every quarter where the tickets of admission were deposited, and as the performance was entirely gratuitous, the invitations were readily enough accepted.

The chapel was very numerously attended and the performance occupied, to the best of my recollection, from three to four hours. The whole was executed with accuracy and precision, and the hearers professed themselves universally gratified and satisfied with every portion of it.

Wesley thus supplies us with some curious information in regard to these recitals. Although they commenced at eleven o'clock in the morning, the performances, which lasted three or four hours, attracted large audiences. Programmes seem to have been somewhat of a novelty, admission was free, and—there was no collection!

Then as to the programmes. Fortunately two or three of them have been preserved, though not one in which Wesley's name appears as a fiddler. The following, when Jacob had the co-operation of Dr. Crotch and J. P. Salomon (Haydn's friend), may serve as a specimen of these organic music-makings held in Surrey Chapel at the beginning of the century. Here is the "list of every article," to adopt Wesley's definition:—

By permission of the Rev. Rowland Hill, A.M.

On Thursday, May 21, 1812, MR. JACOB, organist of Surrey Chapel, intends giving a performance on the organ at the above chapel, Blackfriars Road, when Dr. CROTCH, Professor of Music in the University of Oxford, will perform with him a Selection of Music from the works of various eminent authors.

In the course of the performance Two Sonatas of SEBASTIAN BACH will be introduced, and accompanied on the violin by Mr. SALOMON.

To begin at eleven o'clock precisely.

There can be no admission without Tickets; and no more will be admitted with each Ticket than the number specified thereon.

[Abbreviations (to save space): C. = Dr. Crotch. J. = Mr. Jacob. S. = Mr. Salomon.]

PART I.

C.	We praise Thee, O God.	Dettingen Te Deum	Handel.
,,	All the earth	,, ,,	,,
,,	To Thee, all angels	,, ,,	,,
,,	To Thee, cherubin	,, ,,	,,
J.	Prelude and fugue in E flat, 3 flats		Seb. Bach.
,,	He shall feed His flock	Messiah	Handel.
,,	Surely He hath borne	,,	,,
,,	And with His stripes	,,	,,
,,	All we like sheep	,,	,,
C.	Recordare Jesu pie	Requiem	Mozart.
,,	The mighty power	Athaliah	Handel.
S. & J.	Sonata—organ and violin		Seb. Bach.
C.	Nightingale chorus	Solomon	Handel.
,,	From the censer	,,	,,
J.	O then, what Int'rest shall I make?	Dies Iræ	La Trobe.
,,	Thou mighty, formidable King	,,	,,
,,	Third organ concerto		Handel.
,,	The marvellous work	Creation	Haydn.
C.	Inspira, O Deus	Agostino	Hasse.
,,	Awake the harp	Creation	Haydn.
J.	Voluntary in D, 2 sharps		S. Wesley.
,,	Prelude and fugue in B, 5 sharps		Seb. Bach.
C.	Prelude and fugue, on a subject by Muffat		Crotch.
,,	O Lord, in Thee	Dettingen Te Deum	Handel.

PART II.

J.	Overture	Saul	Handel.
C.	How excellent	,,	,,
,,	An infant raised	,,	,,
,,	Along the monster atheist strode	,,	,,
,,	The youth inspired	,,	,,
,,	Our fainting courage	,,	,,
,,	How excellent	,,	,,
,,	Hallelujah!	,,	,,
S. & J.	Sonata—organ and violin		Seb. Bach.
C.	Eleventh grand concerto		Handel.
J.	Sweet bird that shunn'st	L'Allegro	,,
,,	Domine salvum fac		Novello.
,,	Gloria Patri		,,
,,	Sicut erat in Principo		,,
C.	Music spread thy voice around	Solomon	Handel.
,,	Now a different measure try	,,	,,
,,	Draw the tear	,,	,,
,,	Thus rolling surges rise	,,	,,
J.	Sarabande		Seb. Bach.
,,	Imitation of a thunder storm (Extempore)		B. Jacob.
,,	The heavens are telling	Creation	Haydn.
Both C. & J.	Hallelujah!—as a *duet* (*!*)	Messiah	Handel.

THE END.

This programme speaks for itself, especially its prodigious length. But there are one or two features that call for special remark. First, the "Prelude and Fugue in E flat, 3 flats," is probably our dear old friend the "St. Ann's," then almost unknown, and of which Jacob made a four-hand arrangement. The other Bach fugue was doubtless from the "48." The Bach violin sonatas must have been novelties, or nearly so. Handel's "Hallelujah," as a *duet*, is sure to have made its mark, and, as showing that Jacob was before his time, he introduced an "Imitation of a thunder storm (Extempore)"!

The Surrey Chapel organ at that time consisted of two manuals and an octave of pedal pipes. The Great (GG to F) had eleven stops (including two open diapasons and two trumpets), but the small (37 notes, from F) had only five stops; there were also "two shifting movements"—in other words, composition pedals. Hughson, in his "History of London" (1807), thus describes the instrument: "The Surrey Chapel organ, by Elliott, is particularly noticed for its sweetness of tone as well as for its extensive powers, which are so great, that in one of the hymns descriptive of thunder, many of the audience have fainted!"

The clergy did not always regard organ recitals with the same favour as they do now. In November, 1829, the Bishop of London forbade an organ performance that Wesley, Adams, and the elder Cooper were announced to give at St. Sepulchre's Church, Holborn Viaduct, in aid of the parochial girls' school. Possibly this injunction of the Bishop was due to the fact that a charge for admission into the church was to have been made. The *Atlas*, an important periodical of the time, in an emphatic protest against the Bishop's interdict, said:—

> The little use to which many fine instruments in the parish churches of London are put, is a subject of regret; they stand in their solitude with keys untouched, from week to week, and on Sundays fulfil their poor duty ot accompanying a Psalm.

A similar prohibition took place seventeen years later when S. S. Wesley opened Walker's new organ in Tavistock Church. Although the "good Bishop" (of Exeter) did not disapprove of a collection after the performance, "a piece objected to by the Bishop was omitted"! Poor Wesley! Was it his favourite overture to "Jessonda"?

Josiah Pittman (1816-1886) is a name almost forgotten by the present generation of organists, but sixty years ago he was one of the pioneers in the playing of Bach's organ fugues, "grievously difficult to execute," according to the following interesting report from the *Musical World* of June 2, 1837:—

Christchurch, Spitalfields.—On Monday evening, Mr. Pittman, the newly elected organist of this church, presided at the performance on the organ, with the view of affording the parishioners an opportunity of hearing their fine instrument in its improved state. As the repairs had been effected by means of a voluntary, but spirited subscription, the performance was but a proper compliment to those who so cheerfully had come forward in the good cause. Upwards of two thousand persons were assembled on this occasion, and the new organist (who is yet but a stripling) had undertaken no ordinary task in the assembling of so large and respectable an auditory to listen to a strictly instrumental performance, without the attraction of even a single vocalist. The programme embraced the two pedal fugues by Sebastian Bach, in G minor and E major (both grievously difficult to execute), two choruses from the oratorios of Handel and Haydn, interspersed with the beautiful slow movements from Beethoven's Sinfonias in D and C minor, and the Andantes from some of Beethoven's and Spohr's quartets. There was also a sprinkling from Cherubini, the overture from the "St. Paul" of Mendelssohn, and the last two movements of the "Jupiter" Sinfonia, by Mozart. It was a novel sight to witness so numerous a congregation sitting out, with evident gratification and delight, a long series of classical movements, many of which are rarely heard out of the Philharmonic Concert Room; and the fugues of Bach, in all probability, for the first time. It will be evident from the selection brought forward on this occasion, that the inhabitants of Christchurch are fortunate in their organist, and that the judgment evinced by Mr. Novello in selecting him as the first performer out of the gross number of candidates, was both sound and unimpeachable. Mr. Pittman's performance was unexceptionably excellent, and his skill and taste reflect high credit on Mr. Gauntlett, who, we believe, directed his studies on the organ. The Andante movements of Beethoven are tremendously difficult to make effective on the organ, and we do Mr. Pittman no more than justice to say these elegant compositions formed the great charm of his performance. Mr. Lincoln, jun. (a pupil of Mr. Adams), assisted in the execution of the overture to "St. Paul" and the "Jupiter" Symphony, and is a sound and skilful organ performer.

Lady organists will doubtless be specially interested in the achievements of one of their sex in the year of the Queen's Accession. The name of this remarkable player is Elizabeth Stirling (1819-1895). She is best known as the composer of "All among the barley," but in her teens Miss Stirling was all among the pedals. Here is an extract from the *Musical World* of August 25, 1837, recording the pedalistic performances of the young lady:—

Organ Performance.—On Thursday in last week, a very interesting selection from the works of Sebastian Bach, with some other Organ Music, was given at St. Katherine's Church in the Regent's Park, for the purpose of affording an opportunity to several *connoisseurs* of judging of the extraordinary talent of a lady, Miss Stirling, whose name, at present chiefly known to the *è secretioribus* of the profession, is likely to become associated with ideas of whatever is great and masterly in the difficult art of organ playing. This young lady, who we believe is little more than eighteen years of age, was the unceasing object of general astonishment, and performed for nearly three hours in continuation the most difficult pedal fugues and preludes of Bach, with a degree of precision and mastery, which may almost be said to be unrivalled. We hope to see justice done to Miss Stirling. The prejudice against *lady organists* cannot remain, with such an example opposed to it. Mr. Holmes, the Organist of Poplar Church, has hitherto conducted the musical study and taste of Miss Stirling; with how much credit to himself, every auditor on Thursday week can amply testify.

Returning to the doings of mere man we find a very remarkable organist in the person of Thomas Adams (1785-1858). "He is unquestionably the Thalberg of the organ; and yet his mechanical powers of execution are absorbed by his almost incredible knowledge of harmony and the resources of intricate counterpoint. M. Thalberg, at the request of the company, gave Mr. Adams a subject to extemporize on, and no one appeared more astonished and delighted at the masterly manner in which it was treated than the great pianist himself. M. Thalberg, as usual, enchanted the circle by prodigies of execution: and each manifested unusual exuberance of fancy and genius."—(*Musical World*, July 14, 1837.)

From a bundle of old programmes of organ performances, dating from 1843 onwards, we extract the following of a typical Thomas Adams selection, as played by him at Messrs. Gray and Davison's factory on the "grand organ" for Calcutta Cathedral, September 9, 1845:—

Part I.

1.	Extempore	
2.	Duet from "The Interrupted Sacrifice"	Winter.
3.	Part of the First Motet	Seb. Bach.
	Chorus, "Sing to the Lord"	Haydn.
4.	Duet, "Deh prendi un dolce amplesso"	Mozart.
	Air, "Non più andrai"	
5.	Extempore	
6.	Overture	Adams.

Part II.

1.	"Adeste Fideles," with Variations	Adams.
2.	Overture, "Don Giovanni"	Mozart.
3.	Chorus, "When his loud voice"	Handel.
4.	Extempore	
5	Vintagers' Chorus (from "The Seasons")	Haydn.
6.	Coronation Anthem, "*Zadok the Priest*"	Handel.

The designation "Extempore" figures largely in the programmes of Thomas Adams, he being an exceedingly clever improvisator. His Overture in the foregoing programme is doubtless that in C (No. 54 of Vincent Novello's "select organ pieces"), which has been played in recent years by Sir Walter Parratt. Wherever he went Adams always achieved great success by his masterly performances on the king of instruments. Here is an account of his playing at Leeds in January, 1838: "Mr. Adams performed on Monday last on our new organ in Oxford Place Chapel [Wesleyan] at twelve o'clock to a highly respectable audience, composed of all classes—Churchmen, Dissenters, Methodists, Roman

Catholics, and Quakers. He gave us the overture to *Zauberflöte*, the Harmonious Blacksmith, Luther's Hymn, Rule Britannia, God save the Queen, &c."

The absence of Bach's organ fugues from the programmes of Thomas Adams may be accounted for by the fact that he belonged to the G organ school. In a letter to the present writer, dated September 15, 1894, the late Mr. W. T. Best thus characteristically expressed his opinion upon Adams's organ playing. "Adams, with enormous contrapuntal talent, regaled himself by serving up one or two of Bach's '48' fugues, adding a droning pedal note when his bunions were propitious."

The name of Samuel Sebastian Wesley must not be omitted even in the briefest survey of organ recitals. Here is a programme of a performance given by him in St. Mary's Church, St. George's-in-the-East, June 25, 1852, on the new organ built by "Father" Willis:—

PART I.	
Fugue, E flat	Seb. Bach.
Song, "Holy, holy" Chorus, "Hallelujah"	Handel.
Andante	Mozart.
Chorus, "The arm of the Lord"	Haydn.
Air (by Kozeluch), varied	S. S. Wesley.
Instrumental piece	Spohr.
PART II.	
Air, varied (from Organ pieces, set 2nd)	S. S. Wesley.
Prelude and Fugue	Bach.
Air	Mendelssohn.
Andante	S. S. Wesley.
Extemporaneous	S. S. Wesley.
Grand Chorus.	

The meagre titles of the pieces are somewhat tantalising. Is it not in the highest degree probable, however, that the vague title "Instrumental piece—Spohr" was the Overture to "Jessonda"? Wesley had experienced the vetoing by a Bishop of a piece in his programme at Tavistock six years before, and in all probability he did not want to run the risk of being similarly treated by the Bishop of London. Hence "Instrumental piece."

Here, for the present, we must leave the subject in the hope of returning to it again at some future time, should its further development be of sufficient interest to our readers.

THE "Dictionary of National Biography" has now entered upon the twenty-third letter of the alphabet. As X will doubtless be a negative quantity, and with a probable paucity of clever folk even amongst the Y *Zs*, the consummation of this great enterprise is nearing its attainment. The two volumes (58 and 59) issued since our last notice do not contain the lives of any specially eminent musicians; but it is a commendable characteristic of this work to include notices of those who are not front rank celebrities. The catholicity of the "Dictionary" is shown in a biography of "Vance," the music-hall singer of "Jolly dogs" fame, whose real name was Alfred Peck Stevens. The tenor soloist in the first performance of Beethoven's Choral Symphony, Thomas Vaughan, deservedly finds a place. Formerly a Norwich chorister, he reigned supreme in the tenor field until he was superseded by Braham. We learn that he was "a typical faultless singer of the English school, perfected by the study of oratorio music." Vaughan is buried in the West Cloister of Westminster Abbey. William Litton Viner, the organist of Penzance, has a short notice with a corrected date (wrongly given in previous biographies) of his appointment to St. Mary's Chapelry. Joseph Augustine Wade was one of the harmonizers, with Crotch and Macfarren, of the tunes in Chappell's "Popular Music of the olden time." The original title of the book (dated 1840) was, however, "a collection of National English airs, consisting of ancient song, ballad, and dance tunes, interspersed with remarks and anecdote, &c." Wade was a ne'er-do-well. His character is thus summarised by one who knew him intimately: "A wise man in theory and a fool in practice. A vigorous intellect; planning everything, performing nothing. Always in difficulties, having the means at hand to extricate himself from their annoyance, yet too apathetic to arouse himself to an effort; content to dream away his time in any occupation but that which the requisition of the occasion demanded." The same might be written of many another clever man, whose worst enemy is himself.

A SPECIALLY gifted amateur is noticed in the biography of Simon Waley Waley, who, in addition to his remarkable musicianship, was a highly cultured man with a delightful personality. There is nothing strikingly new in the biography of Vincent Wallace, except the statement that his compositions fill 100 pages of the British Museum Catalogue. The information that in a former biography of the composer "Rimbault errs in most of his dates," is not altogether surprising. The two Walmisleys, father and son, are naturally included. The elder, Thomas Forbes Walmisley, composed fifty-nine glees and Dr. E. J. Hopkins was his most distinguished pupil. Thomas Attwood Walmisley could scarcely regard Sunday as a day of rest. During a portion of his Cambridge period he played at no less than *eight* services on that day—the first was at 7.15 a.m., the last at 6.15 p.m. He introduced into the organ of Trinity College Chapel "a melody coupler, the first of its kind ever made: this movement acts upon the two upper octaves of the choir organ, thus enabling the performer to play melodies with his feet." Had his life been prolonged—he died at the age of forty-two—Walmisley might have obtained a very high place on the roll of English church composers. One of the very "old boys" amongst musicians is Walter of Evesham, or Walter Oddington, who flourished in 1320. The "Dictionary" tells us that "Walter de Evesham has very frequently been confounded with Walter de Einesham, a monk of Canterbury, who was chosen by the monks (but not appointed) Archbishop of Canterbury in 1228. The mistake was first made by Bale, who has been copied by Holinshed, Hawkins, Tanner, Burney, Tindal, Kiesewetter, Fétis, and many others." See how these historians copy one another!

THE Library of the British Museum has just had the good fortune to acquire a hitherto unknown collection of madrigals, which contains three new compositions by Palestrina. The work in question (undescribed by either Eitner or Vogel) is entitled—

> Il Terzo Libro delle Muse a Quattro Voci. Madrigali Ariosi, da diversi eccell. Musici raccolti, et dati in luce. In Roma appresso Antonio Barré, M.D. LXII.

It is dedicated by the printer to Don Indico Piccolomini, and contains thirty-five madrigals by Cyprian de Rore, A. Barré, A. Zoilo, F. Rossello,

A. Maresio, F. di Monte, S. Lando, Domenico di Nola, V. Ruffo, F. Baratto, Palestrina, Lerma, Orlando di Lasso, and L. Agostini. The first and second collections of four-part madrigals, published by Barré under this title, appeared respectively in 1555 and 1558 and passed through various editions, which will be found described in Dr. Vogel's excellent bibliography. The second book contains several early compositions of Palestrina's, which have been reprinted in Vol. XXX. of Breitkopf and Härtel's complete edition; but the existence of the third book was quite unknown until the British Museum copy was acquired. The newly recovered madrigals of Palestrina contained in it are as follows:—"Da poi ch' io viddi" ("Gio. Pier Luigi da Pallestrina"), "Perch' al viso d' amor" ("Io. Pier Luigi"), and "Qual piu crudel martire" ("Gio. Pier Luigi da Pallestrina"). Unfortunately the Museum only possesses the tenor and bass parts, but these will appear in the concluding volume of the complete edition, now being prepared for the press by Dr. Haberl.

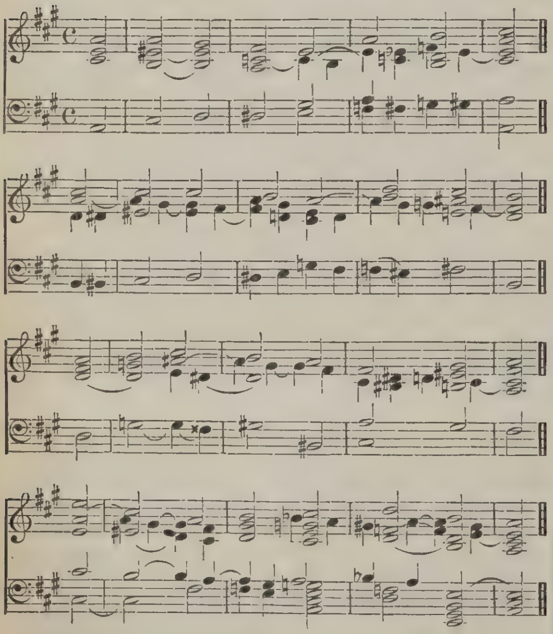
Thomas Adams, to whom reference is made in the article on "The Organ Recital," was one of those old organists who evidently favoured the diatonic school of church music. It was probably some chromatical high jinks of the young bloods that prompted Adams, sixty-two years ago, to indite the following:—

The 100th Psalm, harmonized on the principles of the "Dandy Sublime," and dedicated, with every appropriate feeling, to those "*profound musicians*" who consider bold progressions and daring harmonies—in plain English, unnatural modulations and extravagant discords—as the only tests of fine composition, by

THOMAS ADAMS.

"*I do not give you to posterity as a pattern to imitate, but as an example to deter.*"—Junius to the Duke of Grafton.

"*Points with points, periods with periods jar,*
And the whole work seems one continued war."
Gifford's "Baviad."



Adams might have added: 'Tis but one step from the "Dandy sublime" to the "Dandy ridiculous."

Church music will be well represented at the Church Congress to be held in London next month. On Wednesday evening, October 11, in Westminster Abbey, the Bishop of Richmond will deliver an address on the Music of the Church, and the Abbey choir, under the direction of Sir Frederick Bridge, will contribute a series of illustrations consisting of anthems of the sixteenth, seventeenth, eighteenth, and nineteenth centuries. On the same evening a meeting will be held in the Great Hall of the Church House, when the Dean of St. David's is announced to read a paper on Welsh Poetry and Music, illustrated by Welsh choirs and choral societies. The meeting at the Royal Albert Hall on Saturday evening, October 14, will be of exceptional interest to church musicians and church choirs. Papers will be read by the following distinguished musicians: Sir Hubert Parry, on the Essentials of Church Music; Sir George Martin, on the Training of Choristers; and Professor Villiers Stanford, on the Choice of Church Music. The Church Choir Association, and the Gregorian Association of upwards of 2,000 members, under the conductorship of Mr. Walter Alcock, deputy-organist of Westminster Abbey, together with representatives from every church choir in the Diocese of London, will attend, and the entire building will be reserved for the musical profession. Services will be held on the opening day of the Congress (October 10), in St. Paul's Cathedral, Westminster Abbey, and St. Mary Abbott's Church, Kensington. Previous to the ordinary Congressional sessions in the Albert Hall, organ recitals will be given by some of the leading organists, whose programmes will be inserted in the official guide, which will shortly be issued under the editorship of Prebendary Glendinning Nash, the honorary secretary of the Church Congress. We miss the name of Sir John Stainer from the church music section of the Congress.

Scotland has lost an earnest worker in the cause of church music by the death of the Rev. Dr. Alexander Balmain Bruce, Professor of Apologetics and New Testament Theology in the Free Church College at Glasgow. Professor Bruce, who was born at Aberdalgie, Strathearn, January 30, 1831, was one of Scotland's most scholarly and fearless theologians and an enthusiastic lover of music—two attributes that are rarely found in the same person. His services to the Free Church in the matter of church music can hardly be over-estimated. He not only took a leading part in the modern improvement in Scottish psalmody, but lost no opportunity of encouraging the musical tastes of his students. At his instigation special facilities were afforded to the future ministers of the Free Church for self-improvement in that respect. To Professor Bruce was mainly due the compilation of the Free Church Hymn Book, published in 1882; and he also rendered excellent service in the preparation of the recently issued Church Hymnary. The claims for a richer and more devotional service of song have had no sturdier champion than he who has been called away.

Musical Londoners and others who will not be otherwise occupied in shooting partridges during the present month will have their Orpheusian yearnings satisfied in two series of orchestral concerts. Mr. Robert Newman, at Queen's Hall, announced that he would open the ball with his Promenade concerts on the 26th ult. and that they would be continued until October 14. With Mr. Henry J. Wood as conductor, the artistic excellence of the concerts is a foregone conclusion. The concerts to be given at the Covent Garden Opera House, under the direction of Mr. Cecil Barth, begin on the 2nd inst. An orchestra of 150 performers will be conducted by Mr. George Riseley and M. Georges Jacobi. A special feature of the scheme is the announcement that several representative native composers have consented to conduct their own works. The list includes the names of Sir Alexander Mackenzie, Sir Hubert Parry, Mr. Frederic H. Cowen, Mr. Edward Elgar, Mr. Edward German, Mr. Hamish MacCunn, Professor Ebenezer Prout, Professor Villiers Stanford, and Mr. Coleridge-Taylor.

"The Court" news apparently loses in accuracy in its journey across the border. The other day a newspaper hailing from North of the Tweed contained the following information:—

> "Madame Albany Mye and Mr. Kennerly Rumford, accompanied on the pianoforte by Mr. Swell, had the honour of singing before Her Majesty and the Royal Family in the evening."

Really! But the stickler for exactitude will exclaim: "Oh, Mye! it should be Gye." The same sapient one, be he kilted or otherwise, will discover the identity of the accompanist, "Mr. Swell," by adding the second vowel of the alphabet immediately after the initial sibilant of that one-letter-short patronymic. The name, as thus printed, might be technicalised as "an accompanist skilled in crescendoing," or, combining modern and ancient forms of expression, as "a great swell in the use of the swell."

The Munich Royal Academy of Music celebrated, on July 23, the twenty-fifth anniversary of its existence under that title. This excellent institution was, however, practically founded in 1867, in conformity, to a great extent, with a scheme submitted by Richard Wagner to King Louis II., of Bavaria, at the request of the latter, and was then known as "Königliche Musik-Schule"; Hans von Bülow being its first artistic director. Baron von Perfull, the present artistic chief, has occupied that position ever since the conversion of the institution into the Royal "Akademie der Tonkunst," in 1874, many of the leading teachers, including professors Rheinberger, Brückner, Sachs, Bussmeyer, and others, having likewise been associated with it from the commencement. The number of pupils at the Academy during the past academical year was 336, of whom sixty were of foreign nationality.

Dr. Edvard Grieg writes to *The Times* on the subject of pitch in the following terms:—

> Since my first visit to England it has always been my opinion that the high English pitch for pianos was unpractical. You will, then, understand that I am very glad to hear of the intention to take the decided step of a change. I feel convinced that an international uniformity has more and more been longed for by English musicians, and I congratulate all concerned on the approaching settlement of this important question.
>
> Edvard Grieg.
>
> Troldhaugen, Bergen, Norway, August 1.

It may be assumed that Dr. Grieg's opinion as to the unpracticability of the high pitch is not limited to pianofortes. Would that this "important question" were settled.

The violin—a superb Stradivarius—on which August Wilhelmj played for many years has recently been bought by a Chicago musician, Mr. Kupferschmied, for the sum of £2,000. This probably constitutes a "record" price in the violin market.

At a general meeting of the Allgemeine Richard Wagner Verein, held at Bayreuth on July 30, a resolution was passed to the effect that, the original objects of the Society having been in a great measure attained, its efforts should in future be directed chiefly to the increase of the established stipend fund for enabling musicians and others to witness the *Festspiele*, and to the further propagation of Wagnerian teachings by way of literary productions and otherwise. A falling off in the membership was recorded to the extent of 600 since the last general meeting two years ago; the total being now 2,523, spread over thirty-four branches. On the other hand, the stipend fund has been materially increased by the recent donation of 10,000 marks on the part of a well known Berlin capitalist.

The first Scarborough Musical Festival will be held on Wednesday and Thursday, October 18 and 19, in the Grand Hall of the Spa. The programme is as follows:—Wednesday evening: Mendelssohn's "St. Paul"; Thursday afternoon: Sullivan's "Golden Legend" and a miscellaneous selection; Thursday evening: Cowen's "Ode to the Passions," Beethoven's C minor Symphony, Wagner's "Tannhäuser" Overture, Schumann's Pianoforte Concerto in A minor (Miss Fanny Davies), &c. The solo vocalists engaged are Miss Helen Jaxon, Miss Florence Oliver, Mr. Lloyd Chandos, and Mr. Andrew Black. The band and chorus will number over 400, and the conductor will be Mr. Frederic H. Cowen.

The general committee of the National Eisteddfod, which meets in Liverpool next year, have agreed to the musical committee's recommendation to throw open the anthem and the organ sonata competitions to all competitors. The choral ballad, the contralto solo, and the tenor solo will be restricted to Welsh composers. "Judas Maccabæus" and the "Creation" have been selected for the Eisteddfod concerts, and it has been decided to accept from the Gitana Ladies' Choir the offer of a prize of five guineas for an arrangement for female voices of the Welsh melodies, "Ar hyd y nos" and "Hela'r Ysgnfarnog."

It is stated that of all the titles catalogued in the department of Printed Books at the British Museum during the past (official) year, no less than *one-third* are those of musical publications. American copyright has probably something to do with this remarkable state of affairs, as many of the entries are of music from the other side of the "big pond," marches being in the ascendency. There seems to be no lack of the productive element in music in America, as well as elsewhere; but, alas! "dry bones" predominate.

A crowded meeting of the newly formed Oxford and Cambridge Musical Club was held on July 24, Mr. Montague Barlow in the chair, when it appeared that the club already has some 300 members and shows every prospect of complete success. A committee was elected and the subscription was fixed. There is reason to expect that suitable premises will be secured in time for the club to be opened in the autumn. All communications should be addressed to Mr. H. M. Abel, 10, King's Bench Walk, Temple.

Don Lorenzo Perosi, having but recently completed the score of his new oratorio, "La Natività di Cristo," is already engaged upon another work, forming part of the proposed series illustrative of the life of the Saviour, and entitled "La Strage degli Innocenti" (The Massacre of the Innocents).

The idea of erecting the projected great monument to Johann Sebastian Bach inside the newly-restored Church of St. John, Leipzig, has now been definitely abandoned. Instead, the statue of the great Cantor is to be placed outside that historical edifice and on the site where, some years ago, were discovered the undoubtedly genuine remains of the master. This decision on the part of the committee will doubtless meet with very general approval.

Dr. Hugo Riemann, the distinguished Leipzig musical *savant*, and author, *inter alia*, of the well known "Musik Lexikon" (now being issued in its fifth, revised edition), celebrated, on July 18, his fiftieth birthday. Congratulations from many quarters have reached this indefatigable worker in the field of musical theory and history.

Mr. George Robertson Sinclair received the degree of Doctor of Music at the hands of the Archbishop of Canterbury, on July 24, at Lambeth Palace. Congratulations to the organist of Hereford Cathedral upon an honour richly deserved.

Mr. Alberto Randegger, conductor of the Norwich Festival, will form the subject of the biographical article in our October number.

A NEW FESTIVAL CONDUCTOR.

Mr. Ivor A. Atkins, Organist of Worcester Cathedral.

The organistships of the "Three Choirs" Cathedrals are held by three young men, all of whom were born in the seventh decade of the present century. The senior of the trio, both in regard to age and length of service, is Dr. Sinclair, of Hereford, who, musically speaking, is the father of the youngest—the organist of Worcester Cathedral, who forms the subject of these biographical notes.

Ivor Algernon Atkins was born at Cardiff, November 29, 1869. He is the fifth son of the late Frederick Pyke Atkins, who for thirty-five years was organist of St. John's Church, Cardiff. Mr. Atkins, Sen., was well known and greatly respected in South Wales. He was the first to conduct a performance of "The Messiah," in a complete form, in Wales. This was in 1859, the same year in which he, at the same time and place as Sir John Stainer, took the degree of Bachelor in Music.

It is quite natural that Ivor Atkins should have received his earliest musical training from his father. But almost his first lesson on the organ was given to him by Mr. C. Lee Williams, then organist of Llandaff Cathedral, and subsequently organist of Gloucester. It is not surprising to learn that Mr. Williams was then and has ever since been unfailingly kind to his youthful pupil. As a boy Mr. Atkins was for some time organist of two churches, Marstow and Pencoyd, of which the late Canon Holt Beever was the incumbent. During that time he studied classics, for which he had a natural aptitude, with a view to a career other than music.

In 1885, at the age of fifteen, he went to Truro, as assistant to Dr. G. R. Sinclair, who was six years his senior. From that time to the present they have been associated together in one way or another almost uninterruptedly. Those were the days of the old wooden pro-Cathedral at Truro with its John Byfield organ. Wretched though the decrepit instrument was, Sinclair made the most of it, and those who visited Truro could not fail to be impressed with both choir and organ. The organist and his assistant used to have some highly exciting times with that Byfield organ. It was always threatening a breakdown, which, however, was somehow or another averted. The drawstop of the big "Pedal Open" furnished some very amusing experiences. It was so stiff that the organist and his assistant broke endless stop handles until the local builder (somewhat of a genius in his way) hit upon the happy idea of a gimlet in the way of a draw-stop knob. Sinclair was so fascinated with the gimlet that he let it remain until the organ was rebuilt.

In 1890 Mr. Atkins followed his old—should it not be his young?—master, Dr. G. R. Sinclair, to Hereford, again as his assistant, and whilst at the city on the Wye he took his degree of Bachelor in Music at Oxford (1892) and also his diploma of the Fellowship of the Royal College of Organists (1893). "I owe," says Mr. Atkins, "a very great deal to 'G. R. S.,' who laid the foundation of my organ playing, and whose example all through as a player, as a conductor, and as an accompanist in church services was of the very best. Sinclair was a fine teacher, but I learnt most from hearing and watching him play. He was, and is, a *modern*."

In 1893 Mr. Atkins left Hereford upon becoming organist of Ludlow Parish Church, which post he held until June, 1897, when he was appointed organist of Worcester Cathedral. He says: "I am very fortunate here in being thrown into working relationship with the Rev. H. H. Woodward as Precentor, a man of fine musicianship, to whom the Cathedral owes much."

FROM A PHOTOGRAPH BY MESSRS. T. JONES, SON AND HARPER, LUDLOW.

The compositions of the Worcester organist include a five-part anthem, "Almighty God, give us grace," services, an organ sonata, and various songs. His University degree exercise was a setting of Psalm xxx., "I will magnify Thee, O Lord," for soli, chorus, and strings.

Mr. Atkins will make his first appearance as a Festival conductor at the Festival of the Three Choirs at Worcester, to be held during the present month. He has doubtless been equipping himself for the proper discharge of his arduous duties (we fancy that we saw him at a Richter rehearsal one day!). In helping to raise the standard of the "Three Choirs" performances he should assuredly come off with flying colours. May he achieve a great success, and may this his first Festival be but the precursor of many more that shall come under his enthusiastic sway.

HORATIO W. PARKER.

The Three Choirs Festival, soon to be holden at Worcester, will be invested with unusual interest. An American composer will make his first appearance at an English Musical Festival. We therefore have much pleasure in supplying a portrait of Professor Parker, the composer in question. No apology is needed for repeating the substance of his biography which appeared in a recent issue, especially as it forms a fitting accompaniment to his photograph.

Born of American parents, Horatio William Parker first saw the light at Auburndale, Massachusetts, on September 15, 1863. In all probability he will celebrate his thirty-sixth birthday at Worcester, as his "Hora Novissima" is to be performed on the preceding day. This coincidence will doubtless be noted by the Worcester people. His mother, a highly cultured lady of remarkable literary gifts, was his first music teacher. He was subsequently a pupil in harmony and counterpoint of Stephen A. Emery, of Boston, and of George W. Chadwick for composition. He held organ appointments at St. Paul's, Dedham, Mass., and St. John's, Boston Highlands. In 1882 Professor Parker went to Munich in order to gain the advantage of studying composition with Professor Rheinberger, and conducting under Ludwig Abel. At Munich (in 1885) his ballad "King Trojan" was performed. Returning to his native land, the gifted young composer held various organ appointments round about New York, and otherwise practised his profession. He now holds the most important organistship in the New England States, that of Trinity Church, Boston. He also occupies the Chair of Music at Yale College. He has composed several important works—including a symphony, a pianoforte concerto, overtures, &c. His most important choral work, "The Legend of St. Christopher," was produced in New York in April, 1898. At Worcester Professor Parker will conduct (and he is an excellent conductor) his "Hora Novissima" (an analysis of which appeared in The Musical Times for October, 1893), a work that is eminently suited to the religious environment of an English cathedral.

Much has recently been said in the public press on the *entente cordiale* between the two great English-speaking nations of the world. The theme is one that should never cease to vibrate in the hearts of all true sons and daughters of both countries. And should not its harmony be strengthened by the internationalities of statesmanship, commerce, journalism, and art? Therefore, as the oldest English musical journal, and as representing the musicians of the "old country," we extend a cordial welcome to an apostle of harmony from the other side of the Atlantic—the distinguished composer who is to honour us with a visit at Worcester in the person of Horatio William Parker.

FROM A PHOTOGRAPH BY PHELPS, NEW HAVEN, U.S.A.

J. L. HATTON IN AMERICA.

In the autumn of 1848 the genial and popular composer, John Liptrot Hatton, first set foot on American soil. He remained in the States for nearly two years, making friends everywhere and delighting large audiences with his fine pianoforte playing, his excellent singing, and his humorous songs. He crossed the Atlantic for the second time in the year of his return to England—1850, and again in 1866. It is, however, some incidents of his initial visit that we are about to record. The task is made easy and pleasant by the interesting letters written by Hatton to his family from America, which have been kindly placed at our disposal by his daughter, Miss Hatton. With the preliminary that Hatton was just going to be thirty-nine, when, on August 31, 1848, he arrived at New York, we will now proceed to sample his American letters. Writing from Astor House, New York, on September 10, 1848, he says:

> On Friday night last I gave a little concert in the Hotel to the members of the Press. They were somewhat taken by surprise—the novel character of the songs—they having never before heard anything in the style of "Robinson Crusoe," "The little fat man," "Little Red Riding Hood," &c. After having satisfied them, a few of the families residing in the hotel (for there are lots of private suites of rooms in this hotel, it being about as big as Golden Square) came in, and I had an audience of about fifty ladies and gentlemen. I sang them several songs, at which they laughed heartily; but when I came to "The Watkins's Evening Party," their mirth knew no bounds and they roared with laughter. Tell Fanny and Quita [Hatton's daughters] I did not snore at the end. The truth is: the Americans have never heard any but the most vulgar comic songs. There is a legend that some hardy individual once *tried* to sing John Parry's song of "Bluebeard," but it was a miserable failure. The style is entirely new to them, and from what I can see and hear, success is pretty certain.
>
> One of this morning's papers says: "*A new musical celebrity*. Among the latest arrivals is that of Mr. J. L. Hatton, a finished pianist. We had the pleasure of hearing Mr. Hatton at a private soirée at the Astor House. His playing and singing are in exquisite taste, full of expression, and altogether of a character well calculated to give him *éclat* and popularity. Mr. Hatton's style of singing operatic music is something like that of Braham. Mr. Hatton's manner is *prepossessing* (what do you think of that?) He enters thoroughly into the spirit of what he sings, and his humorous songs and medleys, composed by himself, and abounding in neat puns and 'palpable hits'—the double meaning of which he marks by a peculiar and happy accentuation—are really capital," &c., &c. Another says: "This gentleman comes amongst us with no small degree of fame, which is endorsed by such names as Grisi, Lablache, Cramer, and *hundreds* of other great musical stars" (rather good that!). Another has found out that: "This gentleman—whose name and reputation is familiar to all England, *and who is the scion of a family that has been distinguished* the last fifty years for its genius and musical talent—arrived in this city a few days ago. On Friday evening he gave a private soirée to a few citizens, to whom he had been introduced by letters from distinguished gentlemen of England. We were present, and we take great pleasure in saying we were delighted. The execution of Mr. Hatton, in our opinion, exceeds in delicacy, and what may be termed the poetry of music, that of any and of all his predecessors. He possesses none of the offensive egotism, none of the palpable charlatancy of ——. He is strictly original. There is no doubt Mr. Hatton will be triumphantly successful," &c., &c. This is coming it strong—a man of discrimination!!

Hatton speedily became a general favourite. He received an invitation from Mr. James Gordon Bennett, the "lion" of the New York editors, to stay with him at his country place at Hastings, on the Hudson, twenty miles from New York. He thus describes the river scenery:—

> It is a mixture of the Rhine and Danube. At one time you have beautiful undulating scenery—then mountainous scenery—then forests of trees coming down to the water's edge. . . . I never was more delighted in my life with any scenery. The Thames, *as a river*, is certainly nothing compared with it. This is my opinion of twenty miles' experience. What it will be when I sail as far as Albany I cannot tell; but if it is like this it must be magnificent indeed.

Mr. Bennett took Hatton for a picturesque drive of twenty miles. During its progress an incident took place which he thus describes:—

> On our way we called at the house of an old maid. I played a little to her, but it didn't do, as she was fond of "Divine music." She had a priest (being a catholic) who used to come and sing *religious* music. The next time I visit her I shall try the other tack and attempt the grave style, as she is rich and patronizes music. She laughed at the "little fat man" until her grey wig shook again—but she would rather have had the 100th Psalm.

Hatton's versatility is recorded in the same letter:—

> On Saturday last I sang at the Italian Opera. I was encored and, as the papers say, "made a decided hit."

He again refers to the Hudson scenery in glowing terms:—

> The Rhine, the Danube, the Firth of Forth, all put together might come up to the Hudson—but the luxuriant verdure which covers the mountains between Albany and Boston exceeds anything I ever saw. Mountains, *large* mountains, *covered* with fine large trees of *every hue*, from a bright red to the most delicate yellow, they looked like *gigantic nosegays*.

In regard to his first appearance in Boston, at the Musical Fund concert, December 9, 1848, he says:

> I must give you an account of my *decided triumph* last night. I am the more pleased, because it was a triumph of the *right sort*. I played Mendelssohn's beautiful concerto in G minor at a grand concert given by the Musical Fund. I was accompanied in first rate style by an orchestra of forty-five persons. On my entrance I was warmly greeted. During the concerto you might have heard a pin drop—although the room was crowded—at least 1,400 people. When I came to the last chord the applause came down *fortissimo*. I made an *elegant* bow and retired—the applause continued. I re-appeared amidst an universal cry of "encore." I then repeated the last movement of the concerto and once more retired amid deafening plaudits. That a classical piece of music should receive an encore took me completely by surprise. I can with safety now say, I am a *decided favourite*.

On December 23, 1848, Hatton gave what he called his "Grand Musical Festival," at the Melodeon, Boston, assisted by members of the Musical Fund Society and the Handel and Haydn Society, when he played "*one of the greatest musical works on record*—viz., Beethoven's celebrated Choral Fantasia." It was the first performance of the work in America. One of the conductors of the concert was Charles Edward Horn, the composer of "Cherry Ripe." Hatton composed two songs for the occasion and sang them. One was "a new pathetic ballad," set to words by Oliver Wendell Holmes, entitled "The Ballad of the Oysterman." The other, "a characteristic song," called "The Christmas Sleigh Ride," words by C. F. Hoffman. Hatton not only accompanied himself in this song on the pianoforte, but he attached to his legs a number of little bells, which he shook and thus supplied a realistic accompaniment. He also sang in "The Messiah"—"with good effect."

Hatton's humour constantly bubbles up in these letters. His Christmas gift for his wife was a brooch containing his portrait cut in a cameo. In regard to this he thus writes to her:—

> Your present, or New Year's gift, is a cameo—*dug out of the ruins of Herculaneum*. Do you not perceive a great likeness to Coriolanus? People say it's like me, but that can hardly be, as I never was there.

The Musical Times, September 1, 1899

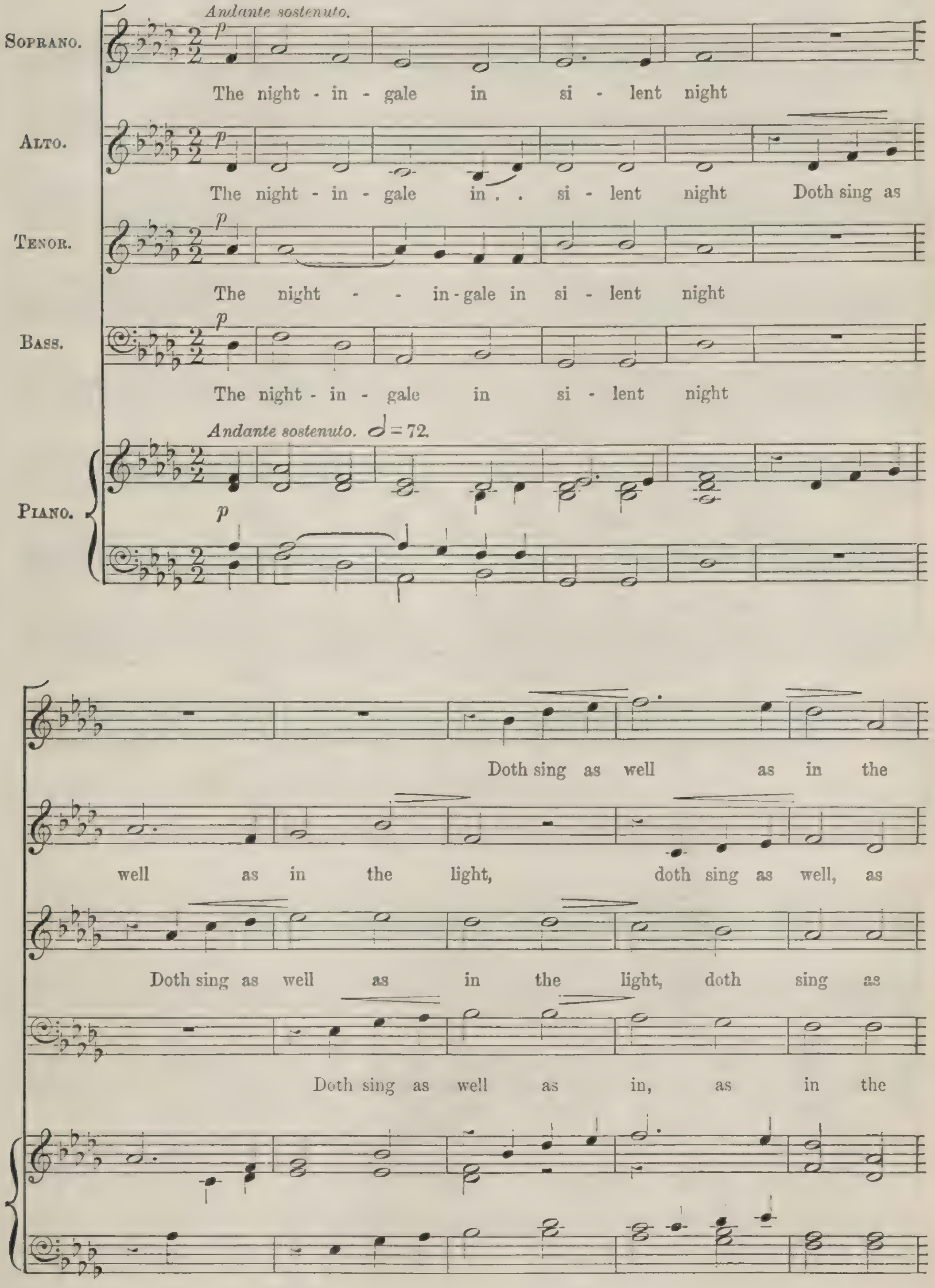
The Nightingale in silent night.

FOUR-PART SONG.

Words Anon.

Composed by George Rathbone.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Andante sostenuto.
Soprano.
Alto.
Tenor.
Bass.
Piano.
p
Andante sostenuto. 𝅗𝅥 = 72.
The night - in - gale in si - lent night
The night - in - gale in . . si - lent night Doth sing as
The night - - in - gale in si - lent night
The night - in - gale in si - lent night
Doth sing as well as in the
well as in the light, doth sing as well, as
Doth sing as well as in the light, doth sing as
Doth sing as well as in, as in the

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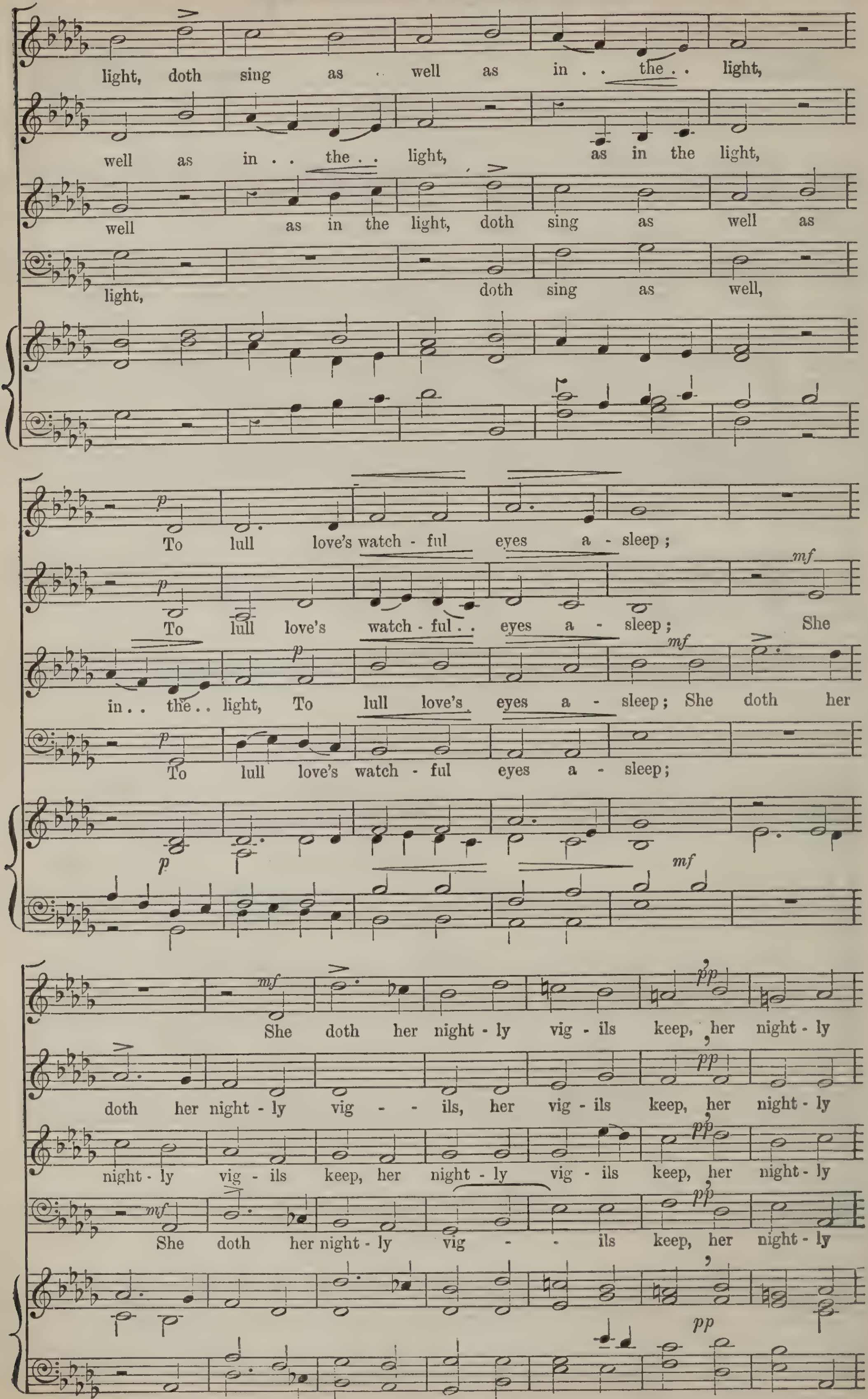
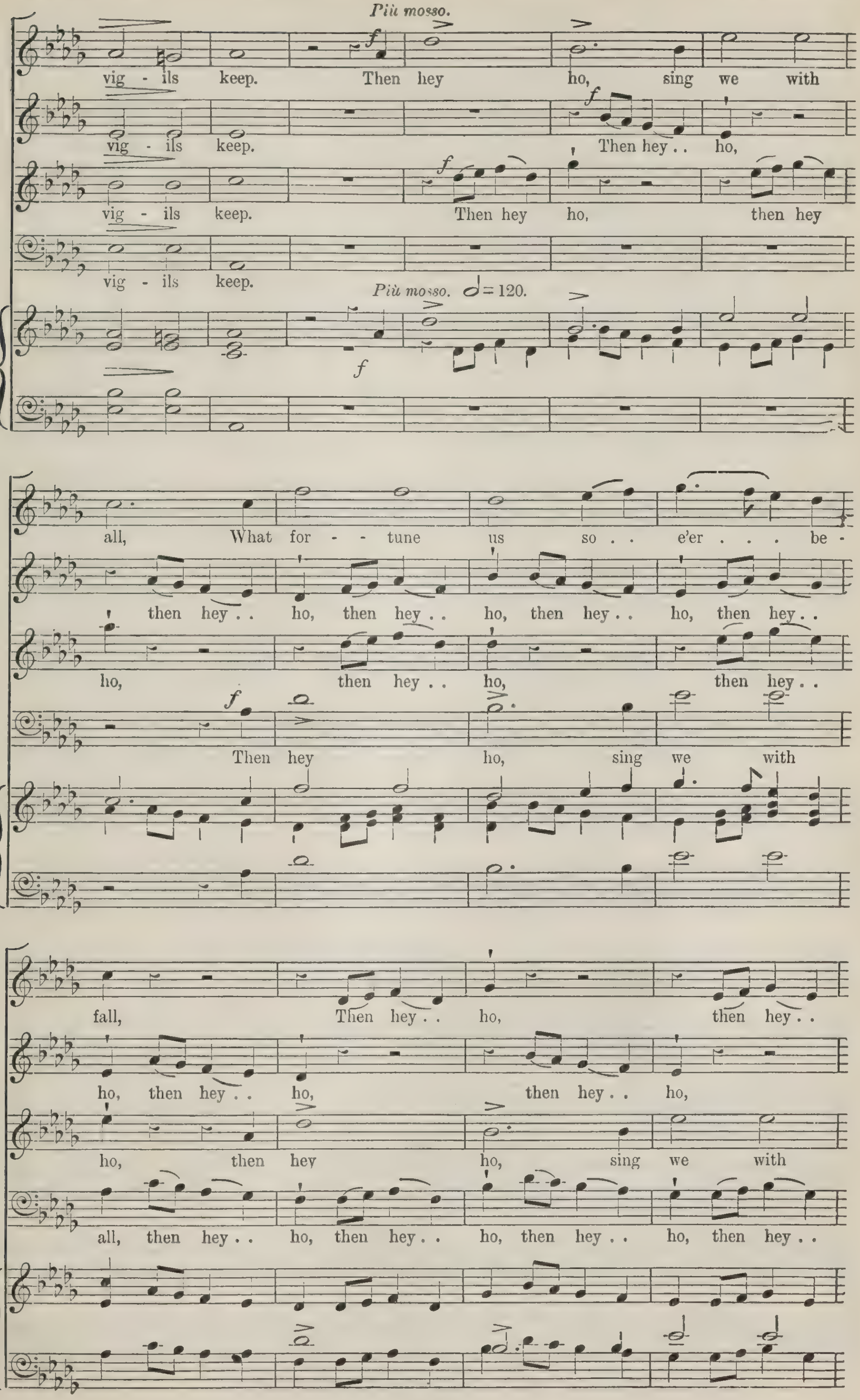
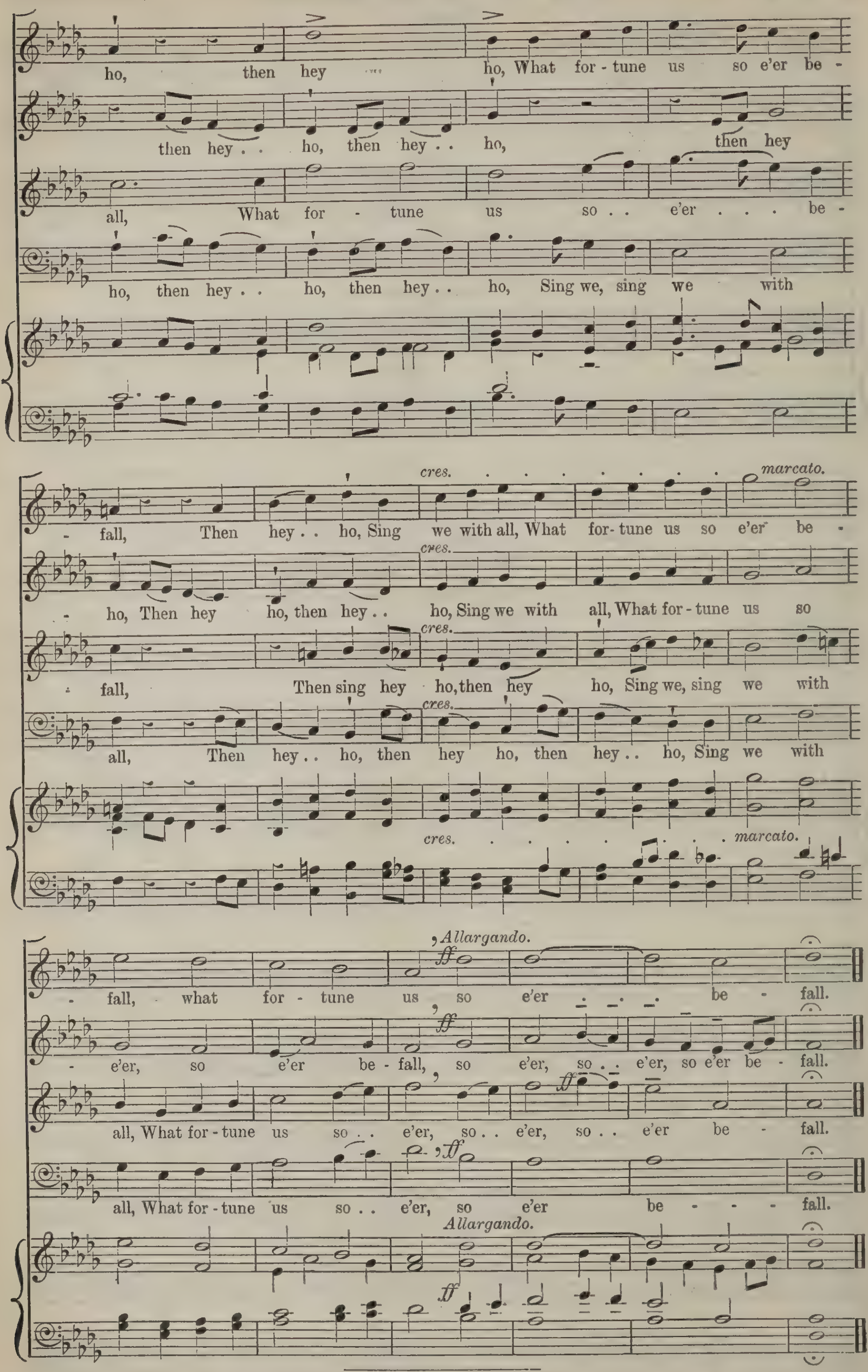

light, doth sing as well as in . . the . . light,
well as in . . the . . light, as in the light,
well as in the light, doth sing as well as
light, doth sing as well,
p
To lull love's watch - ful eyes a - sleep;
To lull love's watch - ful . . eyes a - sleep; She
in . . the . . light, To lull love's eyes a - sleep; She doth her
To lull love's watch - ful eyes a - sleep;
mf
She doth her night - ly vig - ils keep, her night - ly
doth her night - ly vig - - ils, her vig - ils keep, her night - ly
night - ly vig - ils keep, her night - ly vig - ils keep, her night - ly
She doth her night - ly vig - - ils keep, her night - ly
pp


Più mosso.
vig - ils keep. Then hey ho, sing we with
vig - ils keep. Then hey . . ho,
vig - ils keep. Then hey ho, then hey
vig - ils keep.
Più mosso. 𝅗𝅥 = 120.
all, What for - - tune us so . . e'er . . . be -
then hey . . ho, then hey . . ho, then hey . . ho, then hey . .
ho, then hey . . ho, then hey . .
Then hey ho, sing we with
fall, Then hey . . ho, then hey . .
ho, then hey . . ho, then hey . . ho,
ho, then hey ho, sing we with
all, then hey . . ho, then hey . . ho, then hey . . ho, then hey . .


ho, then hey ho, What for - tune us so e'er be -
then hey . . ho, then hey . . ho, then hey
all, What for - tune us so . . e'er . . . be -
ho, then hey . . ho, then hey . . ho, Sing we, sing we with
cres. . . . . marcato.
- fall, Then hey . . ho, Sing we with all, What for - tune us so e'er be -
cres.
- ho, Then hey ho, then hey . . ho, Sing we with all, What for - tune us so
cres.
- fall, Then sing hey ho, then hey ho, Sing we, sing we with
cres.
all, Then hey . . ho, then hey ho, then hey . . ho, Sing we with
cres. . . . . marcato.
Allargando.
ff
- fall, what for - tune us so e'er . . . be - fall.
ff
- e'er, so e'er be - fall, so e'er, so . . e'er, so e'er be - fall.
ff
all, What for - tune us so . . e'er, so . . e'er, so . . e'er be - fall.
ff
all, What for - tune us so . . e'er, so e'er be - - - fall.
Allargando.
ff

Also published in Novello's Tonic Sol-fa Series, No. 1100, price 1*d*.

Niagara is referred to in a letter beginning—

> At last I have beheld this stupendous cataract. To say that I was delighted, surprised, is to say nothing. I was awestruck and never felt my own littleness in so marked a manner. I almost turned giddy whilst gazing at this *tremendous* convulsion of nature.

A specially interesting letter is that written from Hastings, U.S.A., on June 14, 1849. After describing a fishing excursion—"a worm at one end, and a fool at the other," as he calls it—which proved abortive, he refers to his loneliness and adds:

> But I have a pianoforte and can amuse myself with writing songs from old Herrick's poetry. I shall have a goodly stock of them when I return.

Is it not more than probable that Hatton wrote his best song, "To Anthea," on American soil? The inference is strengthened by his "Prefatory note" to the original edition, entitled "Songs and other poems by Herrick, Ben Jonson, and Sedley." Of the nineteen songs in this volume, seventeen are by Herrick. "To Anthea" is No. 4 of the set. Here is the "Prefatory Note," which has an added interest because it is practically unknown.

> The songs forming the contents of this volume were written at different times and under various circumstances. Some few of them were composed previous to my departure to America in the autumn of the year 1848, and presented as little souvenirs to several of my friends on my leaving England. The rest, with one exception, I wrote entirely for my own amusement during the time I was away, and all of them were composed without any view to their publication. This statement I think it necessary to make in order to account for the fragmentary and scrap-like form of some of them. On my return to England I was urged by one of my friends, who was cognisant of what I had done, to make a complete collection of these little compositions and publish them in a consolidated form.
>
> The kindness of my friends in restoring me some of my MSS. has enabled me to do this, and I now send these songs forth into the world satisfied if they should be the means in however humble a degree of adding to the material of musical enjoyment, or of contributing anything to the regeneration of the popular taste in an important department of chamber music.
>
> London, August, 1850. J. L. Hatton.

At Hastings it was "thundering hot" and there were hundreds of "lightening bugs" and other insects. From there he wrote:

> I used to go to bed, perfectly composed, surrounded by all these insects, but before I awoke they had all vanished. At half-past five I got up and practised the pianoforte with nothing on but my slippers and night-gown, dipped my head into cold water, took a good pinch of snuff, and "fired away."

At Boston (July, 1849) he played the organ in the principal church "to the gratification of a great number of people." He adds: "I found a very fine instrument and I pegged away in fine style." In a subsequent letter from Boston (August 28, 1849) he says:

> Since I have joined the choir in Trinity Church, the music has been much admired, and when I play the voluntary, some twenty or thirty of the congregation remain in the church to listen. This is all very gratifying and pleasant. I am smothered with invitations to visit country seats, &c.

Hatton also conducted the Handel and Haydn Society during the winter of 1849. He rehearsed, greatly to his dislike, Donizetti's opera "The Martyrs,"* but designated an oratorio in Boston. *Apropos* of this he writes:—

> I am a "Martyr" No. 1. It is *supposed* to be sacred. . . . There is a chorus of Christians, the words of which are decidedly melancholy and triste: yet they warm up, and at last get quite lively—jump about in semiquavers singing about Paradise.

During his first sojourn in America Hatton visited New York, Boston, Bangor, Cincinatti, Dedham, Detroit, Louisville, Portsmouth, Philadelphia, Pittsburg, Portland, Salem, and St. Louis, being everywhere received with great enthusiasm.

Our American readers will, we feel sure, learn with regret of the necessitous circumstances of J. L. Hatton's two daughters, aged fifty-seven and sixty respectively. Miss M. M. Hatton has been teaching for forty years, but owing to sad circumstances and having to help others she has not been able to provide for her future wants, and her health is now greatly impaired. The other daughter, Mrs. Frances J. Moore, is the widow of a doctor who died suddenly some years ago, leaving her and her five children totally unprovided for. Not only is her eyesight affected through an accident with lime, but owing to sudden and severe attacks of illness she is unfit to fight the battle of life, and both she and her sister find it more and more difficult to obtain employment.

Such are the circumstances of the case. What has been done to meet them? A subscription has been started, headed by the Right Hon. Arthur J. Balfour, M.P., who has given a donation of £200 from the Royal Bounty Fund. Other subscriptions obtained in England have brought up the total of the "Hatton-Moore Fund" to nearly £600. But to purchase annuities that shall keep the wolf from the door of Hatton's daughters during their lifetime a sum of £2,000 is needed! The following are in full sympathy with the movement: The Marquis of Lorne, K.T., Sir George Grove, Sir Arthur Sullivan, Mr. William H. Cummings (who is a Trustee), and others.

Will not some of the many American admirers of Hatton's music join in the effort to raise the needed sum of £1,400 whereby the daughters of the genial composer may be placed beyond the anxieties of want? Mr. T. Stanley Chappell, 50, New Bond Street, London, England, will gratefully receive and acknowledge any contributions which may be sent from either England or America towards this deserving object.

The annual report of the Musical Society of Victoria, Melbourne, has just reached us and gives evidence of the admirable work which is being accomplished by that association in the advancement of musical art. We read that: "The periodical examinations were held on October 29, 1898, and April 29, 1899, the number of candidates being 212, of whom 158 were successful." Also at the December meeting it was decided "that, as a recognition of special ability, and also as an incentive to more thorough study, the Society would present to the best candidate for diploma a gold medal, second-class diploma a silver medal, intermediate certificate a bronze medal, and elementary certificate a prize of books. To be eligible for these prizes candidates must secure a minimum of ninety marks in both the practical and theoretical sections of the examinations. This minimum has been reached only in the intermediate and elementary sections—by Miss Eileen Meagan (Convent of Mercy), Ballarat, and Miss Helen Clarke, of Caulfield, respectively." In order to encourage local composers, "the Council decided to give a prize of seven guineas for an original string quartet, and a prize of three guineas for an original unaccompanied part-song." The list of music performed at the monthly meetings indicates the generally high standard at which the Society aims.

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* "The Martyrs" was performed for the first time in Boston on December 16, 1849, with the following cast: Miss Fanny Frazer, *Paulina;* Mr. F. Howard, *Polyeucte;* Mr. J. L. Hatton, *Severus;* Mr. Thomas Ball, *Felix;* and Mr. D. A. Granger, *Calixtus.* The work proved to be most successful; it was repeated to full houses six times before the end of January.

A PROMISING SOPRANO OF FIFTEEN.

"She is a great natural singer. I may be a false prophet, but, so far as I can foretell, Miss Evans will, with proper training, become one of the greatest singers the country has ever produced." Thus spake Mr. Ben Davies in awarding the soprano prize for the singing of "Hear ye, Israel," at the recent National Eisteddfod at Cardiff. In April last Dr. McNaught, in his adjudication at the Tonypandy Eisteddfod, also made special reference to the rare quality of this young girl's pure soprano voice.

Who is this victorious soprano of whom such great things may be expected? Amy Evans is her name, and she is a native of South Wales. She was born at Tonypandy, situated in Mid-Rhondda, on October 24, 1884, and therefore, "many happy returns" to her on her fifteenth birthday. Miss Amy Evans is the daughter of Mr. T. Vaughan Evans, an official of the Naval Colliery Company, Penygraig. Her mother has always been noted as a singer, as was also her grandmother, in connection with their respective places of worship. She has received her general education at the local Board school, and took some lessons in singing from Mr. Ivor Foster. Her music teacher for the last three years has been Mr. David Lloyd, organist and choirmaster of St. Andrew's Church, Tonypandy, who is a well known pianist in South Wales, and who commenced his public career by touring with the Royal Rhondda Glee Society in America. Since Amy Evans has been a pupil of Mr. Lloyd she has won no less than *thirty* first prizes at Eisteddfodau! It should be stated that Miss Amy Evans has rendered great service to her Sunday school and church by taking part in the concerts and services connected therewith.

FROM A PHOTOGRAPH BY MESSRS. GOLDIE BROS., QUEEN STREET, CARDIFF.

In the hope that all the expectations raised as to the artistic future of Miss Evans may be fulfilled, we have much pleasure in giving a portrait of her, together with the preceding biographical particulars, which have been kindly furnished by Mr. J. W. Jones, head-master of the Tonypandy Board school. Mr. Jones informs us that a fund has been started to provide means for the musical education of the gifted young lady, towards which the sum of £300 has already been contributed. It has not yet been decided whether she will be sent to London or to the Continent to further pursue her studies. The greatest care should be exercised in regard to this important—nay, vital—point. With her beautiful natural voice, it would indeed be lamentable if any of her voice trainers should be of the tribe of voice strainers. We shall watch her career with the greatest interest and sympathy, and wish her a hearty "God speed" as she pursues her journey along the art-road which leadeth unto success.

CHURCH MUSIC.

Reference has already been made to the issue of a book of tunes for the Roman Catholic Church. Incidentally, in this connection, it was pointed out that the mutations which the text of the ancient plain song melodies have undergone would engage the editor or editors in the difficult though interesting task of disentangling the original outlines from the additions of variations of centuries of traditional use. In some cases, indeed, the picturesqueness and beauty of the original *canti fermi* have been increased by what may be termed a melodic overgrowth, just as the ancient oak tree gains a new and acceptable gracefulness by the entwining clusters of ivy; and such of the old church tunes may be best left alone with all, or most of, their external graces.

In this connection one instance alone may be mentioned, the plain song setting of the "Tantum ergo" in the fourth mode, of which different versions are in use; these include one of modern date, in which the different dominant or governing notes are used, agreeing severally with the usually accepted form and the rarely used centre note of the scale involving a tritone question. Now, at least two versions of this melody, including the last-named, deserve to be retained.

A new spirit of simple eloquence and clearly defined earnestness came, however, upon the hymn tune about the middle of the sixteenth century. This was the adoption of less ornate melodic lines, based upon the general principle of a note, or count-beat, to each syllable of the words embodying the verbal text. This method culminated in the stately slow-moving German choral, with its majestic harmonic progression of chords or chord-positions changed at every count-beat.

Although Clement Marot's metrical version of the Psalms with Guillaume Le Franc's tunes as a musical foundation, and published in Paris in 1565, attained a very wide popularity in both Catholic and Reformed branches of the Church, the paraphrastic rhyming translation of the Psalms issued in England in the years 1549, 1553, 1569, 1636, &c., played no small part in establishing Psalmody upon what may be called its modern basis. The musicians who took part in this development included many men of high reputation, from Tallis to Henry Lawes. To the note against syllable method was added by degrees the rhythmical structures which are universally adopted now as the basis of all musical hymnology.

To pass on, there are many comparatively modern settings of the ancient Latin hymns from the time of Palestrina (who himself contributed a few fine hymn tunes to the universal store) to the interesting period when John Michael Haydn, the brother of the composer of the "Creation," wrote several tunes for the Benediction Service, during the time he was Chapelmaster at Salzburg, from 1762 to the end of his life. It must also be remembered that a little later than this period Samuel Webbe, then in charge of the music at the Sardinian Chapel in Lincoln's Inn, contributed sundry admirable tunes for the same and other hymns, which share with Michael Haydn's tunes a world-wide recognition.

Once more, many good settings of both Latin and English hymns have been written by composers of our own day, which may well claim recognition at the hands of the authorities engaged in carrying out the very interesting work which is the object of these comments. Such an undertaking cannot fail to command the attention of all concerned in the preservation and advancement of Christian musical art.

There can be no more gratifying feature of colonial progress than the evidences afforded from time to time of the earnestness with which religious institutions are being supported. All Saints' Church, Petersham, near Sydney, New South Wales, is a notable illustration in point. At the dedication of the new choir stalls, sedilla, &c., by the Archbishop of Sydney, on St. Peter's Day, the musical services were, after the manner at this church, excellently rendered under the direction of Mr. W. T. Wood as choirmaster, and with Mr. W. Angus at the organ keyboard. The Service was Wesley in G, and the anthem was Adlam's setting of part of the 118th Psalm, beginning with the words "Open to me the gates."

At the monthly musical service at Portsmouth Parish Church, on the 6th ult, selections were given from Spohr's "Last Judgment" and Stainer's "Daughter of Jairus." Mr. R. H. Turner played several organ solos.

The Norwich Diocesan Church Choral Association has taken advantage of the long summer days to hold several district festivals during the last few weeks, when really good results have been shown by the various country choirs engaged. Dr. Bates has conducted with conspicuous tact at such festivals at Pulham St. Mary, Cromer, and other parishes in the diocese.

ORGAN MUSIC.

Whatever may be wanted in Ireland, originality and a sense of humour, none the less pungent because apparently unconscious, rarely seem to be absent from the consideration of any subject commanding the attention of public bodies. The town council of the historical city of Londonderry has been thoughtful enough to secure the services of five organists to play the fine four-manual organ in the Guildhall, to undertake the care of the instrument, and to give free recitals. These gentlemen are to play monthly in a given rotation—presumably two months each in the course of a year; and are each to receive a fee or nominal salary of two guineas per annum. They are further "to be under the full control of the Mayor and committee." Here are notable suggestions for corporations and other public bodies having organs and musical performances under their charge. It will be a matter of interest to see how far the Londonderry authorities control the selection of music and how much of it will be patriotic, political, and topical, in order to suit the somewhat varied, not to say fiery, tastes of the withal warm-hearted inhabitants of the famous historical city.

It is often remarked in America, that our great organists are too little known in the States. Perhaps this is in part a result of inadequate recognition in the old country. The news that Mr. Clarence Eddy, one of the leading recitalists of the present day, has been appointed official or representative organist for the United States at the approaching Paris Exposition, would seem to show that the recognition of art in the dignified treatment of the artist is not as well practised here as elsewhere. One cannot but regret that our great organists do not travel more, and so claim the larger appreciation due to them as artistic leaders.

Mr. Maughan Barnett continues his recitals at St. John's, Wellington, New Zealand. On July 6 his programme was one of the many tributes to the popularity of the modern French school, including, as it did, two pieces by Léfébure-Wély and movements by Widor and Dubois.

Mr. Roscher Ascham's organ recitals also continue their course at Feather Market Hall, Port Elizabeth, the programme of the sixty-first, given on July 30, including a Sonata by Wolstenholme, the Toccata from Widor's Fifth Symphony, and Pastorale, No. 2, in C major, by E. H. Lemare.

It is encouraging to note a Bach recital in the Cathedral Church at Graham's Town, the organplayers being Miss G. Watts and Mr. W. Deane. The music included several of the better known organ works by the great Leipzig Cantor. If not the first "Bach" recital given in a colonial centre, this recital is at least one of the early instances of such homage to the father of modern organ players.

At the Alexandra Palace a programme recently played by Mr. Sidney A. Mosdell included "a goodly assortment" of English organ music, consisting of Sir Frederick Bridge's Sonata in D minor, Smart's too much neglected Fantasia in G, and Dr. Vincent's "Sunset Melody." Mendelssohn's posthumous Air with variations in D and Guilmant's Sonata in D minor (Op. 42) were also played. Mr. R. E. Parker's list of pieces, lately played at a recital in Wilmslow Parish Church, included Pastorale in E (E. H. Lemare), Allegretto in B minor (Guilmant), and Grand Chœur (Lemmens).

At Romsey Abbey, Mr. W. Carey Bliss recently gave a recital including two Monologues (Rheinberger), Cantilène Pastorale (Guilmant), and Prelude in C sharp minor (Rachmaninoff). Mr. F. J. Livesay gave a recital at the Priory Church, St. Bees, on the 4th ult., when his programme included Rheinberger's Sonata in E minor (No. 8) and Best's highly effective Toccata in A major. At Canterbury Cathedral, on the 9th ult., the organist, Mr. H. C. Perrin, gave a recital, including Allegretto in B minor (E. H. Lemare), Andante in E minor (Smart), and an arrangement of the Finale of Schumann's "Etudes Symphoniques."

At St. Michael's Church, Abergele, Mr. Ernest H. Smith, organist of St. Bede's Church, Liverpool, gave a recital on the 13th ult. His programme included Mozart's Adagio in D; Costa's March ("Naaman"); pieces by Dvorák, Chopin, and Gounod, and a Cantilène in B flat and Fantasia "Rock of Ages" by the performer.

Some touches of unconscious humour occur in a press notice of a recital lately given by Mr. Granger at Kendal, not unknown as a provincial centre of earnest musical life. An Andantino by Mr. Lemare is described as "a characteristic example of the later French school." We are further informed that Guilmant's First Sonata "is a fine but scarcely characteristic composition." The performance of Mendelssohn's Prelude and Fugue in G major is described as "having a pronounced leaning to the

The Musical Times. **EXTRA SUPPLEMENT.** September 1, 1899.

No. 467. NOVELLO'S PARISH CHOIR BOOK. *Price* 1*d.*

LIE STILL, BELOVED, LIE STILL

HYMN

SUNG AT THE UNVEILING OF THE MONUMENT
TO ARCHBISHOP BENSON, IN CANTERBURY CATHEDRAL,
ON SATURDAY, JULY 8, 1899,

WORDS BY

ARTHUR C. BENSON

MUSIC BY

C. H. LLOYD.

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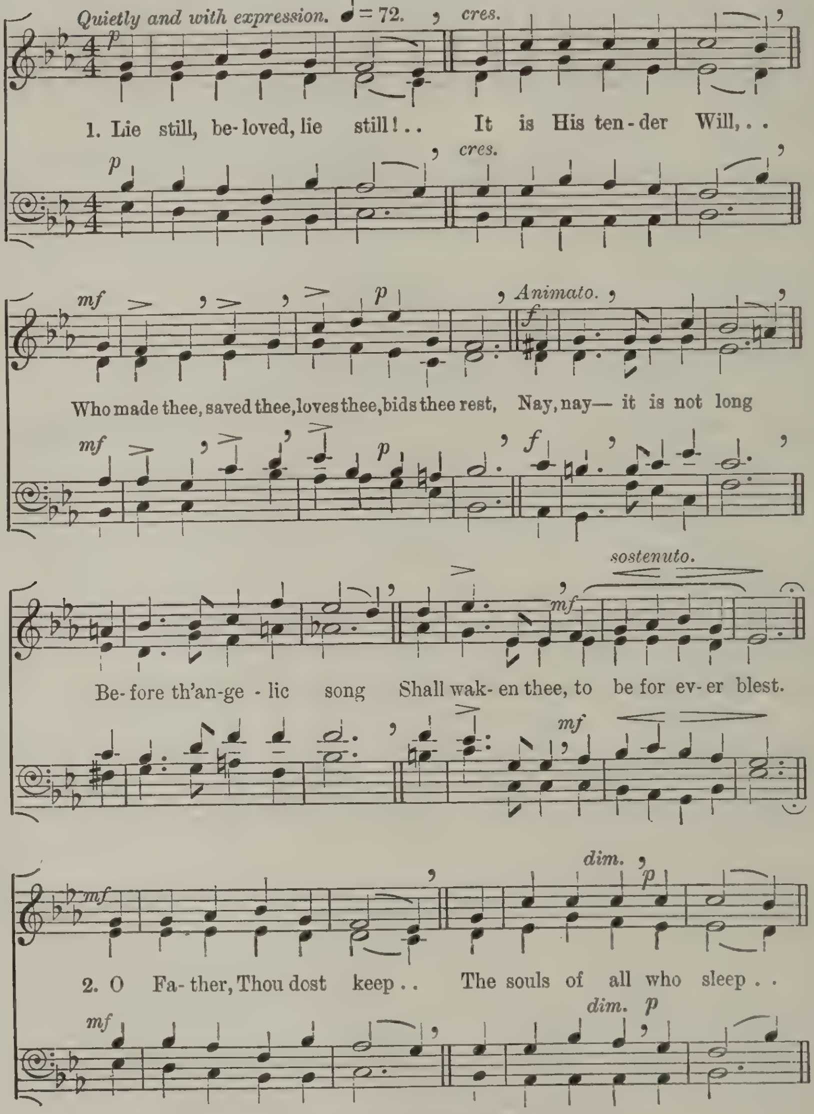
Lie still, beloved, lie still!

Words by A. C. Benson. Music by C. H. Lloyd.

"I will lay me down in peace, and take my rest."


Quietly and with expression. ♩= 72.
p
cres.
1. Lie still, be-loved, lie still! . . It is His ten-der Will, . .
mf
Animato.
f
Who made thee, saved thee, loves thee, bids thee rest, Nay, nay— it is not long
sostenuto.
Be-fore th'an-ge-lic song Shall wak-en thee, to be for ev-er blest.
mf
dim.
2. O Fa-ther, Thou dost keep . . The souls of all who sleep . .

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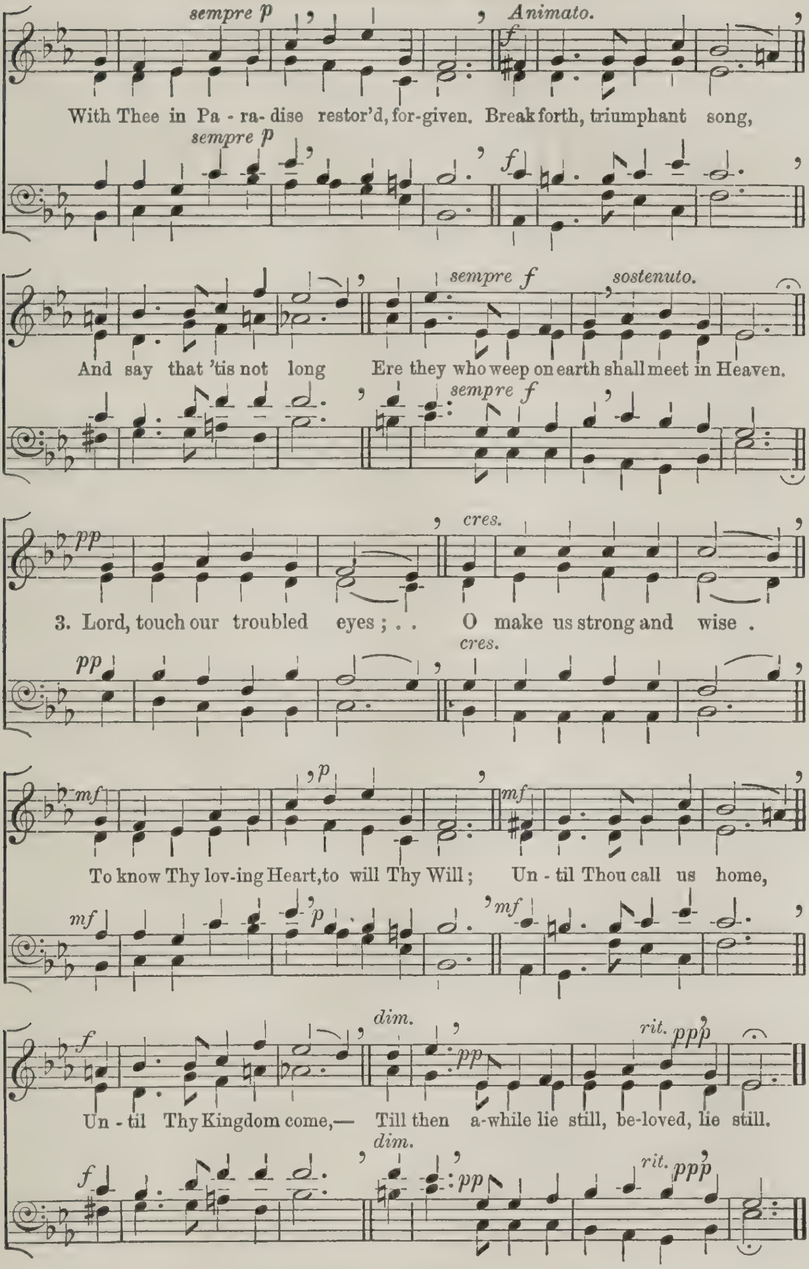
LIE STILL, BELOVED, LIE STILL!


sempre p
Animato.
f
With Thee in Pa - ra- dise restor'd, for-given. Break forth, triumphant song,
sempre p
f
sempre f
sostenuto.
And say that 'tis not long Ere they who weep on earth shall meet in Heaven.
sempre f
pp
cres.
3. Lord, touch our troubled eyes; . . O make us strong and wise .
cres.
pp
mf
p
mf
To know Thy lov-ing Heart, to will Thy Will; Un - til Thou call us home,
mf
p
mf
f
dim.
pp
rit.
ppp
Un - til Thy Kingdom come,— Till then a-while lie still, be-loved, lie still.
dim.
f
pp
rit.
ppp

The Musical Times, **EXTRA SUPPLEMENT.** September 1, 1899.

NOVELLO'S
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192.	Turle, J.	Father of life	3d
264.	Vingoe, A. L.	Vesper Hymn. (*To be sung after the Blessing*)	1d.

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composer's swaying style rather than to any new innovation on the part of so-called improvers." A well-merited compliment is paid to the performer in the words concerning another piece, that it was played "without any undue declamation of style." The critic has at least the desire to be just, even though his method of expression is wanting in decision and perspicuity.

During August the organ at St. Peter's Church, Vere Street, has been thoroughly cleaned, and an entirely new draw-stop action put in; also a new double diapason on the great, the pipes forming a front on the North side of the chancel. A pedal octave-coupler has also been added. The work has been carried out by Messrs. Hill and Son.

Mr. W. W. Starmer, organist of St. Mark's, Tunbridge Wells, gave recitals at Hever Parish Church, on July 29, and at St. Mark's, Broadwater Down, on the 26th ult. On the first occasion he was assisted by Mr. Henry Tolhurst (violin). The programme of the second recital included Bach's Choral Vorspiel, "Christ, unser Herr"; Schumann's Fugue on the name of Bach; Minuet and Trio (Op. 43), Sterndale Bennett, and a new Fantasia in D minor by the performer.

Mr. Herbert Walton is again giving a series of recitals in the Cathedral, Glasgow. Bach's Toccata and Fugue in C major and pieces by Dudley Buck and G. Pierne were included in the opening recital, on the 14th ult.

Mr. C. H. Moody, organist of Holy Trinity Church, Coventry, gave a recital, on the 17th ult., at St. Cybi's Collegiate Church, Holyhead, when the programme included Lemaigre's Elegy and Bach's Prelude and Fugue in C minor.

THE WAGNER FESTIVAL AT BAYREUTH.

(From our Special Correspondent.)

The programme of the Wagner Festival, which commenced on July 22 and extended over a month, consisted of two performances of the "Ring des Nibelungen," together with seven of "Parsifal" and five of "Die Meistersinger," the festival ending on the 20th ult. with "Parsifal." The productions were, as usual, full of interest, and gave evidence of most careful preparation; but, if the first week's experiences may be taken as a fair sample of the whole, it may be seriously doubted, not only whether any advance has been made, but even whether the standard of eight or ten years back has been fully maintained. I am inclined to attribute a certain want of vitality in this year's performances to two causes. For reasons with which it is impossible not to feel a measure of sympathy, Siegfried Wagner has been put forward as conductor. He first directed the "Ring" performances in 1896, so that he is not entirely a novice, and it must be admitted that he has given sufficient proof of musical capacity since then, both as a conductor and as a composer. While allowing this, however, it cannot be said that he has a sufficient measure of experience to successfully grapple with so exacting a task as the "Ring" affords. Certainly there were indications of a want of command, a lack of precision, that were perhaps individually slight, but collectively detracted from the impressiveness of the work. The difference when Richter assumed the command, at the first "Meistersinger" performance, was very marked. This revival of the "Meistersinger" was indeed the high-water-mark of the festival, and fully sustained the traditions of Bayreuth; the perfection of the *ensemble*, and the wonderful clearness with which even the most complicated choruses were given being quite remarkable.

The second shortcoming was the tendency to drag the time, which has become one of the "traditions" of the place. It originated, no doubt, with Wagner's own desire that the melody should be emphasized as much as possible; for, strange as it may appear to those who cling to the notion that he abhorred melody, he expressly insisted upon it as the soul of music. It is one thing, however, to dwell upon a melodic phrase in order to give it full expressiveness, and quite another to drag it out until its rhythm is in danger of dislocation. The first Act of the "Götterdämmerung" was a notable instance of this, and there were times when the long-drawn phrases created a feeling of positive discomfort, not only on one's own account, but on account of the singers and wind instrument players clinging to a note with the last remnant of their breath. To no other reason than this could I attribute the fact that "Parsifal," for the first time in my experience of five festivals, seemed in many parts almost dull. That this had nothing to do with any want of ability in the conductor is certain, for that post was filled by Franz Fischer, of Munich. That it was not attributable to any personal idiosyncrasy of the listener is shown by the fact that my feeling was shared by not a few others, equally enthusiastic admirers of the work, and *habitués* at Bayreuth.

It would be unkind to insist upon these shortcomings; but Bayreuth, whether consciously or not, has afforded a pattern to the rest of the operatic world, and obtained a prestige so great that it is no doubt difficult of maintenance. It is the harder to keep its supremacy since its example has been so largely followed in other theatres. At Munich, for instance, where a sort of "side show" to Bayreuth is being held, I saw the other day a production of "Tannhäuser" in which the Bayreuth staging was followed in almost every detail, while the beautiful scenery had been prepared by the very artist who was engaged for the Bayreuth production of that work. Intelligent and artistic supervision had been brought to bear upon this performance at Munich, where, during this special season, every one of Wagner's works—including even "Die Feen," which is Munich's monopoly—is being given, save the three which are included in the Bayreuth selection. With such powerful rivalry, the Wagnerian stronghold would find it difficult to hold its own, were it not for the perfect conditions for hearing and seeing, and for the exclusion of all that is irrelevant, that still distinguishes the Bayreuth theatre from all others.

It has also, of course, another important advantage in its exclusive right to "Parsifal." One would, for obvious reasons, not care to see "Parsifal" taken up at ordinary opera houses; but it may be said that even here a little wholesome rivalry would do no harm. Still, in spite of the shortcomings to which I have referred, there were points which remained unassailable. The scene in the Temple is still unique in its solemn impressiveness and beauty, and I think it would not be going too far to assert that there is nothing in the whole range of musical drama that can be compared with it. The opening "Parsifal" performance afforded a new *Kundry* in Frau Ternina, the Munich artist, who sang the music with perhaps greater vocal charm than any of her predecessors, while histrionically she was admirable. She is perhaps the most consummate artist of all the present generation of German dramatic sopranos. The most notable successes in the "Ring" were obtained by Van Rooy, whose *Wotan* is now recognised as the noblest and most dignified on the stage, and by Burgmüller, whose *Siegmund* showed the advance he has made since he first appeared (as *Siegfried*) in 1896. Gulbranson's *Brünnhilde* is no new thing, but I cannot forbear a passing allusion to her impressive performance. As an impersonation I incline to place the *Beckmesser* of Friedrichs, in the "Meistersinger" production, in the very first place. This admirable artist took the part in 1889, and soon afterwards was the victim of a nervous ailment from which he has only recently recovered. His impersonation shows, however, no deterioration, but rather greater ripeness, without any of the exaggeration or burlesque to which the part lends itself, and which familiarity is apt to engender. I must not forget to mention also the *David* of an apparently young artist, Schramm, who was not only physically well suited to the part, but had just that lightness of touch which it demands. The part of *Pogner* was taken by Sistermanns, an artist hitherto associated only with the concert-room. His colleagues, the products of Bayreuth training, Burgmüller, Van Rooy, Breuer — still an admirable *Mime*, though now slightly inclined to exaggerate—and Gulbranson, were remarkably successful. At later performances Burgmüller took the part of *Parsifal;* Van Rooy that of *Hans Sachs.* To my sorrow I did not witness either impersonation, but, according to the judgment of many German critics who were present, both were of remarkable excellence. There can be little doubt that Bayreuth is doing almost as great a work in training artists as it has done in affording a model theatre and model performances. As one keenly anxious that its reputation should not suffer diminution, I have ventured to call attention to what seem to me to be shortcomings. In spite of them, however, Bayreuth remains a unique monument to the genius of its creator—a manifestation of national art of which Germany has every reason to be proud.

THE INCORPORATED STAFF-SIGHT-SINGING COLLEGE.

The annual general meeting of the Incorporated Staff-Sight-Singing College was held at the Guildhall School of Music, on July 22, when there was a good attendance of members, including the president, Mr. William H. Cummings, in the chair.

The honorary secretary, Dr. Hamilton Robinson, read a very interesting report, which was unanimously adopted, and from which it appears that 233 candidates entered for the various Metropolitan and Provincial examinations held during the past year, of whom 178 passed, 90 obtaining honours. Satisfactory events of the year included the issue of Part I. of the "Manual of Sight-Singing," prepared by Dr. F. J. Sawyer at the special request of the council, and the construction and publication of the complete modulator of the College.

A short financial statement was made by the honorary treasurer, Dr. Warwick Jordan, and the balance sheet was adopted. Dr. W. G. McNaught was unanimously elected a member of the council, and the honorary treasurer and honorary secretary were re-elected.

Following the business of the meeting an informal and most interesting discussion of matters connected with the aims of the College took place, upon the initiative of Mr. W. H. Cummings, to whom a vote of thanks terminated the proceedings.

THE WELSH NATIONAL EISTEDDFOD.

(From our own Correspondent.)

As promised in our last issue, we now resume the record of the National Eisteddfod at Cardiff.

This year the second choral competition proved to be the best contested of all the choral series. The test pieces were "Therefore with joy," from Bennett's "Woman of Samaria," and a somewhat lengthy Welsh composition, "Peace" (T. Price); the first prize being well won by a choir from Talke, Staffordshire, the Cardiff Blue Ribbon Choir taking second honours. The Barry Male-Voice Choir was placed first for singing Dr. Hiles's "Hushed in death" and Dr. Joseph Parry's "Jesus of Nazareth," Mountain Ash being second. In the female choral contest the selections were Mendelssohn's "Oh, praise the Lord," and a Welsh air, "Y gwenith gwyn," arranged by Mr. Emlyn Evans; Swansea being awarded the first and Nantlle, Carnarvonshire, the second prize. Twelve juvenile choirs essayed Barnby's "Sweet and low" and "On we go" (R. Price), Llwynpia, Rhondda Valley, and Treboeth, Swansea, being declared first and second respectively.

In the chief choral competition, reported in our last, none of the choirs seemed to grasp the proper sentiment—the delicacy as well as fervour—of Sir Hubert Parry's "Blest Pair of Sirens," and one of the ablest put itself out of court through having dropped nearly a tone and a half in the pitch of Mendelssohn's Psalm "Why rage fiercely the heathen." This matter of faulty intonation should receive the serious attention of Welsh conductors, it being one of their besetting sins. Sir Frederick Bridge, whilst giving due praise when merited, though never carried away into over-laudation, plainly informed the Welsh choirs that their singing, though highly creditable upon the whole, was neither perfect nor superior to what other parts of the country could produce. They should lay this lesson to heart, and the marked success of the Staffordshire choir in the second competition—following as it did earlier successes at important local Eisteddfodau—should drive that lesson home. Purity of tone, natural and unexaggerated interpretations are the points they must aim at, if they are to hold their own.

Dr. Hiles's glee was beyond the capacities of Welsh male-voice choirs in general, thanks to their almost utter neglect of the proper head-voice register and the forcing upwards of so-called chest notes. The juvenile contest was up to the usual average, but the singing of the female choirs was not equal to what has been heard at previous national and some local Eisteddfodau. The glee competition was interesting, inasmuch as it included a test in sight-singing, in addition to the rendering of Callcott's "O snatch me swift." The sight-reading test provided was "Wake music then," by James Coward, and it is to be hoped that the comparative success of this year's venture in this direction may lead to this too much neglected branch receiving greater attention in future.

It is to be regretted that the chanting competition fell through—no choir having entered; but as it was pointed out when the list of subjects was first issued, the conditions were much too onerous, especially when the generally backward state of chanting in Wales is considered. Choirs were at liberty to select their own chant, but the Psalms were to be "selected by the adjudicators from the Cathedral Paragraph Psalter"—much too wide a field. Had a limited number of Psalms been specified, to be sung in English from the above Psalter, or in Welsh from the "Psallwyr Cadeiriol" recently issued by Messrs. Novello, out of which the judges could make a selection, a different result might have been secured and a service rendered to the cause of chanting in Welsh churches and chapels.

The vocal solo competitions call for no particular comment. In the majority of cases the prizes were won by well-known Eisteddfodic competitors; and if in one or two instances new and promising voices were discovered, it is to be hoped they may be allowed to develop into artists by proper training. One of the ever-present dangers of the Eisteddfod, especially if the winners are young, is the indiscreet adulation of friends, and the magnifying of an initial success to undue proportions; thus producing many ultimate failures, a certain number of mediocrities, and but rarely a satisfactory and finished vocalist.

This year again a feeling of disappointment has to be expressed in connection with the orchestral results; not so much as to the quality, but the number of contestants. Parts of Schumann's Symphony, No. 1, as well as the *prima vista* test were very well rendered by the Cardiff contingent, the other band from Newport being a deserving second. The Cardiff Young Men's Christian Association orchestra also gave a very creditable performance of portions of Beethoven's Symphony, No. 7, limited to amateurs, but where was the rest of Wales? The quintet for wind instruments (C. Lefèbre), and string quartet (Mendelssohn's No. 2) again only induced one entry each, and they hailed from the neighbourhood. The instrumental solo competitions were more satisfactory, many of them being keen, and the successful candidates representing various parts of the Principality. In the military band contest—the test piece being Mendelssohn's Overture in C—the first prize fell to Mogg's Military band, Weston-super-Mare; the second to the 2nd Glamorganshire Volunteer Artillery, and the third to the Cardiff Military band. Nantlle Vale, Carnarvonshire, was placed first for playing selections from Verdi by brass bands; Llan, Festiniog, second; the third prize being divided between Aberdare and Arael Griffin (South Wales).

A number of prizes were offered in musical composition; some were withheld for want of sufficient merit, but the chief prize—for a cantata—was awarded, the winner being Mr. Edward Broome, organist, Montreal, but a native of Bangor, North Wales, who also won the leading prize at Festiniog last year.

The concerts, which were well patronised, offered no particular novelty, the chief choral works being Sullivan's "Golden Legend" and Mendelssohn's "Elijah." The contralto soloists were Miss Clara Butt and Miss Hannah Jones. The part of the *Prophet* in "Elijah" was excellently interpreted by Mr. David Hughes; Mr. Ben Davies, also in fine voice, representing *Prince Henry* in the "Golden Legend." The other vocalists engaged at the Eisteddfod were Mesdames Drinkwater, Lucy Clarke, Eleanor and Miriam Jones, Messrs. Trevor Evans, R. Thomas, John Sandbrook, Ivor Foster, and H. Miller. Mr. T. E. Aylward ably conducted an effective choir of 500 voices, and an orchestra of 100 players (led by Mr. E. T. Roberts), well balanced and of good tone, rendered efficient service.

The adjudicators, in addition to Sir Frederick Bridge, were Messrs. Aylward, Emlyn Evans, Ben Davies, Joseph Parry, Daniel Price, R. Rogers, Eos Dâr (Pennillion singing), and Walter Reynolds (brass and military bands).

It only remains to add that the Eisteddfodic arrangements were well made and satisfactorily carried out, and to bear testimony to the unvarying and ready courtesy of the officials generally.

EISTEDDFODAU IN WALES.

(From our own Correspondent.)

The annual Eisteddfod was held at Treorky, Glamorganshire, on Bank holiday, the 7th ult. The winners in the chief choral competition ("Worthy is the Lamb") were the Pontycymmer Harmonic Society; in the first male voice ("Last days of Pompeii"), Porth and Cymmer, and the second ("Comrades in Arms"), Treorky Young Musicians. There were other minor choral competitions, and the usual solo items, also brass, and drum and fife band contests. The adjudicators were Dr. Roland Rogers, Mr. Harry Evans, and Mr. R. Stead (bands).

On the same day the Corwen (North Wales) Eisteddfod, which has grown to be an important annual fixture, was held. The first choral prize, for singing Handel's "Hallelujah" Chorus and a part-song by Mr. J. H. Roberts, was awarded to the Brynbowydd (Festiniog) Choir; Mr. T. Price, Merthyr, being the adjudicator. As will be noted, all the above competitive pieces, with the exception of the part-song, have been sung times without number at Eisteddfodau, and as tests or incentives to musical advancement are utterly valueless. It is a mere matter of gate money; art is ruthlessly sacrificed, but what matters it if a committee can in one day place £400 to its credit at its bankers?

REVIEWS.

Harvest Song. For Soprano Solo and Chorus. Words written by Joseph Bennett. The music composed by C. Lee Williams. [Novello and Company, Limited.]

This work forms part of the programme for the fast approaching Worcester Festival, for which it has recently been revised and altered by the composer. The text may be described as a paraphrase of well-known harvest Psalms and is admirably designed to meet musical requirements. The music is in Mr. Lee Williams's most genial style, and, while unpretentious and of little executive difficulty, it is tasteful, bright, pleasing, and often impressive. The work commences with a flowingly written instrumental "Pastorale," at the conclusion of which the tenors and basses enter in unison with the words: "Say what God hath done for us, while the seasons changed and pass'd." This is taken up by the sopranos and altos in four-part harmony, and answered by the soprano soloist in grateful phrases. The first important chorus which follows is graceful and melodious and is worked up to an effective climax. The first part concludes with the choral "Now thank we all our God"; it is suggested, however, that any harvest hymn could be substituted. The second portion is of like character to the first, and the final chorus is concluded with a chorale composed expressly for the Royal Gloucestershire Lodge of Freemasons in 1890. Apart from the increased interest attached to the work by its acceptance by the Worcester Festival Music Committee, the music will be found admirably suited for ordinary church use.

Nine Special Studies. For the Pianoforte. By Arthur Somervell. [Ashdown and Co.]

No. 1. Rapid, broken scale passages for the right hand, with the thumb usually held down. This holding of the thumb is carried out somewhat fitfully through the piece; but probably the composer wished to have compassion on an untrained hand. A useful study for attaining independence of fingers, especially so for the fourth and fifth. No indication whatever is given for the left hand, whether it is to be *legato*, *staccato*, or slurred. Not one finger given from beginning to end. There is no harm in this, if carried consistently through the whole work, and if intended only for a student *with teacher*. But, as Mr. Somervell says in his Preface, the studies are intended for "pupils in the early stages of learning," at which period they cannot too soon begin to acquire some idea of phrasing and good fingering.

No. 2. A somewhat similar study for the left hand, only not nearly so difficult in proportion, thus acknowledging, as it were, the lesser skill and strength of the average left hand.

Nos. 3 and 4. Two useful little preliminary studies in double thirds, the one for the right hand, the other for the left. Here fingering and phrasing have both been inserted, to the great gain of the studies.

No. 5. This is perhaps the best study in the book; *arpeggio* passages with a change of finger on one note, and played at a rapid pace. It is a particularly useful exercise, and a similar one for the left hand, to follow, would have been very desirable. Even Cramer, the old "Classic," was sadly wanting in this respect, his left hand studies running in about the proportion of one to twenty. Czerny, on the other hand, seldom gave a right hand study without its complement to follow.

No. 6. Another example of broken chords; very bright and pretty, but not containing much work as a study. The left hand has absolutely nothing to do, except to accompany in octaves.

No. 7. Equal work for both hands—a sustained note, with a chord accompaniment. This will be found very useful for young players, but phrasing indications would have given it a still greater value, as the youthful students for whom these are intended would scarcely discover for themselves the two-bar and four-bar phrases.

No. 8 is an easy octave study for the right hand only, and No. 9 another *arpeggio* study, also for the right hand.

It will be seen that the labour, in these nine studies, is very unequally divided between the two hands. Perhaps Mr. Somervell will follow up this series by another for the left hand; for, in regard to that one point, Cramer is not to be held up as an example, though in every other point he may be. Perhaps also in a second edition the composer will amplify the very sparse indications of phrasing, fingering, and dynamic signs, which would considerably increase the value of these useful little studies.

Novello's Part-Song Book. Nos. 799-809. [Novello and Company, Limited.]

Every description of part-song is included in this excellent series. No. 799, entitled "The Union Jack," sounds the note of patriotism with "brazen tongue." British folk may be credited with visual familiarity with our fighting flag, but it is doubtful if the majority could describe in particular the three flags, those of St. George of England, St. Andrew of Scotland, and St. Patrick of Ireland, which, united, form the "Union Jack." Those, however, who sing or listen to this part-song will become of the learned minority. The esteem in which these several flags are held by the respective nations to which they belong, together with the glory pertaining to the triple union, has provided Mr. Shapcott Wensley with the material for his stirring lines, which have been allied to music of martial and rhythmic character by Mr. Alfred R. Gaul. The work is divided into four parts, the first three preceded by a short instrumental phrase from a tune associated with the particular country referred to in the subsequent part-music, and the complete flag being introduced by a few bars of "Rule, Britannia." In its arrangement as an action-song for children the work has already achieved popularity.

"The Countryman" (No. 800), words anonymous, the music by Charles Wood, sets forth the joys and advantages of a country life in a manner commonly expressed by those who live in towns. The music is in four neatly written vocal parts and is as direct in expression as the words they illustrate.

"Love is enough" (No. 801), by William Morris and Gustav von Holst, calls for a well-trained body of capable singers to do it justice. But such will be interested in the music, and those who have some knowledge of composition will scarcely fail to admire the ingenuity shown by the composer in setting the text and echoing its spirit.

The music of Nos. 802 to 809, inclusive, is by Josef Rheinberger, the series forming Opus 186 of this prolific composer. The first is entitled "All Souls' Day," the words translated from the German of August Ganther by the Rev. Dr. Troutbeck, who has also provided the English text of the other seven part-songs. The music, as befits the subject, is solemn and moving, richly and solidly harmonised, and could easily be made impressive in performance. "Sunday Morning" (No. 803) is somewhat similar in style, but is brighter in spirit. Some of the harmonic effects are fascinating. "St. Mary's Chapel" (No. 804) tells in direct tones the peace that goes out to the weary and distressed from a certain chapel in which the Virgin manifests her presence. "Messengers of Spring" (No. 805), strikes a brighter note. The gladness which this season invariably brings is expressed in the music, which, crisply sung, could not fail to tell its tale in exhilarating fashion to its listeners. "Rhapsody" (No. 806) is an expressive *Adagio* in A flat. It demands a good choir, although it will not be found difficult to read. Well sung it would be very charming. "Rhineland" (No. 807) described as a "Rheinisches Tanzlied," is as gay and vigorous as such a song should be. Rendered with spirit it would be difficult to keep the feet still, and those who may listen to this part-song will be assuredly persuaded that the poet had good reason for the declaration, "My heart's on the Rhine." "The Peace of God" (No. 808) may be described as a meditation on the familiar and unfathomable "blessing," and the solemn lines have inspired the composer to write music of a flowing and expressive character. "The Last Prayer" (No. 809) is a solemn petition to the Creator in the hour of death. There is a firmness and confidence in the music that admirably reflect the spirit of the text and the part-song possesses decided distinctiveness and could be made most impressive.

A Noon-day Melody. Song. Words by John MacDonald. Music by William Nicholl.

Dorothy Doone. Words by E. Nesbit. Music by Stanley Hawley.

To Sunalini. Words by Sarojini Chattopâdhyây. Music by Cuthbert Kelly.

[Leonard and Co.]

THE words of "A Noon-day Melody" might be taken as an argument in favour of suicide, but they have a poetical ring, and the vocal part is most gratefully laid out for the voice—two good recommendations.

"Dorothy Doone" is a damsel who seems to have stolen two hearts, and as she has only one to give in return, the swain who receives no compensation is in a sorry plight. It behoves a tenor vocalist to adequately set forth this tragedy, which is allied to melodious and singable music.

"To Semalini" is a very pleasing and tasteful "song of sleep," and the maiden to whom it is sung should have happy dreams. It is published in two keys, respectively suitable for a baritone or tenor voice.

My Study Window. Words by Henry Kirke White. Music by Arthur Fox.

Take, O take those lips away. Words by Shakespeare. Music by Arthur Fox.

[Charles Woolhouse.]

BOTH these songs merit the attention of amateur vocalists. The music echoes the words in a pleasant manner, and the accompaniments are simply and fluently written. The first ditty demands a tenor voice, but the second could be efficiently sung by a baritone.

Air de Ballet with Intermezzo. For Pianoforte. Op. 11. By Theophil Wendt. [Novello and Company, Limited.]

THERE is plenty of character, spirit, and "go" about this piece, at least about the first part. When Mr. Wendt sets himself to write a simple melody and to stick to it, he is charming. The *Intermezzo*, in this respect, is not equal to the first subject; but, on the other hand, it is a rare thing to find two subjects of equal interest—it denotes a very masterly hand when such is the case, and the average composer makes one pinch of salt serve for the two. There are sufficient indications in the piece before us that the composer has plenty of material at hand—age and experience will sort it out. Meanwhile he has given us, in his Air de Ballet, a piquant, melodious, and tasteful piece of average difficulty, which should meet with much popularity.

You'll love me yet! The poem written by Robert Browning.

Canoe Song. The words written by Isabella Crawford.

A blood-red ring hung round the moon. The poem written by Barry Dane.

Sweet evenings come and go, love. The words written by George Eliot.

As the moon's soft splendour. The poem written by Shelley.

Eleänore. The poem written by Eric Mackay.

The music composed by S. Coleridge-Taylor (Op. 37, Nos. 1—6.)

[Novello and Company, Limited.]

IT is always pleasurable to review Mr. Coleridge-Taylor's music, for it invariably possesses a freshness, boldness, and protest against conventionalism, and frequently a beauty of expression, as fascinating as it is exhilarating. All these estimable and attractive qualities are found in this series of six songs, which form Opus 37 of the young and singularly gifted composer. Before describing the songs in detail, mention should be made of the discrimination that has been shown in the choice of the words. This is a matter of the greatest importance to composers, and it is most satisfactory to find that Mr. Taylor possesses this faculty of appreciation in such estimable degree, for too often want of this critical perception has led to regrettable failure.

"You'll love me yet!" is one of the most lucid, and it may be added most charming, of Robert Browning's poems; its alternate diffidence, hope, and confidence are echoed with delightful truthfulness in Mr. Taylor's music. This song has already been noticed in our July number; it may, however, be added that the song is now published in two keys and would be equally suitable to a tenor or baritone voice.

The "Canoe Song" is decidedly original in conception and treatment. The 6-8 measure commonly associated with such lyrics is forsaken for duple time and a reiterated figure in the accompaniment of simple but most suggestive character. The words pleasingly clothe a poetic fancy and the pianoforte part seems to have been inspired by the glint of the moon and the stars on the dancing water. This song is also published in two keys, in D flat and F, the vocal compass of the former extending from B flat below the treble stave to the E flat an octave and a fourth above.

Contralto vocalists who possess dramatic perception should make early acquaintance with "A blood-red ring." The text tells a tragic story with forcible directness and terseness, and Mr. Taylor, who is never more happy than when treating barbaric subjects, has introduced into his setting a weirdness and gruesomeness that is positively haunting. Some striking and very effective harmonic transitions will prove attractive to musicians, notably at the double-bars.

"Sweet evenings come and go, love," is a pathetic ditty, but possessing a tranquil beauty that is as restful as sleep to tired eyes. The voice part is remarkably grateful to sing and instinct with the tenderness and resignation of the words. The song is intended for a contralto or baritone.

"As the moon's soft splendour" is also designed for contralto or baritone singers. Shelley's well known lines are, in this instance, set in waltz measure; but Mr. Taylor is too great a master of rhythm to permit this to cause monotony, and, well rendered, the song could scarcely fail to please its listeners.

"Elëanore," the last of this distinctive series, is a lover's plaint, and the opening bars of the accompaniment proclaim the passionate despair of the poem. The repetition of the name of his adored one is very cleverly set to enable the singer to impart varied expression, and the passion of the words is accentuated by the sonority and surging character of the accompaniment. A dramatic tenor could make a fine effect with this song in the concert-room.

Variations on an Original Theme. Arranged for Pianoforte solo by the composer, Edward Elgar. Op. 36.

Processional March in E flat. Arranged for Pianoforte solo by the composer, A. C. Mackenzie.

Prelude in C sharp minor. By S. Rachmaninoff. Op. 3, No. 2. Edited by A. Rosenkranz.

Overture to Much Ado about Nothing. By Edward German. Arranged for Pianoforte duet by the composer.

[Novello and Company, Limited.]

Mr. Elgar's remarkably clever Variations were so fully described in The Musical Times for July, subsequent to their first performance at the Richter concert of June 19 last, that it is unnecessary to say more concerning their character. Many pianists will doubtless welcome the arrangement for their instrument, especially as having been made by the composer they may rely upon the salient points of the music having been given due prominence. Viewed as pianoforte pieces, the Variations may be regarded as so many songs without words, each complete in itself and capable of exciting the imagination of the player, and, subject to his or her ability, of that of the listener also.

Sir Alexander Mackenzie's Processional March makes a spirited pianoforte piece, very effective without being by any means difficult of execution.

M. Rachmaninoff's Prelude in C sharp minor is too well known in our concert rooms to need description, but amateurs who would play it may be warmly recommended to become acquainted with this edition, which has been edited by Mr. A. Rosenkranz. Its specialty rests upon being printed with an extra line under the ordinary staves, on which is clearly indicated the proper use of the damper pedal, upon which the effectiveness of the interpretation of this piece greatly depends.

Mr. Edward German's merry Overture to Shakespeare's "Much Ado about Nothing" forms a bright and stirring pianoforte duet. Its executive demands are within the abilities of average pianists.

La Jeunesse. Air de Ballet. By W. J. Kipps.

Fair Rosamund. Intermezzo. By Carl Malemberg.

A Russian Gipsy Dance. By E. Boggetti.

Le Retour. Grande Valse de Concert. By Anton Strelezki. [Edwin Ashdown.]

All these pieces are designed to meet the requirements of amateur pianists whose executive abilities are limited, but who fancy light and tasteful solos. "La Jeunesse" is gay, dainty, and sprightly as youth should be; "Fair Rosamund" is beseemingly graceful; "A Russian Gipsy Dance" is a measure in which the stamping of heels is suggested, and thus it demands forcible accentuation. *Grande Valses de Concert* have much in common, and that entitled "Le Retour" possesses little to distinguish it from the many others of its class; but the music is showy and effective, and this apparently has been the composer's chief aim.

Sylvan Dances. Composed by Harding Cox.

[Chappell and Co.]

The "Sylvan Dances" comprise four movements, respectively entitled "The Fairy's Revel," "Tarantelle of Gnomes," "Frog's Carillon," and "The Passing Chase." Although modelled on conventional lines, they are tuneful, bright, and gay little pieces, calling for slight executive skill, but lending themselves to tasteful playing.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Beyond the "Court and Alley concerts," which are giving delight to thousands of the poorer population, and the music in the parks, there is nothing to report from this city. But coming events are casting their shadows before, and the arrangements for the approaching season are taking shape. Choral music, relegated to the background for some years past, will occupy a more prominent position. Abandoning their orchestral concerts, the Festival Choral Society will resume the usual number of choral concerts—namely, four—and among the works to be produced is Mr. S. Coleridge-Taylor's "Hiawatha's Wedding-Feast." A new choral organisation will enter the field next season, the Birmingham City Choral Society, which, under the conductorship of Mr. F. W. Beard, will give three concerts. The programmes will include the work by Mr. Taylor just mentioned, Gounod's "St. Cecilia" Mass, and the "Christmas" Oratorio by Saint-Saëns. The Society is established on the lines of similar undertakings in London, having no subscription or sick fund. The chorus will be formed of young voices, and much is expected from the new Society.

Orchestral music, though showing a falling off compared with last season, will occupy an important position. Dr. Winn gives up his series, but there will be two visits of the Manchester orchestra under Dr. Richter. Mr. George J. Halford will commence his third series of ten orchestral concerts on October 31. These promise to be of exceptional interest, and the programmes will offer examples of the Symphony from Haydn to Tschaïkowsky, including one by a British composer, Professor Stanford, who will visit Birmingham to conduct the performance of his "Irish" Symphony.

Messrs. Harrison will give their usual subscription concerts and bring here a brilliant array of artists. Chamber music will be confined apparently to the drawing-room concerts given by Mr. Max Mossel.

The societies that minister to the enjoyment of Saturday night audiences all promise full activity. It is to be hoped that the needed improvements in the various choirs may be carried out, and the good intentions of the conductors thereby be more ably seconded. Of miscellaneous concerts there promises to be no lack.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The series of weekly organ recitals, by various organists, at the Church of St. Thomas, has proved so successful that it is probable a second series will be arranged.

It is proposed to give nine chamber concerts in Clifton next winter. Four of these will be given by Mr. Herbert Parsons in conjunction with Mr. Otto Milani and Mr. H. Walenn. The other five will introduce well known quartet players and soloists from London and elsewhere. The programmes will be on the lines of those of the London Monday and Saturday Popular Concerts. To carry out the scheme a committee has been formed, amongst its members being Dr. Percy Buck, organist of Bristol Cathedral, the Rev. E. H. Fellowes, precentor of the Cathedral, and well known local professionals and amateurs.

It has been arranged to hold a convention, extending over three days, of music teachers, conductors, and others, in the Lecture Theatre of Bristol Museum, during the present month. Mr. W. J. Kidner, conductor of the Society of Bristol Gleemen, is acting as honorary local secretary. Papers will be read and demonstrations given on such subjects as voice culture, chanting, poetry and music, public school music, and school bands.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The musical season in Glasgow does not start for a month or two yet, but it is already possible to forecast that it will be a fair average in respect of the quality and variety of the entertainment provided by the various concert-givers.

First in rank, of course, is the Choral and Orchestral Union, which provides a high-class orchestra in conjunction with the only important body of local singers, the Choral Union. It proposes, we understand, to carry on operations on virtually the same scale as last year—that is, it will finance a concert scheme of twelve weeks' duration, maintaining an orchestra eighty or so strong, which will give two concerts weekly in Glasgow, and play at less frequent intervals in Edinburgh and other large towns of Scotland. Herr Wilhelm Bruch, of Strassburg, who was the conductor last season, and was, at least, a contributor to the financial success which, for the first time for some years, attended the cause of classical music in Scotland, has been re-engaged, and it is intended to enlist a band of at least equal excellence to that of 1898-99. The entire list of soloists has not yet been fixed, but Busoni, who was one of the favourites of the previous season, is a certainty. The programme of choral music to be performed under the auspices of this body is already arranged. Undeterred by the disappointment which was generally expressed with the result of the French experiment at Leeds, the executive of the Glasgow Union have resolved to produce, for the first time in Great Britain, César Franck's "Beatitudes" —a work which should excite exceptional interest for several reasons beside the fact that French compositions of any kind have had but few hearings of late in Scotland. The other choral works on the list for the coming winter are the "Golden Legend," Brahms's "Song of Destiny," Dvorák's "Stabat Mater," the "Walpurgis Night," and the inevitable "Messiah" on New Year's Day.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

A first performance of Mr. William Wallace's Symphony "The Creation" was the leading feature of the concert at New Brighton Tower, on July 30, when the composer conducted. The symphony is decidedly ambitious. It aims at "depicting the emotion which the contemplation of the theme in its poetical and symbolical meaning is able to awaken." The leading idea being unity of design, the entire work is based on one theme, and it has been an aim of the composer that the various subjects should be closely related without their individuality being sacrificed. A distinct success attended this first hearing, for the composition proved virile and dramatic, displaying great command of orchestral resource, well-marked idealism, and symmetrical form. Judging by the remaining pieces of the programme, boldness appears to be Mr. Wallace's chief characteristic. His weird symphonic poem, based on D. G. Rossetti's "Sister Helen," afforded a good example of his daring treatment of a subject in itself gruesome. Another symphonic poem, "The Passing of Beatrice," is remarkable for the beautiful modulations which, towards its close, depict the change from material to ethereal being. Mr. Bantock Pierpoint sang a selection of the composer's Border Ballads.

This interesting concert was followed, on the 6th ult., by one illustrative of Tschaïkowsky. Mr. Granville Bantock, who conducted, included in his selection the tragic fantasia "Francesca da Rimini," based upon the story, well known to readers of Dante, of *Paolo* and *Francesca*. The fantasia shows Tschaïkowsky's genius in an impressive light. While what may be called the *Francesca* subject is given out by the wood-wind, with interludes of the more virile *Paolo* motive on the brass, the strings take up a succession of despairing wailings, which become more and more insistent, agitated, and apparently confused, while from time to time extraordinary moaning gusts sweep through the orchestra. This climax is succeeded by a long *diminuendo*, as though the horrors of the Inferno were being left behind. There is a momentary outburst, and then the music dies down to quite tragic silence. In executing this *tour de force* both orchestra and conductor acquitted themselves with the greatest credit. The stirring "1812" Overture, depicting the overthrow of the Grande Armée, brought to a close a concert that included the now familiar "Pathetic" Symphony and the Pianoforte Concerto in B flat minor, in which the solo part was played by Miss Margie Bennett with incisiveness and distinction.

On the 14th ult., at the "British" concert, a place was given to Dr. Joseph Bridge's "Chester" Symphony, which, it may be remembered, was produced at the Chester Festival, 1894. Mr. G. W. Black, a member of the orchestra, conducted an Intermezzo of his own composition, entitled "The Sylphs." It proved pretty and ingenious, and the young musician was honoured by a hearty recall. Sullivan's introduction to "The Tempest"; Hamish MacCunn's weirdly imaginative "Ship o' the Fiend," and some interesting musical recitations by Stanley Hawley and H. M. Higgs were also heard, the reciter being Mr. Charles Fry, who is very well known in Liverpool.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

Arrangements for the approaching season are already coming to hand. The earliest fixture is a pianoforte recital on October 5, by Miss Smith, a highly promising *débutante* at present studying at the Hoch Schule, Berlin. The programme will include works by Bach, Beethoven, Brahms, Chopin, Schumann, and Mendelssohn.

The prospectus of the forty-fourth season of the Nottingham Sacred Harmonic Society presents its patrons with some pieces of considerable interest. The season will open on November 9 with Gounod's "Faust," which, though an old favourite and rather overdone, should prove attractive with Miss Lilian Blauvelt as *Margarita* and Mr. Ellison van Hoose as *Faust*. At the second concert Goring Thomas's "Swan and the Skylark," and excerpts from "Rheingold" and "Lohengrin" will be given, and the season will conclude with Saint-Saëns's "Samson et Dalilah," "The Messiah" being given as usual on Boxing day.

Despite the adverse results, from a pecuniary point of view, of the orchestral concerts last season, the Society again ventures to present two programmes, with Mrs. Henry J. Wood as vocalist at the first and Mr. Louis Fröhlich at the second, on which occasion the programme will be devoted to the works of Wagner. All this, under the direction of Mr. Henry J. Wood, should prove acceptable to the lovers of the art in Nottingham.

The prospectus of the Harrison concerts, though not yet to hand, will be on the familiar popular lines.

At the Midsummer examination of the Royal College of Organists, the following candidates were successful:—

Fellows:—W. E. Haslam (Winchcombe), W. G. Hopkins (Rochester), B. Lofthouse (Southport), A. Lyne (Ramsgate), D. Parkes (Plymouth), V. G. Rivers (Reading), E. C. Robinson (Lincoln), W. B. Ross (Edinburgh), P. W. Taylor (Peterborough), A. W. V. Vine (London), J. H. Willan (St. Albans).

Associates:—E. C. Bishop and A. Carrick (London), W. T. Clements (Lees), Miss M. Cliff (Grantham), H. J. H. Connett (Haywards Heath), H. Cooper (Sheffield), T. B. Croxall (Church Gresley), H. Dean (Liversedge), F. G. Dyer (Cheltenham), C. Egan (Manchester), W. Every and W. J. Hammet (London), A. Hands (Bedford), J. R. Kennerell (Hertford), G. E. Lindley (Lytham), Miss E. L. Montague (Goring), S. Mumford, W. J. Piercy, and H. S. Plummer (London), C. E. Richards (Ealing), W. A. Richards (New Barnet), W. D. Saunders (Plymouth), S. V. Sherwood (London), J. T. Smith (St. David's), W. E. Taylor (Radcliffe), H. S. Trevitt (Lincoln), W. T. Upsher (London), W. S. Vale (Hillingdon), H. Whittaker, C. W. Wilson, and Miss E. M. Williams (London), J. A. Yardley (Brighton).

Two exhibitions for violin playing, the funds for which have been raised by Mr. Hans Wessely, will come into operation at the Royal Academy of Music at Michaelmas. The exhibitions are each of the value of £25 per annum and are tenable for three years, the amounts being devoted towards the payment of the fees of the holders thereof. They are open to male and female candidates under seventeen years of age on the day of the competition.

Candidates must not be, nor must ever have been, pupils of the Royal Academy of Music. The first competition will be held at that Institution on the 23rd inst. Candidates will be required to play the first movement of Rode's Seventh Concerto in A minor (Peters' edition) or such portion thereof as the examiners may require, a piece of their own selection, and a piece at first sight. Applications should be sent to the secretary not later than the 16th inst.

At the Alexandra Palace a spirited performance of "Elijah" took place on July 29. The Alexandra Palace Choral Society did remarkably well, the rendering of the Baal choruses, of "Thanks be to God," and of other choral numbers lacking neither impressiveness, vigour, nor regard for expression. It was a pity that only so poor an accompaniment as that of pianoforte and organ should have been provided; at times, indeed, the former instrument could not be heard at all. The title-part was sustained, with his accustomed success, by Mr. Watkin Mills, the other soloists being Mesdames Medora Henson, Edith Leslie, Minnie Jones, and Annie Oblein, Messrs. Herbert Grover, A. T. Johns, and Harry Long. Mr. George Riseley conducted with tact and decision.

Mr. W. Sims, organist of St. Cross, Holywell, Oxford, on the occasion of his marriage early in last month, received most gratifying proofs of the high estimation in which he is held. He received handsome presents of silver from the clergy and choir and also from the congregation. Both presentations were made within the walls of the church, and Mr. Sims was congratulated upon having been for twenty-six years organist to the parish. Appreciative allusion was also made to the efficiency of the choir. The music in St. Cross, though always of an unobtrusive and simple character, is rendered with such care and religious feeling as to make the services models of what parochial services should be.

The London diocesan branch of the Church of England Temperance Society is among the institutions making a creditable show every summer on the Handel Orchestra at the Crystal Palace. Four thousand children assembled at the sixth annual festival, held on July 29, when a number of bright and simple pieces were sung with a sustained steadiness, animation, and volume of tone that spoke well for the training they had received. Particularly successful features of a programme that evidently alike gratified listeners and performers were "Merrily sped the mill-wheel" and "Hear the mighty music."

Musical interest will, as usual, not be wanting in Mr. Charles Fry's Costume Recitals, which will be resumed early next month, when "Macbeth," with Clement Locknane's incidental music; the "Merchant of Venice," with Sullivan's masque music; and "Henry the Fourth" (Part I.) will be given. The music will be performed by members of the London Organ School Orchestra and Chorus, under the direction of Dr. Yorke Trotter; and the Serenade in the "Merchant of Venice" will be sung by Mr. H. Lane Wilson.

The twenty-sixth annual festival of the London Church Choir Association will be held, on November 16, in St. Paul's Cathedral. The entire musical arrangements will be under the direction of Sir George C. Martin. The anthem will be Smart's "Lord, Thou hast been our refuge," composed for the sixth annual festival in 1878; the Magnificat and Nunc dimittis, Martin in B flat; and, at the conclusion of the service, "The Heavens are telling," from Haydn's "Creation," will be performed.

In our notice of the choral contest at Whitby, on p. 557 of our August issue, the Crosland Choir (which, by the way, should have been Crosland Hill Choir) was mentioned as one of the prize-winners. We regret that, through the error of our correspondent, this was a misstatement, and the choir which should have been included instead among the prize-winners was the Eastbrook (Bradford) Choir.

A testimonial in the shape of a diamond pendant has been presented to Miss Emily Shinner (Mrs. Liddle) by some musical friends in recognition of her gifts as a violinist.

The twenty-fifth meeting of the International Association of Literature and Art will be held from the 23rd to the 30th inst., at Heidelberg. The proceedings are likely to be of exceptional interest, a great number of papers bearing upon the legal aspects of the Society's interests, the copyright question, and other subjects, having already been placed upon the agenda.

The Triennial Handel Festival next year is announced to take place at the Crystal Palace as follows: On Friday, June 15, General Rehearsal; Monday, June 18, "Messiah"; Wednesday, June 20, Selection; and Friday, June 22, "Israel in Egypt."

Mr. Joseph E. Deacon has been appointed hon. local representative at Cardiff of the Royal Academy of Music, in place of the late Mr. F. P. Atkins.

FOREIGN NOTES.

Antwerp.—Flemish national opera is about to have a permanent home in this town, the Municipality having purchased the theatre in the Rue de Jésu, hitherto used as a circus, with that object in view.

Bayreuth.—The thirteenth anniversary of the death of Franz Liszt was commemorated at the villa "Wahnfried," on July 30, by a musical performance at which only a few intimate friends of the house and special admirers of the great pianist-composer had been invited to assist. Amongst the artists taking part were Herr Carl Prill, the violinist; Herr E. Reuss, the pianist; Court-capellmeister Pohlig, and the vocalists, Fräulein Johanna Dietz and Herr Gerhäuser.

Berlin.—The revival, occasioned by the death of Johann Strauss, of "Die Fledermaus," at the New Royal Opera House, has proved a success almost unprecedented in Berlin. The fiftieth performance was recorded on July 25, and the charming work continues to be given four times a week to overflowing houses. It is not surprising, therefore, that it should be proposed to bring out one or two other works by the Viennese master at the Royal establishment, where operetta has been hitherto almost an entire stranger. It is interesting to note, moreover, and favourably reflecting upon the taste of an audience reputed *blasé*, that Mozart's evergreen "Die Zauberflöte" is having a complete "run" at the West-end Theater, where the work has been very satisfactorily mounted. Some successful performances of Ambroise Thomas's "Hamlet" have likewise been given at this house last month.—A new and important orchestral concert undertaking is to be added, in the approaching season, to those already existing in this capital; it will be under the management of Mr. Loewenstein, formerly the impresario of the Anton Seidl concerts, in New York. An orchestra of 100 members has been engaged, and amongst the conductors will be Herren Zumpe and Mahler, Signor Mascagni, M. Lamoureux, and Dr. Richter. The concerts, which will be given at the Kroll Hall, are to commence in the course of next month.——The committee of the projected Berlin Wagner Monument has been guaranteed, by an anonymous admirer of the master, the amount of balance that may remain short of the £15,000 required after the subscription lists have been closed.

Como.—Don Lorenzo Perosi's new oratorio "The Nativity of Christ" is to be produced for the first time on the 12th inst., and to be performed on five subsequent days, in the Cathedral of this town, under the composer's direction, and with an orchestra and choir numbering some 380 executants.

Dresden.—Paderewski's long-expected opera, on a Polish subject, will, it is said, at length be brought out at the Royal Theatre in November next, after which the distinguished pianist-composer has arranged for the production of the work in the United States during his impending visit there.

Düsseldorf.—A highly impressive performance of "Egmont," with the whole of Beethoven's incidental music, was given at the Municipal Theatre last month, the representation forming part of the cycle of Goethe's dramas which has just been taking place here in celebration of the 150th anniversary of the great poet's birth.

Frankfort-on-Main.—Eugene d'Albert has completed a violoncello concerto, which is said to be a very valuable addition to the by no means plentiful *répertoire* for that sympathetic instrument. The work has been dedicated to Herr Hugo Becker, and will be first played by him during the coming season.

Geneva.—The vacant professorship of French and Italian singing at the Conservatoire has been conferred upon Madame Teresa Brambilla-Ponchielli, a distinguished vocalist, and widow of the composer of "I Promessi Sposi."

Leipzig.—The management of the Gewandhaus Orchestra has lately received the munificent donation of £1,500, the interest of which is to be distributed annually amongst the necessitous members of that admirable body of instrumentalists. The donor is Mr. Kissel, a merchant of Manchester.

Mannheim.—A musical academy, after the pattern of the Berlin Hochschule für Musik and under a similar denomination, is being founded here, with a sufficient fund to ensure its financial stability. An efficient staff of professors has already been engaged, and the new institution is to be opened shortly.——In accordance with a very laudable resolution recently passed by the Municipal Council, a series of performances, chiefly of classical works, is to be given annually in future at the Court Theatre (distinguished from similar German institutions by the title of "Hof und *National* Theater") at the trifling sum of 40 pfennig for admission.

Milan.—According to present arrangements, the first novelty during the coming season of La Scala will be Signor Puccini's "La Tosca," with Madame Darclée in the titular part, to be followed by Tschaïkowsky's "Eugène Oneguin," while Signor Mancinelli's "Ero e Leandro" will probably also be given.——At the Lirico, Berlioz's "La Prise de Troie" is in course of being mounted, the performances commencing about the middle of next month, and a further tribute is to be paid to French operatic art by the production, in the following month, of Massenet's "Cendrillon."——Signor Leoncavallo is suffering from inflammation of the eyes, which, it is feared, will prevent his undertaking any serious work for some time to come.

Munich.—The annual special performances of Wagner operas at the Royal Theatre commenced on July 31 with "Die Feen," in which Frau Fraenkel-Claus, the successor at the royal establishment of Fräulein Ternina, was accorded a highly favourable reception. The series also included performances of Siegfried Wagner's "Der Bärenhäuter" and Heinrich Vogl's "Der Fremdling."——Max Joseph Beer's new one-act opera, "The Blacksmiths' Strike," has been brought out at the Gärtnerplatz Theatre with considerable success, the work, both as regards music and libretto, containing numerous elements of true popularity.

Naples.—The death centenary of Domenico Cimarosa, the composer of "Il Matrimonio Segreto," is to be commemorated in a worthy manner and on a large scale at his native Aversa, where a statue of the master is to be unveiled and performances extending over several days are to take place. The Naples Conservatorio, where Cimarosa was a pupil, will lend its active co-operation, and an influential committee, with the veteran Verdi as its president, is engaged in arranging the preliminaries.

Nordhausen.—The bi-centenary of the birth of Christian Gottlieb Schröter, the reputed inventor of the "Hammer Clavier," was celebrated, on the 19th ult., by an interesting and numerously attended musical *soirée*. Schröter was organist at Nordhausen from 1732 to 1780. His invention of the hammer mechanism for the clavier (or pianoforte), according to his own testimony, dates from the year 1717, but before he was in a position to practically carry out his ideas he was anticipated by a similar invention of Cristofori, of Florence, in 1719.

Paris.—The Orphéon of the City of Paris, which was founded by Gounod under the Second Empire, but dissolved some twenty-five years ago, has been successfully re-organised, under the auspices of MM. Chupuis, Inspector-General of musical instruction, and Bedorez, director of school singing, and gave some very creditable performances, under the conductorship of the former, at the Cirque d'Hiver last month. The choir consists of 1,200 voices (men, women, and children), and is to be made a special feature during next year's Exhibition. A novel feature at the latter will also be the proposed International Congress on Musical History, as a sectional division of a General Congress on Comparative History, and of which MM. Saint-Saëns and Tiersot are the presidents of committee.——M. Camille Saint-Saëns has just returned from his most successful visit to Brazil, where he conducted a series of concerts both in the capital and at São Paulo.——At the Grand Opéra, Reyer's "Salammbo" and Berlioz's "La Prise de Troie" are in active preparation, while at the Opéra Comique, which will re-open next month, M. Saint-Saëns's "Javotte" and Gustave Charpentier's "Louise" will be the first novelties.

Pesaro.—Mascagni is engaged upon the score of a new opera, "Vestilia," the libretto by Targioni and Menasci (who also wrote that of "Cavalleria Rusticana"); the composer having laid aside for the present the score of another work, "Le Maschere," which he had commenced. The new libretto, which includes a contest of gladiators, is said to present some highly sensational features.

Prague.—Much interest is being created in musical circles by the forthcoming complete cycle of Smetana's operas, which has been for some time in preparation at the National Theatre. The works of the popular Czech composer will be produced in chronological order, and a number of prominent singers of Bohemian nationality, engaged at various German and Austrian lyrical establishments, will take part in the cycle—notably Mesdames Foerster-Lauterer (Hamburg) and Burrian (Berlin), MM. Hesch (Vienna) and Kroupa (Stuttgart).

Rome.—An undertaking of considerable interest and importance is the approaching inauguration in this capital of a School of Church Music, for which the services of a staff of eminent professors have been secured. The organ classes will be conducted by Signor Capocci, organist of St. John of the Lateran; Baron Kanzler will occupy the chair of musical history, and M. Janssens that of Gregorian chant; while Don Lorenzo Perosi will direct the composition classes. A number of pupils have already inscribed their names for admission to the new Institution.

Scheveningen.—The Berlin Philharmonic Orchestra, under the direction of Herr Rebiceck, is giving its annual series of symphony concerts at the Kurhaus just now to enormous audiences. Amongst the interesting works produced here for the first time by that excellent body of instrumentalists may be instanced the "Symphonic Variations" by Dvorák, the symphonic poem "Vasantasena," by Halvorsen, and a prelude to Legouvé's tragedy "Medée," by the Netherlandish composer, Gottfried Mann, all of these meeting with a full share of appreciation. A three days' "festival" was announced to take place at the end of last month, to celebrate the fifteenth anniversary of the Berlin orchestra's performances at the Kurhaus, Signor Busoni and Madame Marcella Pregi having promised their co-operation.

Vienna.—The Imperial Opera re-opened its doors after the vacation, on the 1st ult., with a performance of Gounod's "Faust." The one hundredth performance of "I Pagliacci" was recorded here on the 9th ult., and, a few days later, the two hundredth of "Cavalleria Rusticana." Goldmark's opera "Merlin," which has not been given for some years past, for want of a suitable representative of the heroine, is about to be revived at the Opera. The work has in the meantime been completely overhauled by its composer, and some important alterations have been made in the score. A new operetta, "Der Landstreicher," the music by C. M. Ziehrer, was brought out at the Theater-an-der-Wien, on July 29, with very great success, which has been fully sustained in subsequent performances.——At the recent annual examinations of the Conservatorium, the exceptionally great number of gifted pupils, particularly in the pianoforte classes, was generally remarked upon. The first prize, which includes the gift of a superb pianoforte on the part of Herr Boesendorfer, was awarded to Herr Wilhelm Klasen, a pupil of Robert Fischhof, for pianoforte playing. The number of pupils at the Conservatorium (which was founded in 1817) during the past academical year was 729.——The committee of the Gesellschaft der Musikfreunde have decided to institute a "Johann Strauss Fund," in aid of talented young musicians.

OBITUARY.

Truro has lost a much respected citizen and worthy benefactor in the person of Edward Goodridge Heard, who died at St. Ives, Cornwall, while on a visit to that place, on July 17. Mr. Heard, who was born at Truro in 1819, began early in life to take a warm interest in public affairs. For considerably over half-a-century he had been a member of the Corporation of his native city, and at his death was its senior member and Alderman. He was for a long period chairman of the Public Works Committee, Mayor of the city in 1872-3, an Alderman on the County Council, and a Magistrate of many years' standing. Throughout his business life he was associated with the *West Briton* newspaper—first as manager, then as part proprietor, and subsequently as sole proprietor. The deceased gentleman, who was interested in many important business undertakings, was head of the firm of Messrs. Heard and Sons, musicsellers, Truro. His memory is perpetuated by the Waterfall Gardens, presented by him to his native city some years ago, and which is one of the most ornamental features in the western part of the Cornish capital.

Bishop Lloyd, late of Bangor, died on the 4th ult., in his fifty-fifth year. In addition to his many eminent qualities, he was an enthusiastic lover of music, and was greatly beloved throughout the diocese and the Principality generally. His enthusiasm for music was very great, and he had but recently published "Emyniadur yr Eglwys yn Nghymru" (The Hymnary of the Church in Wales), the most important collection of hymns and tunes that the Welsh Church possesses. He was buried at Llanarth, Cardiganshire, his native place, and a choir of 100 voices which took part in the funeral service (the members being drawn from every place of worship in the neighbourhood) testified to the general esteem in which the deceased was held.

We have also to record the death of Mr. E. W. Thomas, organist, Bangor, North Wales, in his sixtieth year, an unobtrusive but painstaking and much-respected musician, who filled the post of organist at St. Anne's Church, Bethesda, for forty years. He was also organist and Past Master of St. David's Lodge, and Past Grand organist of the Provincial Grand Lodge of North Wales.

Pierre De Mol, a composer of considerable merit and member of a noted family of musicians, died at Alost, on July 22, at the age of seventy-four. Born at Brussels in 1825, he gained the Premier Prix de Rome, at the Brussels Conservatoire, with a cantata, "Le dernier jour d'Herculanum," and subsequently was appointed chapelmaster at the Church of St. Martin and director of the Ecole de Musique, at Alost, which posts he occupied until his death.

The death is announced, on July 26, at Berlin, of Professor Emil Breslaur, one of the leading pianoforte teachers in the German capital, and well known also as a musical author. He was born at Cottbus, in 1836, and originally devoted himself to the ministry in the Jewish community of his native town, but eventually studied music at Berlin, was appointed to a professorship for pianoforte and harmony at Kullak's Academy, and also became choral director at the Reformed Synagogue, in succession to J. Stern. In 1879 he founded his excellent "Seminary for pianoforte-playing," which has rendered his name and method so widely known.

The Swedish composer, Siegfried Salomon, died at Stockholm, on July 28, aged eighty-three. He was the composer of the national opera "Tordenskjold," and, at the invitation of Liszt, conducted his successful comic opera "Das Corps der Rache," at Weimar, in 1850.

With Privy Councillor Dr. Carl Gille, whose death, at the advanced age of eighty-six, occurred on the 6th ult., at Ilmenau, one of the most highly esteemed and interesting personalities connected with German artistic society has passed away. For many years the very active honorary secretary of the Allgemeine Deutsche Musik-Verein, he was also an intimate friend and admirer of Liszt, in whose honour he founded the Liszt Museum, at Weimar, of which he was the director.

CORRESPONDENCE.

PITCH AT ETON: A WISE DECISION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It may interest some of your readers to know that all the pianofortes in the music rooms at Eton are in future to be tuned to the low ("New Philharmonic") pitch, and that this pitch will henceforth be used at the practices and concerts of the School Musical Society.

Yours faithfully,
C. H. Lloyd.

Eton College, Windsor,
July 29, 1899.

THE SWALEDALE TOURNAMENT OF SONG.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Thank you for so kindly noticing the "Swaledale Tournament of Song" in the August Musical Times. I am writing to say that at our last Committee meeting it was thought advisable to postpone the competition until the Spring of next year, on account of the date chosen being found inconvenient to country choirs. All further information will be willingly supplied at any time by the hon. secretaries at the address below.—Yours truly,

Charlotte Yeoman.

Prior House, Richmond, Yorks,
July 31, 1899.

AN APPEAL FOR HELP.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Every Saturday evening, from September to June, we give evening concerts for our working people in our Mission Room, Canterbury Road, Old Kent Road, but often find a difficulty in obtaining performers. May we appeal through your columns in the hope that some of your musical readers may be willing to help us? We should be most grateful if any such would communicate with the Secretary of our Temperance Society, Mr. A. F. Penfold, 73, Canterbury Road, Old Kent Road.

Yours, &c.,
W. W. Hough,
Missioner.

Corpus Christi College Mission,
32, New Cross Road,
August 21, 1899.

[As on previous occasions, we cordially commend this appeal to the attention of our readers.—Ed., *M.T.*]

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Builth.—On the 7th ult. the Builth and District Harmonic Society gave an excellent performance of Mendelssohn's "Hymn of Praise." The choir (which has won many laurels at Eisteddfodau since 1894) numbered 150 voices, and there was a small orchestra of about twenty performers, all from the locality, assisted by Miss Agnes Price (pianoforte) and Mr. Robert Henry (organ). The choruses were sung with excellent intonation and vigorous attack, and the performance throughout reflected much credit on the conductor, Mr. Evan Evans. The solo vocalists were Madame Clara Leighton, Miss Laura Owen, and Mr. William Davies.

Georgetown (British Guiana).—Gaul's cantata "The Holy City" was performed in St. Andrew's Church, on the 1st ult., by a choir under the direction of Mr. A. Smellie. The accompaniments were played by an orchestra (leader, Miss Gilzean), with Mr. G. W. Nusum at the organ. The performance was on the whole creditable, although the choir would have benefited by further rehearsal and the orchestra was at times a little too loud—a by no means uncommon occurrence. The solo parts were sung by Misses Fairbairn, Solomon, Drysdale, Weber, and Mrs. F. White; Messrs. W. G. Smellie, A. Collier, and R. P. Stewart.

LOWESTOFT.—In aid of the choir fund of St. John's Church, Stainer's cantata "The Daughter of Jairus" was successfully performed in the church, on the evening of July 24. The soloists were Masters Gordon Bennett and H. Bailey, Mr. G. B. Rix and Mr. J. A. Cleathero, the choruses being given by the choir.

SYDNEY (N.S.W.)—The St. Cecilia Choir gave a concert on June 5, at the Masonic Hall, in aid of the fund to establish a scholarship to the memory of their former conductor, the late Miss Ethel C. Pedley. The chief feature of the evening was the performance, for the third time, of Miss G. M. Woolley's cantata "The Captive Soul" (the lyrics to which were written by Miss Pedley). The singing of the choir was excellent, and the accompaniments were ably played on the pianoforte and organ by Miss Grace Hall and Mr. Joseph Massey. The solo parts were effectively sung by Miss Edith King, Miss Kathleen Morven, Miss E. Russell, and Mr. Percy Bates. The composer, who has taken the place of Miss Pedley as conductor of the Society, directed the performance.——On June 15 the Philharmonic Society gave a performance of "Israel in Egypt," in the Town Hall. The chorus and orchestra were augmented specially for the occasion, and, under Signor Hazon's direction, a signal success was the result. The great organ, played by M. Wiegand, was an important adjunct. The chorus was prompt in attack and powerful, and the orchestra, especially the strings, admirable.——The Pleyel Concert Company has entered on the third season of its excellent chamber concerts. Herr Stael is principal violin; Herr Vollmar, violoncello; and Mr. Beaupuis, pianoforte.——An excellent concert was given in the Town Hall, on July 6, by the Sydney Amateur Orchestral Society, under Signor Hazon. Wagner's "Ride of the Walkyries"—its first performance here—was the chief feature of the programme, which included Saint-Saëns's Violoncello Concerto in A—also for the first time here—(with Herr Vollmar as soloist), the *Allegretto* from Beethoven's Seventh Symphony, the Overture to "Oberon," two movements from Goldmark's "Rustic Wedding" Symphony, Liszt's Rhapsodie Hongroise (No. 4), and a composition, "Canti di Giubilo," by the conductor. The vocalist was Miss Narelle.

ORGAN APPOINTMENTS.—Mr. Charles Davies, Organist and Choirmaster to Fullarton Free Church, Irvine, N.B.—Mr. Joseph E. Deacon, Organist and Choirmaster to Congregational Church, Charles Street, Cardiff.—Mr. Frederick William Harnack, Organist and Choirmaster to All Saints' Church, Springfield, Essex.—Mr. G. W. Nusum, City Organist to the Town Hall, Georgetown, Demerara.—Mr. Henry Graves to the New Parish Church, Ayr.

CHOIR APPOINTMENTS.—Mr. Ashbridge Miller (Principal Tenor), to St. Stephen's Church, Gateacre, Liverpool.—Mr. John Key (Bass), to Magdalen College, Oxford.

ANSWERS TO CORRESPONDENTS.

M. M.—(1) *For teaching pieces to follow Clementi's Sonatinas try Mozart's easy Sonata in C, the two Sonatas of Beethoven in his Op. 49, and his easy variations; also some of Hummel's and Dussek's easy pieces. For lighter pieces (which are very desirable) see simple compositions by Wilm, Reinecke (both in Peters' edition), and Tschaïkowsky. We will gladly give you further suggestions upon application.* (2) *Mr. Franklin Taylor's Primer on Pianoforte Playing (Macmillan) is invaluable to every teacher.*

"WOTAN."—(1) *Yes, Wagner's "Ring" cycle is published with English words (the translation by H. and F. Corder) by Messrs. Schott and Co.* (2) *Vincent Wallace's "Lurline" is published by W. Paxton, Oxford Street.*

A few questions are held over till next month.

TO CORRESPONDENTS.

⁂ *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BENDALL, WILFRED—Song Dances. Vocal Suite. For Female Voices (S.S.C.), with Accompaniment for the Pianoforte. The words written by JAMES HOGG, BARRY CORNWALL, and others. 2s.

COLERIDGE-TAYLOR, S.—Ballade in A minor. For Full Orchestra. Op. 33. Full Score, 7s. 6d.

COWEN, FREDERIC H.—Waltz. From "The Sleeping Beauty." 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello and Bass, 6d.; Wind Parts, 6s. 6d.

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GROSVENOR, NORMAN—Thirteen Vocal Trios. For Mezzo-Soprano, Contralto, and Baritone. 2s. 6d.

HARDING, H. A.—Three Hundred and Fifty Questions on the Form and Tonality of Beethoven's Pianoforte Sonatas, forming an Appendix to "Analysis of Form." (No. 57. Novello's Music Primers and Educational Series. Edited by Sir JOHN STAINER and Sir C. HUBERT H. PARRY.) 6d.

MACKENZIE, A. C.—Processional March. 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello, 6d.; Bass, 6d.

SCHUMANN, ROBERT—"Requiem." For Soli, Chorus, and Orchestra (Op. 148). The English translation by the Rev. J. TROUTBECK. 2s.

SOMERVILLE, REGINALD—"The 'Prentice Pillar." A Romantic Opera in One Act. The words written by GUY EDEN. 2s.

THE CHURCH CHOIR CHANT-BOOK—A complete set of Chants adapted to the Book of Psalms, specially selected for Parochial Use. Edited by Sir JOHN STAINER and the Rev. L. S. TUCKWELL. 1s. 6d.

WEST, JOHN E.—May-pole Dance. Arranged for a Military Band by DAN GODFREY, Junr. 7s. 6d.

WILLIAMS, C. LEE—A Harvest Song. For Soprano Solo and Chorus. 1s. 6d. The words written by JOSEPH BENNETT. Book of Words, 5s. per 100.

ALEXANDER, A.—Six Kyries. 3d.

BUNNETT, EDWARD—(in A major). Te Deum laudamus. (No. 1. A Morning Service for Four Voices. S.A.T.B.) 3d.

—— (in D major). Magnificat and Nunc dimittis. 4d.

HIGGS, H. M.—The Offertory Sentences. 1s.

SHAW, JAMES—(in C). Magnificat and Nunc dimittis. (No. 466. Novello's Parish Choir Book.) 6d.

STAINER, JOHN — Benedictus qui venit and Agnus Dei (No. 1). From the Service (No. 1) in E flat. No. 462. Novello's Parish Choir Book.) 3d.

—— Benedictus qui venit and Agnus Dei (No. 2). From the Service (No. 1) in E flat. (No. 463. Novello's Parish Choir Book.) 2d.

DURING THE LAST MONTH—*continued.*

STAINER, JOHN—Benedictus qui venit and Agnus Dei (No. 1). From the Service (No. 2) in A and D. (No. 464. Novello's Parish Choir Book.) 3d.

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KNIGHT, HENRY—"O Saving Victim" (No. 2). Motet. For Tenor Solo and Chorus. 2d.

LLOYD, C. H.—"Lie still, beloved, lie still." Hymn. Words by A. C. Benson. (No. 467. Novello's Parish Choir Book.) 1d.

WEST, JOHN E.—"Whom have I in heaven but Thee." Anthem. For Men's Voices (A.T.B.B.). (No. 36. Novello's Anthems, Services, &c., for Men's voices.) 3d.

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FLOWERS, H. D.—Vesper Hymn, Nos. 1 & 2. 1d.

GARRARD, A. M.—"Our Festival is ended." Thanksgiving Hymn. 1d.

FETHERSTON, SIR GEORGE RALPH—"We give Thee but Thine own." Offertory Hymn. For Harvest Thanksgiving Festival Use. Words by the Rev. William Walsham How. 2d.

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WHITTINGTON, C. J.—"Weep you no more, sad fountains." A Four-part Song. For Men's voices. A.T.T.B. 3d.

—— "To Daisies." A Four-part Song. For Men's voices. A.T.T.B. The Poetry by Robert Herrick. 3d.

BENDL, KAREL—"Sound the harp and cembal." Song. For Contralto or Baritone. From "Twelve Gipsy Songs" (First Series). 1s. 6d.

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COLERIDGE-TAYLOR, S.—"You'll love me yet." Song. For Contralto or Baritone. (No. 1, in G minor.) The Poem written by Robert Browning. 2s.

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ERYL, BLANCHE—"Peace." The Angel's Song. For Contralto or Baritone. From the poem of "The Light of the World." By Sir Edwin Arnold. 2s.

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PERKINS, HENRY S.—"The Heart's Plaint." Aria. For Contralto or Baritone. The words by Motherwell. 2s.

POTTLE, H. NOBLE.—"The Reaper and the Flowers." Sacred Song. For Contralto or Baritone. The Words written by H. W. Longfellow. 2s.

SMART, HENRY—"White or Red." Song. For Soprano. From the Cantata "King René's Daughter." 2s.

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DURING THE LAST MONTH—*continued.*

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646.	God, that madest earth and heaven	C. L. Naylor.
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649.	The strife is o'er	Bruce Steane.
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661.	Weary of earth	Ferris Tozer.
663.	Spirit of mercy, truth, and love	B. Luard Selby.
665.	God be merciful unto us	John E. West.
669.	See amid the winter's snow	,, ,,
670.	Through the day Thy love	C. L. Naylor.
672.	Who shall roll us away the stone	G. W. Torrance.
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677.	The woods and every sweetsmelling tree	John E. West.
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644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
650.	If I had but two little wings	C. Hubert H. Parry.
652.	In Sherwood lived stout Robin Hood	C. H. Lloyd.
653.	Airs of summer softly blow	H. Elliot Button.
655.	Sleep, baby	J. Christopher Marks.
658.	Home is home however lowly	G. M. Garrett.
659.	Now is my Chloris	Battison Haynes.
662.	Come away, sweet love	G. Rathbone.
664.	Sunset	Thomas Adams.
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667.	Phillis	C. Hubert H. Parry.
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My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistical, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from Chopin's pupils, friends, and acquaintances.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted.

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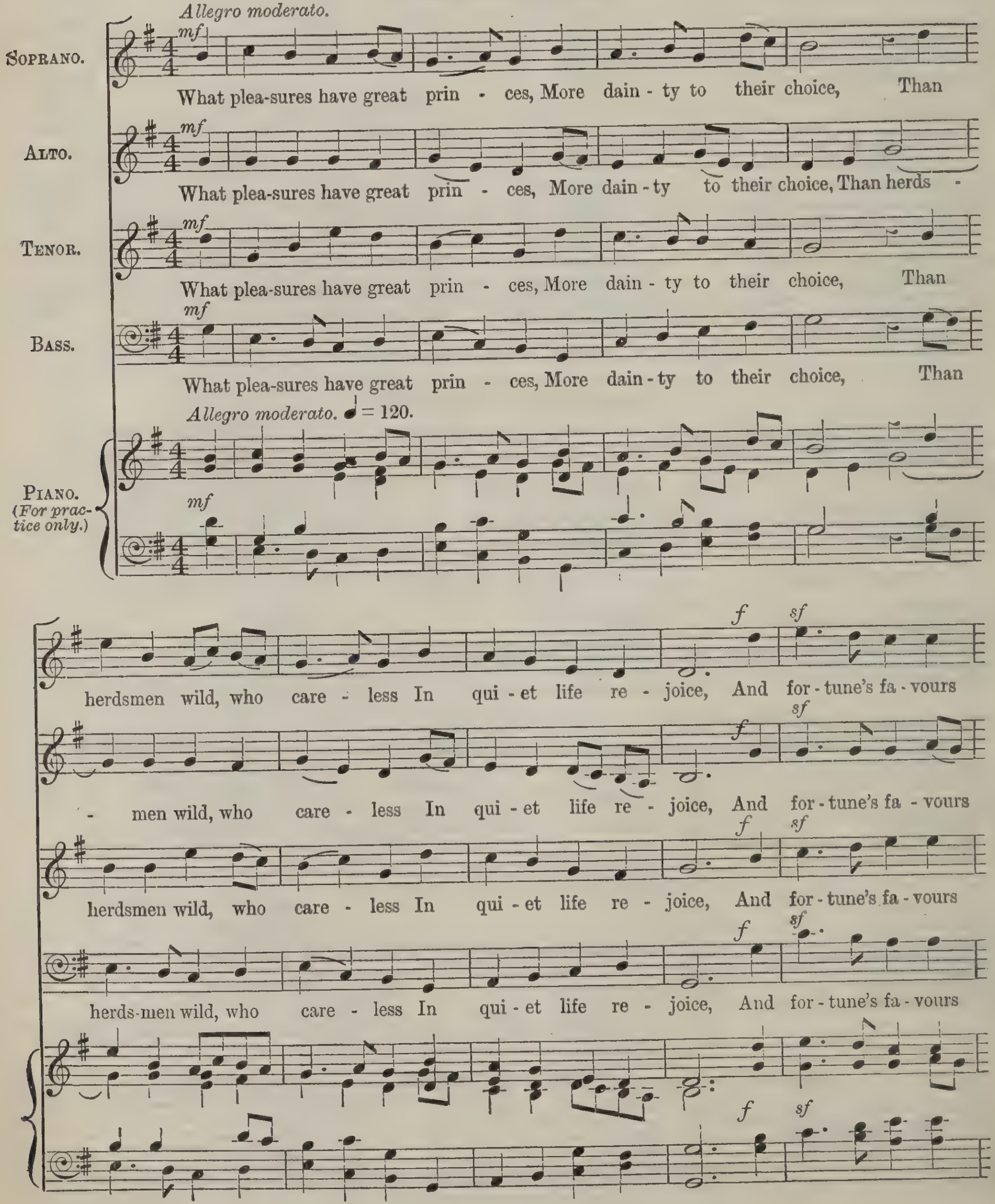
Allegro moderato.
SOPRANO.
ALTO.
TENOR.
BASS.
PIANO. (For practice only.)
Allegro moderato. ♩ = 120.
mf
f
sf
What plea-sures have great prin - ces, More dain - ty to their choice, Than herdsmen wild, who care - less In qui - et life re - joice, And for - tune's fa - vours
What plea-sures have great prin - ces, More dain - ty to their choice, Than herds - men wild, who care - less In qui - et life re - joice, And for - tune's fa - vours
What plea-sures have great prin - ces, More dain - ty to their choice, Than herdsmen wild, who care - less In qui - et life re - joice, And for - tune's fa - vours
What plea-sures have great prin - ces, More dain - ty to their choice, Than herds-men wild, who care - less In qui - et life re - joice, And for - tune's fa - vours

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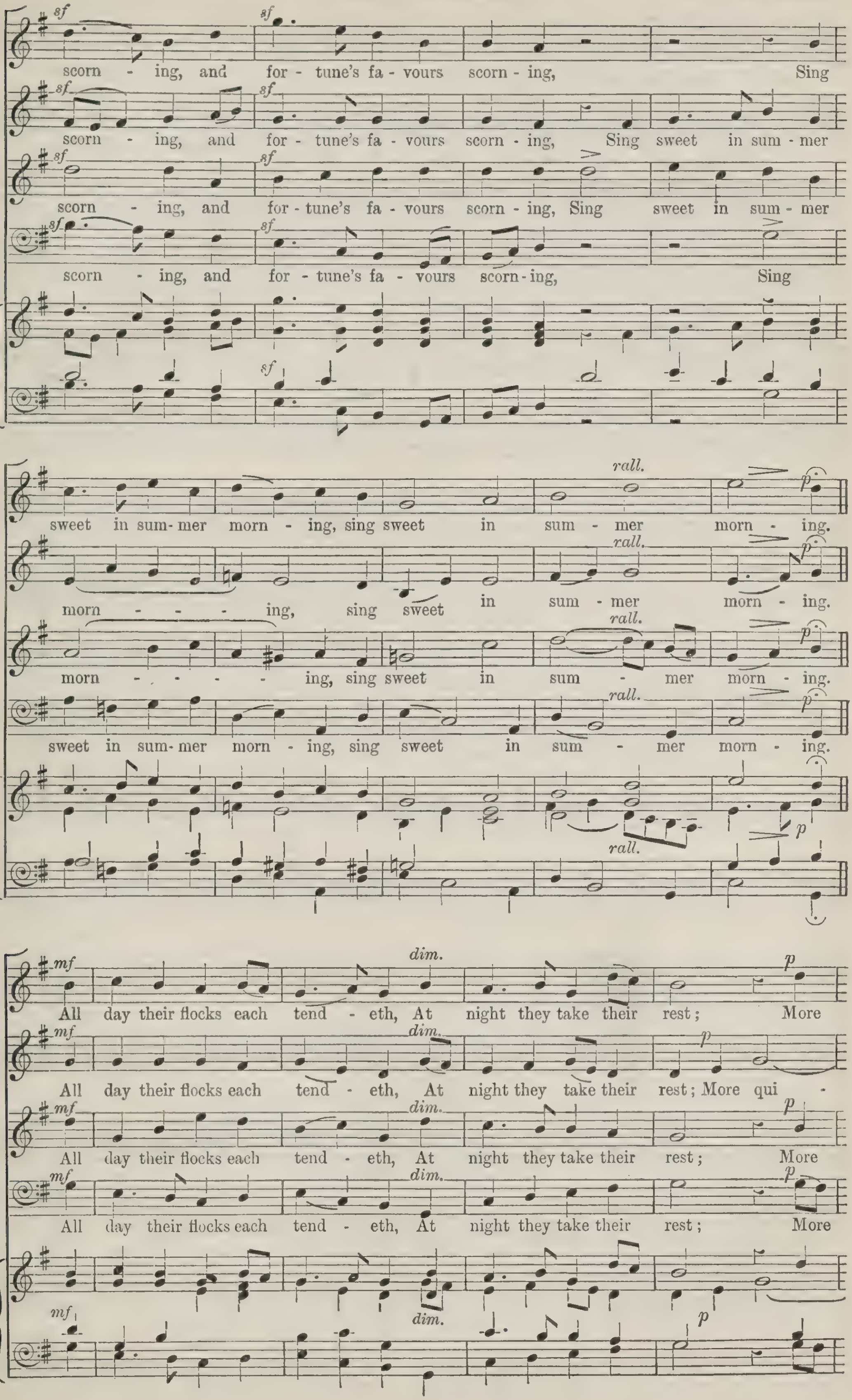
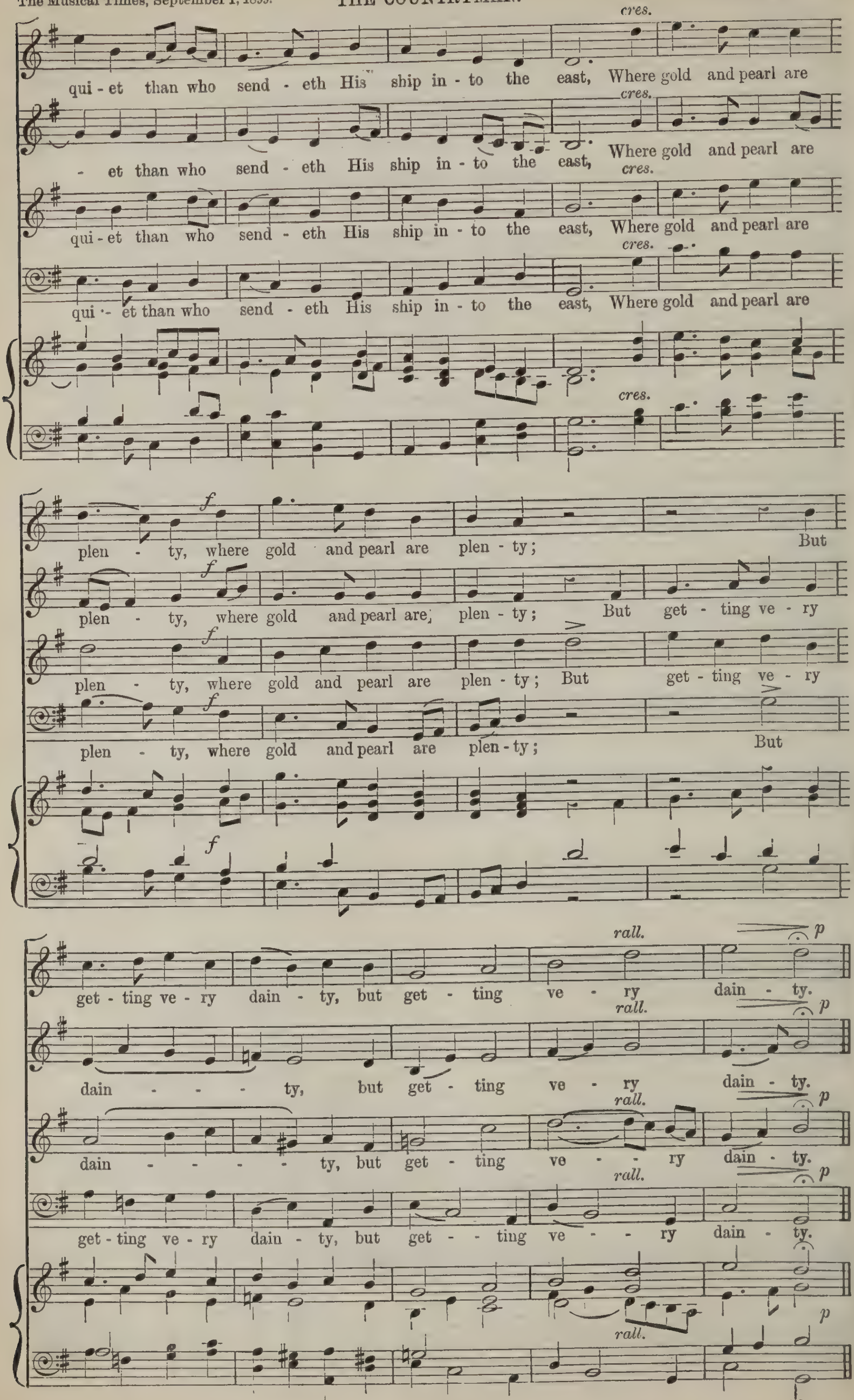
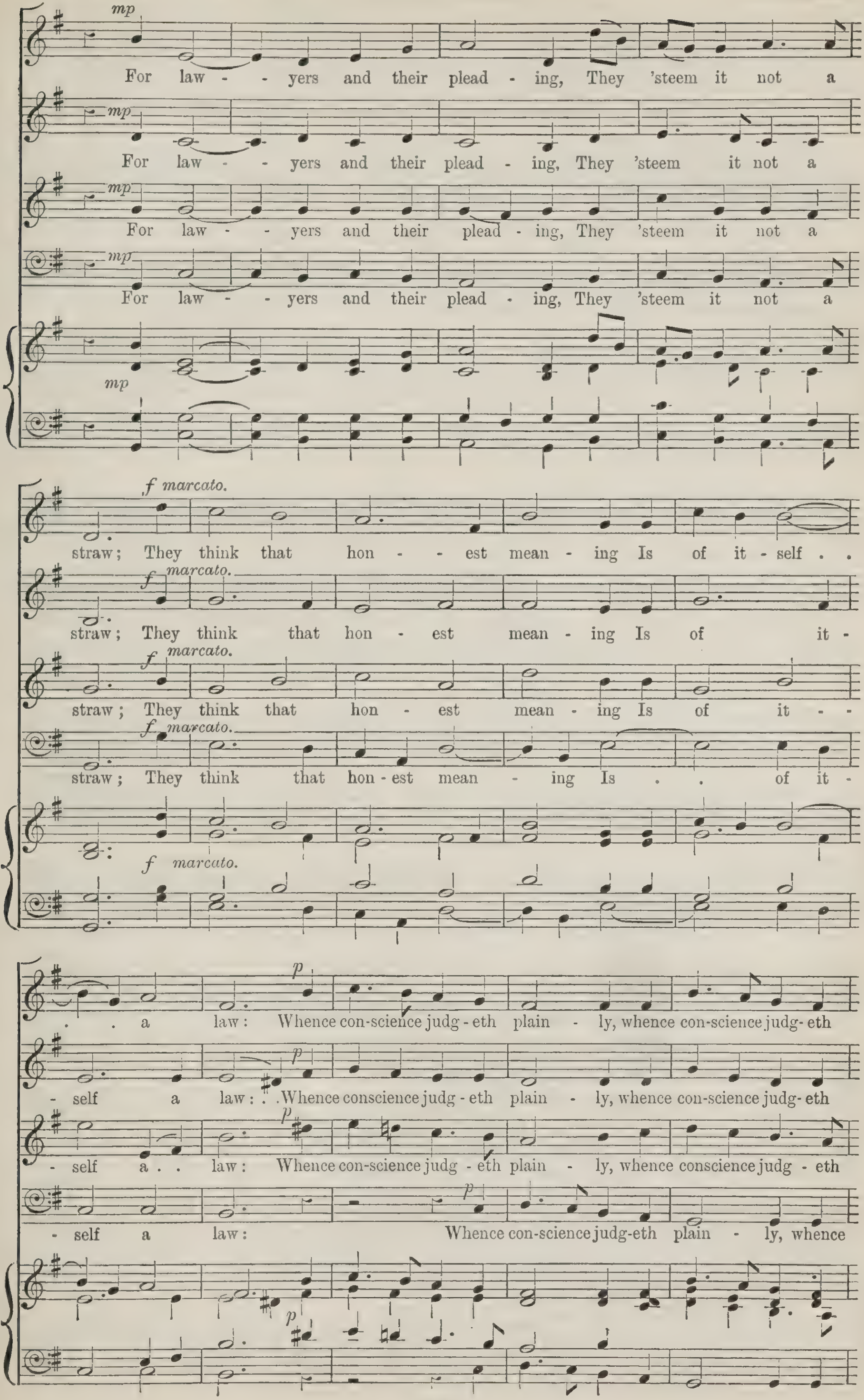
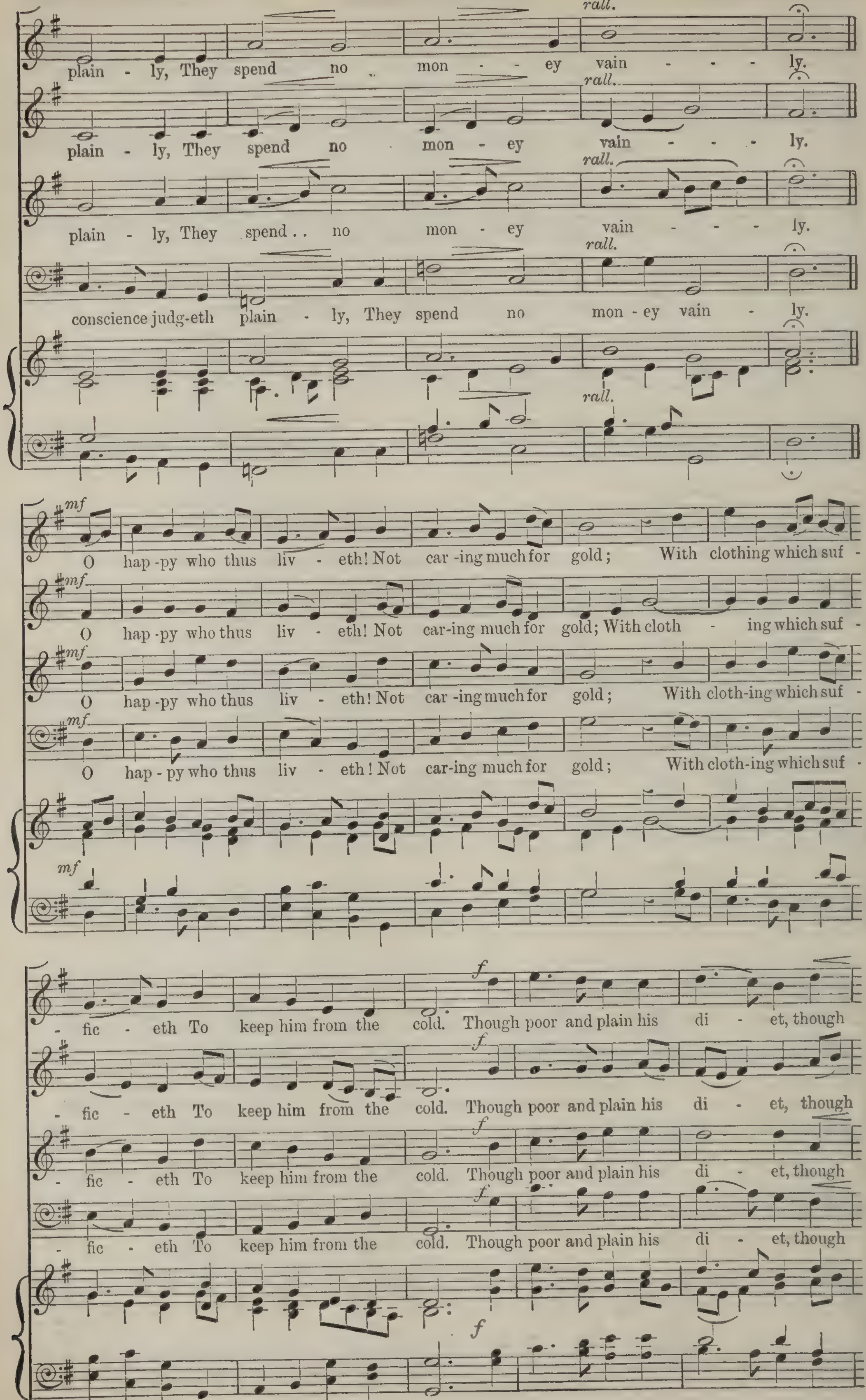
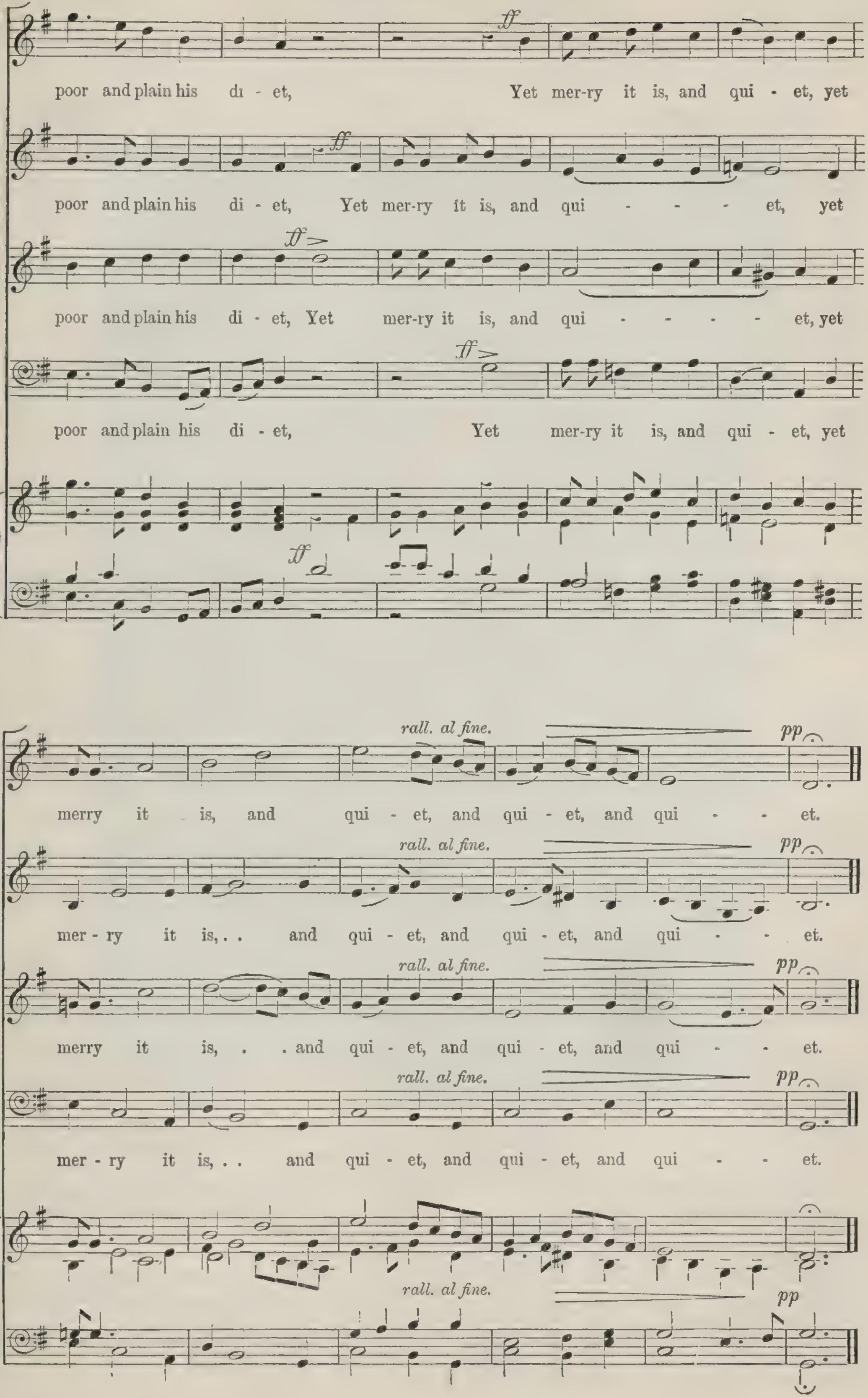

sf
scorn - ing, and for - tune's fa - vours scorn - ing, Sing
scorn - ing, and for - tune's fa - vours scorn - ing, Sing sweet in sum - mer
scorn - ing, and for - tune's fa - vours scorn - ing, Sing sweet in sum - mer
scorn - ing, and for - tune's fa - vours scorn - ing, Sing
rall.
p
sweet in sum - mer morn - ing, sing sweet in sum - mer morn - ing.
morn - ing, sing sweet in sum - mer morn - ing.
morn - ing, sing sweet in sum - mer morn - ing.
sweet in sum - mer morn - ing, sing sweet in sum - mer morn - ing.
mf
dim.
All day their flocks each tend - eth, At night they take their rest; More
All day their flocks each tend - eth, At night they take their rest; More qui -
All day their flocks each tend - eth, At night they take their rest; More
All day their flocks each tend - eth, At night they take their rest; More


cres.
qui - et than who send - eth His ship in - to the east, Where gold and pearl are
cres.
- et than who send - eth His ship in - to the east, Where gold and pearl are
cres.
qui - et than who send - eth His ship in - to the east, Where gold and pearl are
cres.
qui - et than who send - eth His ship in - to the east, Where gold and pearl are
cres.
f
plen - ty, where gold and pearl are plen - ty; But
f
plen - ty, where gold and pearl are; plen - ty; But get - ting ve - ry
f
plen - ty, where gold and pearl are plen - ty; But get - ting ve - ry
f
plen - ty, where gold and pearl are plen - ty; But
f
rall.
p
get - ting ve - ry dain - ty, but get - ting ve - ry dain - ty.
rall.
p
dain - - - - ty, but get - ting ve - ry dain - ty.
rall.
p
dain - - - - - ty, but get - ting ve - - ry dain - ty.
rall.
p
get - ting ve - ry dain - ty, but get - - ting ve - - ry dain - ty.
p
rall.


mp
For law - - yers and their plead - ing, They 'steem it not a
For law - - yers and their plead - ing, They 'steem it not a
For law - - yers and their plead - ing, They 'steem it not a
For law - - yers and their plead - ing, They 'steem it not a
f marcato.
straw; They think that hon - - est mean - ing Is of it - self . .
straw; They think that hon - est mean - ing Is of it -
straw; They think that hon - est mean - ing Is of it - -
straw; They think that hon - est mean - ing Is . . of it -
p
. . a law: Whence con-science judg - eth plain - ly, whence con-science judg- eth
- self a law: . .Whence conscience judg - eth plain - ly, whence con-science judg- eth
- self a . . law: Whence con-science judg - eth plain - ly, whence conscience judg - eth
- self a law: Whence con-science judg-eth plain - ly, whence


rall.
plain - ly, They spend no mon - - ey vain - - - - ly.
plain - ly, They spend no mon - ey vain - - - ly.
plain - ly, They spend . . no mon - ey vain - - - ly.
conscience judg-eth plain - ly, They spend no mon - ey vain - ly.
mf
O hap-py who thus liv - eth! Not car-ing much for gold; With clothing which suf -
O hap-py who thus liv - eth! Not car-ing much for gold; With cloth - ing which suf -
O hap-py who thus liv - eth! Not car-ing much for gold; With cloth-ing which suf -
O hap-py who thus liv - eth! Not car-ing much for gold; With cloth-ing which suf -
f
- fic - eth To keep him from the cold. Though poor and plain his di - et, though
- fic - eth To keep him from the cold. Though poor and plain his di - et, though
- fic - eth To keep him from the cold. Though poor and plain his di - et, though
- fic - eth To keep him from the cold. Though poor and plain his di - et, though


ff
poor and plain his di - et, Yet mer-ry it is, and qui - et, yet
ff
poor and plain his di - et, Yet mer-ry it is, and qui - - - - et, yet
ff >
poor and plain his di - et, Yet mer-ry it is, and qui - - - - - et, yet
ff >
poor and plain his di - et, Yet mer-ry it is, and qui - et, yet
ff
rall. al fine.
pp
merry it is, and qui - et, and qui - et, and qui - - et.
rall. al fine.
pp
mer - ry it is, . . and qui - et, and qui - et, and qui - - et.
rall. al fine.
pp
merry it is, . . and qui - et, and qui - et, and qui - - et.
rall. al fine.
pp
mer - ry it is, . . and qui - et, and qui - et, and qui - - et.
rall. al fine.
pp

NOVELLO'S PART-SONG BOOK (*continued*).

Vol. IV. (*continued*).

HENRY LESLIE.

132	The Violet	3d.
133	One morning sweet in May	3d.
134	Daylight is fading	1½d.
135	Down in a pretty valley	3d.
136	The Primrose	1½d.
137	Arise, sweet love	3d.

HENRY SMART.

138	'Tis break of day	2d.
139	My true love hath my heart	2d.
140	Doth not my lady come	2d.
141	Spring Song	2d.
142	The Curfew	2d.
143	Hear, sweet spirit	2d.

SAMUEL REAY.

144	Spring Voices	3d.
145	Waken, lords and ladies gay	3d.
146	As it fell upon a day	3d.
147	Huntsman, rest	3d.
148	'Tis May upon the mountain	3d.
149	Take, oh, take those lips away	1½d.

Vol. V.—ARTHUR SULLIVAN.

150	The Rainy Day	1½d.
151	Oh, hush thee, my babie	3d.
152	Evening	1½d.
153	Joy to the Victors	3d.
154	Parting gleams	1½d.
155	Echoes	3d.

W. MACFARREN.

156	Spring	3d.
157	Summer	1½d.
158	Autumn	3d.
159	Winter	3d.
160	You stole my love	1½d.
161	Dainty love	1½d.

J. LEMMENS.

162	Drops of Rain	3d.
163	The Fairy Ring	3d.
164	The Light of Life	3d.
165	Oh, welcome him	3d.
166	Sunshine through the clouds	3d.
167	The Corn Field	3d.

HENRY SMART.

168	Wake! to the hunting	3d.
169	Dost thou idly ask	3d.
170	A Psalm of Life	1½d.
171	Only Thou	1½d.
172	I prithee send me back my heart	1½d.
173	The Moon	3d.

CIRO PINSUTI.

174	A Spring Song	3d.
175	An Autumn Song	3d.
176	The Two Spirits	3d.
177	The Crusaders	3d.
178	The Caravan	3d.
179	Stradella	3d.

Vol. VI.—J. L. HATTON.

180	When evening's twilight	2d.
181	Absence	2d.
182	April showers	3d.
183	The red, red rose	3d.
184	Beware, beware	3d.
185	The Sailor's Song	3d.
186	Good Night	2d.
187	Blythe is the bird	2d.
188	Stars of the summer night	3d.
189	The hemlock-tree	4d.
190	Jack Frost	3d.
191	I loved her	3d.
192	The Village Blacksmith	3d.

Vol. VI. (*continued*).

J. L. HATTON.

193	The Bait (Come, live with me)	3d.
194	Softly fall the shades of evening	3d.
195	Auburn (Sweet village)	3d.
196	Bird of the wilderness	3d.
197	The Summer gale	2d.
198	I met her in the quiet lane	2d.
199	If thou art sleeping	3d.
200	Spring Song	3d.
201	Good wishes	3d.
202	Parting and Meeting	2d.
203	Whether kissed by sunbeams	3d.
204	The roses are blushing	3d.
205	The Rivals	3d.
206	The village dance	3d.
207	Song of the Gipsy maidens	3d.
208	The Waterfall	3d.
209	Over hill, over dale	3d.
210	Love me little, love me long	3d.
211	Going a-maying	3d.
212	See, the rooks are homeward flying	3d.
213	Sweet Lady moon	3d.
214	Hark, the Convent bells are ringing	3d.

Vol. VII.—J. L. HATTON.

MALE VOICES.

215	When evening's twilight	2d.
216	Warrior's Song	3d.
217	Absence	2d.
218	April showers	3d.
219	The red, red rose	3d.
220	Beware, beware	3d.
221	The happiest land	3d.
222	The Sailor's Song	3d.
223	Busy, curious, thirsty fly	2d.
224	Good night, beloved	2d.
225	Bacchanalian Song	3d.
226	Stars of the summer night	3d.
227	King Witlaf's drinking horn	3d.
228	Tars' Song	4d.
229	The hemlock-tree	4d.
230	Jack Frost	3d.
231	The Lye	3d.
232	I loved her	3d.
233	The Village Blacksmith	3d.
234	The Letter	3d.
235	Shall I wasting in despair	3d.
236	The way to build a boat	4d.
237	I loved a lass, a fair one	4d.
238	The Lifeboat	3d.

Vol. VIII.—HENRY SMART.

239	The Shepherd's farewell	2d.
240	The wave's reproof	3d.
241	Ave Maria	2d.
242	Spring	2d.
243	Morning	3d.
244	Hymn to Cynthia	3d.
245	Cradle Song	3d.
246	The joys of Spring	3d.
247	Dream, baby, dream	2d.
248	A song for the Seasons	3d.
249	O say not that my heart is cold	2d.
250	Love and mirth	3d.
251	Sweet vesper hymn	3d.
252	Crocuses and Snowdrops	3d.
253	Stars of the summer night	3d.
254	Wind thy horn	3d.
255	The land of wonders	3d.
256	Ye little birds that sit and sing	2d.
257	How soft the shades of evening creep	2d.
258	How sweet is summer morning	2d.
259	Now May is here	3d.

Vol. IX.—WALTER MACFARREN.

260	Hunting Song	3d.
261	Summer Song	3d.
262	The Curfew bell	3d.
263	The Warrior	3d.
264	Love's heigh-ho!	3d.
265	Good-night, good rest	3d.
266	The Fairies	3d.
267	Cradle Song	3d.
268	Morning Song	3d.

Vol. IX. (*continued*).

WALTER MACFARREN.

269	Ye pretty birds	3d.
270	More life	3d.
271	Sweet content	3d.
272	Sea Song … (T.T.B.B.)	3d
273	The stars are with the voyager „	2d
274	Autumn … „	3d.
275	Highland War Song … „	3d.
276	Shortest and longest … „	3d.
277	Windlass Song … „	3d.
278	O Lady, leave thy silken thread	3d.
279	Lover's Parting	3d.
280	Shepherds all and maidens fair	3d.
281	Night, sable goddess	3d.
282	Hence, all you vain delights	3d.
283	Swallow, swallow, hither wing	3d.

Vol. X.—R. L. DE PEARSALL.

284	The Hardy Norseman	4d.
285	Nymphs are sporting	3d.
286	O who will o'er the downs	4d.
286*	O who will o'er the downs (A.T.T.B.)	4d
287	Who shall win my lady fair	4d.
288	Why with toil	3d.
289	When Allen-a-Dale went a-hunting	4d.
290	I saw lovely Phillis. Madrigal	4d.
291	The River Spirit's song (A.T.T.B.)	3d.
292	It was upon a Spring-tide day. (5 v.)	4d.
293	Take heed, ye shepherd swains	4d.
294	Spring returns. Madrigal (S.S.A.T.B.)	2d.
295	Great god of love. 8 voices. Madgl.	3d.
296	In dulci jubilo. Christmas Carol	3d.
297	The song of the Frank companies	3d.
298	How bright in the May-time	3d.
299	The Winter Song	3d.
300	The Bishop of Mentz	3d.
301	When last I strayed	2d.
302	See how smoothly	2d.
303	Let us all go maying	2d.
304	List! Lady, be not coy. (S.S.A.T.T.B.)	3d.
305	O ye roses. Madrigal „	3d.
306	Sing we and chaunt it. Double Choir	2d.
307	Ditto, for 4 voices	2d.
308	The Red Wine flows … (T.T.B.B.)	2d.
309	Shoot, false love, I care not	3d.

Vol. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age. Madrigal	4d.
311	Down in my garden fair „	3d.
312	Adieu! my native shore	2d.
313	Purple glow the forest mountains	2d.
314	Caput apri defero	3d.
315	A Chieftain to the Highlands	2d.
316	A King there was in Thule	2d.
317	Come, let us be merry	2d.
318	Mihi est propositum … (A.T.B.B.)	2d.
319	Light of my soul. Madrigal (S.S.A.T.B.B.)	3d.
320	Lay a garland. Madrigal for 8 voices	3d.
321	Summer is y-coming in. (S.S.A.T.B.B.)	2d.
322	Why should the Cuckoo's tuneful note. Madrigal … (S.S.A.T.B.)	3d.
323	Why weep, alas! my lady love. Madrigal … (S.S.A.T.B.)	3d.
324	There is a paradise on earth (A.T.B.B.)	3d.
325	O! all ye ladies fair and true „	2d.
326	War Song of the Norman Baron Taillefer	2d.
327	Why do the roses. Madrigal	2d.
328	Sweet as a flower in May. Madrigal	2d.
329	The praise of good wine (T.T.B.B.)	2d.
330	The Watchman's Song (T.T.B.B.) do. do. (S.A.T.B.)	2d.
331	The Waters of Elle … (S.S.A.T.B)	2d.
332	No! no! Nigella. For Double Choir	2d.
333	Sir Patrick Spens. In 10 parts	4d.

Vol. XII.—ROBERT FRANZ.

334	Already snow has fallen	1½d.
335	At parting	1½d.
336	The fairest time	1½d.
337	Spring's faith	1½d.
338	May Song	1½d.
339	A morning walk	3d.

Alberto Randegger

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 680.—*Vol.* 40.
Registered for transmission abroad.

OCTOBER 1, 1899.

Price 4d.; Postage, 1½d.
Annual Subscription, Post-free, 5s.

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: Her Majesty the Queen.
President: H.R.H. The Duke of Saxe-Coburg and Gotha,
Duke of Edinburgh, K.G.

Conductor: Sir Frederick Bridge, Mus.D.

Twenty-Ninth Season, 1899-1900.

PROSPECTUS.

The Series will comprise Eight Concerts, at which the following works will be performed.—

Nov. 9.	"Elijah."
Dec. 7.	"Ballad of the Clampherdown" (Bridge) and "The Golden Legend."
Jan. 1.	"Messiah."
Jan. 25.	"Saint Paul."
Feb. 28.	"Redemption."
Mar. 22.	Scenes from the "Song of Hiawatha" (Coleridge-Taylor).
April 13.	"Messiah."
May 3.	Wagner Concert: "Lohengrin" (Act I.). "Flying Dutchman" (Selections).

Arrangements have been made with the following artists:—

Madame ALBANI
Miss ESTHER PALLISER
Miss ELLA RUSSELL
Miss MAGGIE PURVIS
Mdlle. GIULIA RAVOGLI
Miss CLARA BUTT
Madame BELLE COLE
Miss ADA CROSSLEY
Miss LUCIE JOHNSTONE
Miss EMILY FOXCROFT
Miss LILLIAN BLAUVELT
Mr. BEN DAVIES
Mr. LLOYD CHANDOS
Mr. WILLIAM GREEN
Mr. GREGORY HAST
Mr. WHITNEY MOCKRIDGE
Mr. AGER GROVER
Mr. SANTLEY
Mr. WATKIN MILLS
Mr. ANDREW BLACK
Mr. DOUGLAS POWELL
Mr. DANIEL PRICE
Mr. IVOR FOSTER
Mr. HARRY DEARTH

Organist: Mr. H. L. BALFOUR.

The Band and Chorus will consist of 1,000 performers.

Of the eight Concerts to be given, seven will be included in the Subscription Series. Prices of Subscription for these seven Concerts: Stalls, £2 2s.; Arena, £1 15s.; Balcony (Reserved), £1 8s.

Prices for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.; Unreserved, 4s.; Gallery (Promenade), 1s,

Subscribers' names can now be received, seats secured, and prospectuses obtained at the Royal Albert Hall.

FIRST CONCERT, THURSDAY, NOVEMBER 9, at 8.

MENDELSSOHN'S "ELIJAH."

Artists: Miss ELLA RUSSELL, Miss ADA CROSSLEY, Mr. WILLIAM GREEN, and Mr. SANTLEY.

There are VACANCIES in the CHOIR for Sopranos, Contraltos, Tenors, and Basses (especially Tenors). Only those who have good and powerful voices, and who can read music at first sight, will be accepted. Address, the Secretary, Royal Choral Society, Royal Albert Hall, S.W.

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TENTERDEN STREET, W.

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Patrons: Her Majesty The Queen and the Royal Family.
President: H.R.H. The Duke of Saxe-Coburg and Gotha.
Principal: Sir A. C. Mackenzie, Mus. Doc.

Michaelmas Term began Monday, September 25.

Metropolitan Examination for Composers or Performers and Teachers. Syllabus for 1899-1900 is now ready and can be had on application. Last day for entry for the Christmas Examination, October 31.

Prospectus, Entry Forms, and all information may be obtained from the Secretary.

F. W. RENAUT, Secretary.

GRESHAM COLLEGE MUSIC LECTURES.

Professor Sir Frederick Bridge will deliver the Lectures for this term as under:—

Tuesday, October 24.—"Ayres and Dialogues" (No. 2).
Wednesday, October 25.—Orchestral Studies (No. 1)—"The Oboe."
Thursday, October 26.—Organ Music (continued)—"Henry Smart."
Friday, October 27.—"Handel's Opera Overtures" (No. 2).

The first Lecture will be delivered in Gresham College, the others in the City of London School. Admission free. Commence at 6 p.m.

QUEEN'S HALL,

LANGHAM PLACE, W.

MR. ROBERT NEWMAN'S

CONCERT ANNOUNCEMENTS,

1899-1900.

PROMENADE CONCERTS,

August 26 to October 21. Every Evening at 8 o'clock.

Conductor—Mr. HENRY J. WOOD.

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Daily at 3. Thursdays and Saturdays at 3 and 8.30.
Re-commencing October 16.

SATURDAY SYMPHONY CONCERTS,

1899: October 28, November 11 and 25, December 9, at 3 p.m.
1900: January 27, February 10 and 24, March 10, at 3 p.m.

Conductor—Mr. HENRY J. WOOD.

WAGNER CONCERTS,

November 13, 20, 27, December 4, at 8.30 p.m.

Conductor—Mr. HENRY J. WOOD.

ST. ANDREW'S DAY CONCERT,

November 30, at 7.30 p.m.

CHRISTMAS DAY CONCERT,

December 25, at 3 p.m.

ASH WEDNESDAY CONCERT,

February 28, at 3 p.m.

ST. PATRICK'S DAY CONCERT,

March 17, at 7.30 p.m.

GOOD FRIDAY CONCERTS,

April 13, at 3 and 7.30 p.m.

CHILDREN'S CHRISTMAS HOLIDAY ENTERTAINMENTS,

December 26 to January 13. Every Afternoon at 3 p.m.

YSAYE CONCERTS,

Particulars of which will be duly announced.

THE LONDON MUSICAL FESTIVAL

April 30 to May 5.

THE SUNDAY CONCERT SOCIETY'S AFTERNOON AND EVENING CONCERTS

will be resumed in the Autumn.

Mr. NEWMAN is now booking engagements for the following Artists, for whom he is sole Agent:

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Miss KIRKBY LUNN,
Mr. ELLISON VAN HOOSE
Mr. CHARLES KNOWLES
Solo Violinist .. .. Mons. YSAYE.

NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

President: His Grace the Duke of Sutherland.
October 25 and 26, 1899.

Wednesday Evening.—"Paradise and the Peri" (Schumann) and "Pathetic Symphony" (Tschaïkowsky).

Thursday Morning.—"Hiawatha's Wedding-Feast" (S. Coleridge-Taylor), "The Death of Minnehaha" (S. Coleridge-Taylor) (specially written for this Festival), and Miscellaneous Concert.

Thursday Evening.—"The Messiah" (Handel). Miss Ella Russell, Miss Evangeline Florence, Miss Helen Jaxon, Miss Alice Lamb, Miss Alice Lakin; Mr. Herbert Grover, Mr. Charles Saunders, Mr. Andrew Black.

Conductor .. .. .. Dr. C. Swinnerton Heap.
Chorus Master .. .. Mr. Fred. Mountford.

Programmes may be had on application to Horace J. Wildin, Honorary General Secretary, Stoke-on-Trent.

THE FIRST

SCARBOROUGH MUSICAL FESTIVAL

Wednesday and Thursday, October 18 and 19, 1899,

IN THE GRAND HALL OF THE SPA.

Wednesday Evening—
Mendelssohn's "ST. PAUL."

Thursday Afternoon—
Sullivan's "GOLDEN LEGEND"
And Miscellaneous.

Thursday Evening—
Cowen's "ODE TO THE PASSIONS"
Beethoven's C minor Symphony
Wagner's "Tannhäuser" Overture
Schumann's Pianoforte Concerto in A minor
(Solo Pianist—Miss FANNY DAVIES).
etc., etc.

Principals:
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Miss FLORENCE OLIVER
Mr. LLOYD CHANDOS
and
Mr. ANDREW BLACK.

Solo Pianist: Miss FANNY DAVIES.
Organist: Mr. GEORGE T. PATMAN, F.R.C.O.
Conductor: Mr. FREDERIC H. COWEN.

BAND AND CHORUS OF OVER 400.

The Orchestra selected from Royal Opera, Covent Garden, London Philharmonic Concerts, &c.

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Full particulars from the Secretaries:
Mr. J. Adams, 39, Scalby Road, Scarborough.
Mr. E. Crosby, 2, Alfred Street, Scarborough.

MORECAMBE MUSICAL FESTIVAL AND COMPETITION.

The Executive of the above Festival offers a prize of £5 for the best original Part-Song, Unaccompanied, the words for which will be supplied on application to the Secretary, enclosing stamped envelope.

Should the music be considered by the Adjudicators of sufficient merit for publication and for performance at the Morecambe Festival, to be held in May, 1900, a further sum of £10 will be awarded for the Copyright.

Adjudicators: Sir John Stainer, Sir Frederick Bridge, and Dr. W. G. McNaught.

Further particulars may be had on application to the Secretary,
H. POWELL, Festival Offices, Morecambe.

EISTEDDFOD CAERLUDD,

QUEEN'S HALL, LONDON, W.

February 21 and 22, 1900.

Adjudicators: Joseph Bennett, Esq.; Emlyn Evans, Esq.; H. R. Eyers, Esq., F.R.A.M.; Franklin Taylor, R.C.M.; W. Frye-Parker, Esq., F.R.A.M.; Miss Llewela Davies, A.R.A.M., &c.

For particulars of the various Musical Competitions (Choral, Soli, Instrumental, and Composition), Entry Forms, &c., see the advance syllabus now ready, and which will be sent, Post-free, on application to—
MAENGWYN DAVIES, Hon. Sec.
54, Claverton Street, London, S.W.

SHEFFIELD MUSICAL FESTIVAL,

ALBERT HALL, October 11, 12, 13, 1899.

Patrons:
Her Majesty The Queen,
T.R.H. The Prince and Princess of Wales,
T.R.H. The Duke and Duchess of York,
and the Nobility and Gentry of the District.

President:
His Grace the Duke of Norfolk, E.M., K.G.

Principal Artists:
Madame ELLA RUSSELL.
Miss ALICE ESTY.
Miss LILIAN COOMBER.
Madame MARIE BREMA.
Miss CLARA BUTT.
Miss JESSIE KING.
Madame B. BURRELL.
Mr. EDWARD LLOYD.
Mr. BEN DAVIES.
Mr. WILLIAM GREEN.
Mr. DAVID BISPHAM.
Mr. ANDREW BLACK.
Mr. CHARLES KNOWLES.

Pianoforte: Mr. FREDERICK DAWSON.
VOLUNTARY CHORUS OF OVER 300 VOICES.
FULL ORCHESTRA FROM THE CRYSTAL PALACE.
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Organist: Mr. J. W. PHILLIPS.
Conductor; Mr. AUGUST MANNS.

Programme of Principal Works:—

Wednesday Morning, October 11.—THE MESSIAH.

Wednesday Evening, October 11.—KING OLAF (conducted by the Composer) and Miscellaneous Items.

Thursday Morning, October 12.—SAMSON AND DELILAH, Pianoforte Concerto, and Miscellaneous Items.

Thursday Evening, October 12.—GOLDEN LEGEND and CHORAL SYMPHONY.

Friday Morning, October 13.—KING SAUL (conducted by the Composer).

Friday Evening, October 13.—HYMN OF PRAISE and Miscellaneous Items.

Morning Concerts commence at 11.30; Evening Concerts at 7.30.

Plans for all Concerts are at Mr. Peace's Office at the Albert Hall (Burgess Street), where Seats may be booked. All Seats reserved. Tickets for Single Concerts, 15s., 10s. 6d., and 5s.

Books of Arrangements, containing detailed Programmes and other information, may be obtained at the Festival Offices, 45, Bank Street, Sheffield, or at the Albert Hall.

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JOHN UTTLEY, } Hon. Secs.
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THE MESSIAH, ST. PAUL, ATHALIE, LAST JUDGMENT, GOLDEN LEGEND, ROSE MAIDEN, THE CRUCIFIXION, HIAWATHA'S WEDDING-FEAST, BEETHOVEN'S C MINOR SYMPHONY, &c.

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Apply to John E. Borland, Mus.B., F.R.C.O., Conductor.

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GRAND CHORAL AND SOLO COMPETITIONS
will be held at the
SHOREDITCH TOWN HALL,
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1899.

Two Extra Supplements are presented gratis with this number. An Anthem, entitled "How lovely are Thy habitations," composed by Charles Salaman, which will be sung by the Westminster Abbey Choir, in the Abbey, on the 11th inst., in connection with the Church Congress; and a Portrait of Mr. Alberto Randegger, by Messrs. Elliott and Fry. The view of Worcester Cathedral is reproduced by kind permission of Messrs. Valentine and Sons, Limited, and that of Trottiscliffe Church by kind permission of the Rev. Charles W. Shepherd, M.A.

ALBERTO RANDEGGER.

In the southernmost corner of the Grand Duchy of Baden, almost touching the Swiss frontier, lies the village of Randegg. Thereby hangs a name—the name of Randegger. The late Professor John Stuart Blackie on one occasion, when he sat next to Mr. Randegger at a dinner party, propounded some elaborate theories on the etymology of the name, greatly to the amusement of him who bore it, and who, in deference to the old Professor, would not question Blackie's erudition. The origin of the patronymic, however, is as simple as it is geographical. A young villager of Randegg left his native heath to make his way in the world. He settled at Trieste and, following an ancient custom, assumed the name of his birthplace, which thenceforth became the family name.

Alberto Randegger was born at Trieste, April 13, 1832. His father was a master at a public school at Trieste, and his mother, of Tuscan parentage, was an amateur musician. As a child Alberto showed no signs of musical capacity. Curiously enough, music came to him with lightning flash. There was in the house an old spinet with black naturals and white sharps. One day, when he was thirteen years of age, he went up to the spinet and, without the slightest knowledge of music, he played a tune! "Not with one finger, mind you," says Mr. Randegger, "but with both hands, straight off, with correct harmonies, and without any previous evidence whatever of any music in me."

Such a remarkable and unpremeditated exhibition of latent talent caused some astonishment in the Randegger family. Upon the urgent solicitation of the family friends, Master Alberto was in due course primarily placed under A. Tivoli and, later on, under Jean Lafont for instruction in pianoforte playing. Signor Tivoli was at that time director of an excellent orchestral society, while Jean Lafont was organist of the English church at Trieste, although he did not understand the English language. Thus young Randegger had many opportunities of picking up musical knowledge and he availed himself of them with ceaseless activity.

A TIME-SIGNATURE!

He afterwards became a pupil of Luigi Ricci for composition. At that time Ricci, who was a prolific composer of Italian operas, held the posts of Kapellmeister of Trieste Cathedral and of Maestro Concertatore at the opera. In this pupilage stage Randegger, by attending all the opera rehearsals at the theatre with his master, gained much practical experience in operatic matters, which proved to be of the greatest value to him in after years. Ricci was a bit of a wag in his way. Once at a rehearsal he asked his pupil, pointing to a time-signature, "What time is that?" Randegger, after looking at it, replied "triple time." "No, it's lost time," said Ricci, thus giving timely expression to his opinion upon the worthlessness of the music.

The year 1850 was an eventful one in the career of Alberto Randegger. He then, at the age of eighteen, made the acquaintance of Verdi, who came to Trieste for the production of his opera "Stiffelio" (afterwards re-written and re-named "Aroldo"), which was first performed November 16, 1850. Young Randegger, who sat near the piano, turning over the pages of the score from which Verdi was playing at the initial rehearsals, was requested by Verdi to teach the prima donna her part. By the time he was nineteen he had composed several masses and other pieces for the church, in addition to two ballets—"La Fidanzata di Castellamare" and "La Sposa d'Appenzello," both produced at the Teatro Grande of his native city. He also collaborated with four other pupils of Ricci in the composition of an opera-bouffe in four acts, entitled "Il Lazzarone," which was performed, with great success, at the Teatro Mauroner, Trieste.

VERDI.

For two years—1852-54—Randegger was musical director of theatres at Fiume, Zara, Sinigaglia, Brescia, and Venice. At the last named city, in the early part of 1853, he again came across the path of Verdi. "Il Trovatore" had been produced at Rome on January 19, 1853, and its composer came to Venice to launch another popular opera, "La Traviata," which was first performed at the Fenice on March 6, 1853. Mr. Randegger states, from his personal knowledge, that Verdi scored nearly the whole of the first act in one night, standing at a desk and writing throughout the hours of the darkness on that night of his arrival from Rome. The Fenice Theatre was crowded at the first performance, but through Verdi's kindness Randegger was enabled to have a chair placed in the orchestra expressly for him. For various reasons, quite independent of the merits of the music, several pieces did not appeal to the fancy of the Venetians, who did not hesitate to express rather roughly their disapproval. Verdi, however, was by no means disheartened by the temporary failure of his opera. "I don't care a fig," he said; "time will judge." And he was right, for six months after the failure of "La Traviata" at the Fenice Theatre, it was again produced in Venice at the Teatro Rossini, when it obtained that success which has attended it ever since throughout the world.

In 1854 Randegger composed a four-act tragic opera, entitled "Bianca Capello," which was performed at Brescia and subsequently at Trieste. At this time there came to him the parting of the ways and, as a consequence, the great event in his life. An Italian manager, in conjunction with the late Max Strakosch, had engaged him to go to New York to conduct a season of Italian opera at the Academy of Music and to produce there his "Bianca Capello." He started on his journey thither, but, as the cholera broke out there, he was overtaken by a telegram from home forbidding him to cross the Atlantic. He stayed in Paris for a month. During his sojourn in the French capital his eldest brother, who had lived in England for many years and was a great admirer of the country, wrote saying, "I should like you to go and see London before you return home." He thereupon came to this cosmopolitan city, and here he has ever since remained.

INTRODUCTION TO ORATORIO.

Ricci subsequently sent his pupil a letter of introduction to Costa, who was at that time engrossed with the composition of his "Eli." "I can do nothing for you," said the great conductor, "but if you have talent, are industrious, and possess a little money, you might make your way here—if not, my best advice to you is to go back at once." He assured Costa that he did not want anything from him, but that he desired to hear as much music as possible. Costa thereupon showed much kindness to the young musician from Trieste, and they subsequently became firm friends. "Costa," recalls Mr. Randegger, "gave me a copy of 'The Messiah.' It was the first oratorio I ever possessed. He invited me to attend a performance of Handel's masterpiece that he was about to conduct at the Sacred Harmonic Society. I went. There was an enormous crowd in Exeter Hall, and, becoming overpowered by the magnitude of the orchestra and chorus, by the vast audience and the strangeness of the music to my ears, towards the end of the first part I fell fast asleep! 'How did you like "The Messiah"?' enquired Costa at our next meeting. When I told him of my somnolent state during the concert he laughed heartily, and said: 'You must be sure to attend the next performance of "The Messiah." I accordingly went again to Exeter Hall to hear Handel's great oratorio. I endured it a little longer than on the previous occasion, but in the long run I again went to sleep. Then I only knew Handel's *name*—oratorio was entirely unknown to me. I became very favourably impressed with London, and I said to myself: 'This is the place for me to stop—to watch, to study, and to learn.' Stop I did, and here I am. I have certainly watched, and I trust that I have learned something.

LEARNING ENGLISH.

"I had no knowledge whatever of English. For a year I lived at a boarding-house in London in order to acquire the language. I paid a guinea a week for my board and lodging. Beyond constitutional strolls along Oxford Street, I scarcely left the society of the old fogies of the boarding-house, with their cribbage, dominoes, and gossip. I used to write down phonetically various words that I overheard in the course of that boarding-house conversation. For instance: such a word as 'enough' I wrote '*inof*'! and so on."

In 1855 Mr. Randegger published his first composition set to English words. It was a song, entitled "The Meadow Gate," and dedicated to R. Bond, Esq., 12th Lancers.

In a review of this English "Op. 1," J. W. Davison remarked (*Musical World*, January 12, 1856): "'The Meadow Gate' of Mr. Alberto Randegger, whoever that ominously-named gentleman may be (!), is clever and engaging, although not strikingly original. The accompaniment is well written; and the words of Mr. Swain are unaffected and pretty. But why select the key of D flat for such a trifle? Was it to prevent it from enjoying a wide circulation among the young ladies of the 'drawing-room' genus?"

Always "improving the shining hour," Mr. Randegger again took lessons in composition, this time with Bernhard Molique in London. In November, 1857, he made his first appearance in England as a conductor at a series of Opera Buffa performances given at the St. James's Theatre by an Italian company. "The orchestra, under the direction of Signor Randegger," recorded Mr. Davison, "went capitally, and the chorus was steady and efficient. On the whole, we consider that the new speculation has much claim to public attention, and is entitled to success."

OPERATIC ANECDOTES.

Two anecdotes of Mr. Randegger's operatic experiences may be told here. Once in Ireland, on the day following a performance of "Martha," Madame Rudersdorff, the prima donna of the company, received a letter from the Mayor of the town in which he protested against the office of a Sheriff being made fun of in the opera. Madame Rudersdorff in reply wrote to His Worship to the effect that the opera had been played in hundreds of cities and that no such remonstrance had ever been heard of before. Thereupon the Mayor, wearing his chain of office, called upon Rudersdorff to say that neither he nor anyone in authority had written the letter. In fact, it turned out to be a hoax, as the protest was sent as a practical joke by Charles Durand, one of the company. On another occasion, in Jersey, a well known and excellent oratorio singer, since departed this life, made his first appearance in opera, when he played the part of *Duke Alfonso* in "Lucrezia Borgia." There had been no dress rehearsal, and when Rudersdorff came upon the scene dressed in her magnificent attire, the poor basso was so completely flabbergasted that not only did he become "struck dumb with astonishment," but he became "rooted to the spot" in evident fear as to the intentions of *Lucrezia Borgia!*

A CHURCH ORGANIST.

It is not generally known—certainly no biography of him records the fact—that the subject of this sketch was for eleven years a church organist. "I gave Cummings lessons in singing," he says, "and he gave me lessons on the organ. I was very fond of the organ, and I used to lock myself in the church until eleven or twelve o'clock at night and practise away, deriving much pleasure in hearing the sounds of the organ." Mr. Randegger was for eleven years organist and choirmaster of St. Paul's Church, Avenue Road, Regent's Park, from its consecration (by Bishop Tait, on February 4, 1859) until 1870. He was also present at the laying of the foundation stone. In those days the choir was one of mixed voices and therefore not surpliced. A very interesting sidelight upon Mr. Randegger's organist period is furnished in a letter written (in connection with this article) to the present organist of St. Paul's, Mr. Edward G. Croager, by whose permission and that of the writer we are enabled to quote from it.

These recollections are from the pen of Mr. James E. Matthew, a well known writer on music, and one of the few original members of the congregation of St. Paul's, in the choir of which Mrs. Matthew sang under Mr. Randegger's regime. Mr. Matthew writes under date "August 28, 1899":—

> I believe that my brother and sister, with myself, are the *only* original members of the St. Paul's congregation left, and as I soon became very intimate with Mr. Randegger, you could not have applied to anyone so well able to give information in regard to his organistship.
>
> It was in 1859 that the church was consecrated and at that time surpliced choirs were not so common—one may almost say, invariable—as they are now. In those days "Hymns Ancient and Modern" were only on the stocks and not launched, so that the collection of hymns adopted did not necessitate the use of a particular tune to each hymn; and, of course, from the fact that Randegger was a foreigner, he was in a great measure ignorant of tradition in such matters. This tended to give a distinct character to the services—I think I may say a certain freshness. For instance, if a hymn were put down of some peculiar metre which it was not easy to fit, his practice was to write a tune.
>
> The nucleus of the choir was a quartet (paid) of singers. Even in those days Randegger was much run after as a teacher of singing, so that it was easy for him to find good voices in exchange for lessons; the choir was therefore generally good. I think he enjoyed it, and in the first winter a meeting was got up of such amateurs as were willing to help and we had our regular practices.
>
> The Psalms were only chanted in the evening, and this was looked upon as rather an innovation! But no harm came of it. We only had an anthem on great occasions—say at Easter and Christmas. In the early days Madame Rudersdorff would often help at the evening service. The effect of her voice in church, when she did let out, was like putting on Principal, Twelfth, and Fifteenth!
>
> Our organ, designed by the late G. W. Martin, was of an unusual kind, inasmuch as in addition to the usual swell, the great organ was also enclosed in a swell-box. The organ was of course not paid for, so Randegger got up and conducted in three successive years at the Eyre Arms (then the only concert-room in our parts) "The Messiah," "Creation," "Hymn of Praise," and Handel's "Ode to St. Cecilia's Day." In all of these Rudersdorff was the principal vocalist, and her singing in the Ode was something to remember, especially the bit of solo in the last chorus, "As from the power." I can't think of anyone who could make such an effect now-a-days.
>
> Randegger was frequently away from town in those days with touring parties, and then he had to find a deputy. In this way I first became acquainted with W. H. Cummings, then a rising tenor. Randegger was intimate with Stirling Coyne, a well-known dramatic critic. His youngest daughter was a pupil of Mrs. Bartholomew, and Randegger was much interested in her career and used to give her lessons on the pianoforte, and so she was naturally very pleased to take

the organ for him during his absences. One day he asked the Coynes if they knew of a lady who would come and sing contralto in return for lessons. This they did, and although under his tuition her voice turned out to be a mezzo-soprano, she sang in the church for several years, even after she became Mrs. J. E. Matthew. Miss Amy Coyne, on Randegger's advice, subsequently became a pupil of Ferdinand Hiller, and a few years later was married to my brother. It is not surprising, therefore, that we have pleasant associations with St. Paul's Church and those Randegger days.

A FUNERAL ANTHEM.

An interesting incident of Mr. Randegger's association with St. Paul's, Avenue Road, arose in connection with a Funeral Anthem which he composed upon the death of the Prince Consort, who, it may be remembered, died on a Saturday night. The circumstances connected with this episode may best be told in the composer's own words. "As I was walking to church on the Sunday morning," says Mr. Randegger, "I heard the newspaper boys shouting out the news of the death of Prince Albert. I was greatly affected by the mournful news, as I had a great admiration for the Prince. I decided then and there to compose a Funeral Anthem to commemorate the sad event. The same evening Madame Rudersdorff, at my request, selected words from the Bible. I set to work at once and copied out all the voice parts with my own hand. I rehearsed the anthem during the week, and it was performed on the following Sunday by a choir of thirty voices, amongst whom were several distinguished artists. In no other church in the country was the calamity that had thrilled the nation thus commemorated. Moreover, when the time came for the sermon, the Rev. Dr. Peile, the vicar of the church, addressing the congregation, said: 'After the anthem to which we have listened there is no need for me to preach, as no words of mine are needed to deepen the impression that has been produced by the music.' He then pronounced the benediction and the congregation dispersed." The words of this anthem were taken from Revelation xiv., 15, 16, 13. The composer soon afterwards scored the work and it was performed at a concert given by the Vocal Association, and also between the parts of a "Messiah" performance conducted by Mr. Randegger.

APPOINTMENTS.

A few of the more important events in the life of Mr. Randegger may now be considered in chronological order. On May 2, 1864, his pleasing two-act operetta, "The Rival Beauties" (dedicated to Costa), was first performed at the Theatre Royal, Leeds, with great success. No less than six numbers were encored, and the opera, in which Mr. W. H. Cummings made his first appearance on a stage, was played nightly to appreciative audiences. The other principals were Emily Spiller, Julia Elton, and J. G. Patey. In 1868 Mr. Randegger was appointed a professor of singing at the Royal Academy of Music, a post which he still retains. He has been a member of the Board of Directors and is now on the Committee of Management of our oldest music school, in addition to being an Honorary Member of the Institution. He is also a professor of singing at the Royal College of Music and is on the Board of Professors at the College. He is an Honorary Member of the Madrid Philharmonic Society, and in 1892 he received from the King of Italy the honour of knighthood.

Since 1855, the year after he came to this country, he has attended every Birmingham Musical Festival conducted by Costa. At that of 1873 (August 28) he produced his highly successful dramatic cantata "Fridolin," which has since been so often performed. The libretto was by Madame Rudersdorff. "I owe a great deal to her," he says, "and from her I learned much. For instance, I studied with her, amongst others, all Schubert's songs, of which she had the traditional renderings."

AS A CONDUCTOR.

In January, 1880, he conducted an eventful season of English opera given at Her Majesty's Theatre by the Carl Rosa Opera Company. The following works were produced under his direction for the first time with English text: "Carmen," "The Taming of the Shrew," "Lohengrin," and "Tannhäuser." He also conducted the first performances of Goring Thomas's "Esmeralda" and "Nadeshda," of the former of which he wrote the scenario. He conducted "Esmeralda" when it was sung in English at Drury Lane Theatre; in German, at the Stadt Theater, Hamburg; and in French, at Covent Garden, with Melba, Jean de Reszke, and Lassalle. In 1882 he conducted Henry Leslie's Choir, upon the resignation of its founder.

From the year 1887—when the late Sir Augustus Harris started his *régime* of Italian opera at Drury Lane—until the season 1898 Mr. Randegger conducted grand opera there and at Covent Garden. He also conducted the Queen's Hall Choral Society for two years (1895-97), during which period Saint-Saëns's "Samson and Delilah" received its first adequate performance in this country (December 3, 1896). He conducted the Queen's Hall orchestra for thirty-two consecutive Sundays, and skilfully steered, clear of disaster, the performance of about 180 symphonic works, concertos, &c., without their having had any rehearsal whatever. He is now honorary conductor of the Imperial Institute orchestra, which numbers 110 effective members, of whom a very large proportion are ladies. He has frequently adjudicated at various Eisteddfodau, and is engaged in that capacity for the Grand National Eisteddfod to be held in Liverpool next year. His connection with the Norwich Musical Festival will be referred to subsequently.

COMPOSITIONS.

In addition to the works already named, Mr. Randegger has composed a scena, "Medea," sung by Madame Rudersdorff at the Leipzig Gewandhaus in 1869, of which the original autograph score is now preserved in the library of the Gewandhaus; "Saffo," sung by Madame Lemmens Sherrington at the British Orchestral Society's concert, March 31, 1875; the 150th Psalm, for soprano solo, chorus, orchestra, and organ, written for the Boston (Mass.) Festival, 1872; and a scena, "The Prayer of Nature" (Byron), for Mr. Edward Lloyd, Philharmonic Society, June 9, 1887. Many of Mr. Randegger's songs and other vocal compositions have been remarkably successful; amongst them may be mentioned "Joyous life" ("Ben è ridicolo"), "Peacefully slumber," and the pleasing trio "I Naviganti" ("The Mariners"). The song "Ben è ridicolo" was very popular during one of the Disraeli Administrations, so much so that *Punch* found it convenient to metamorphose its title into "Ben is ridiculous"!

None of Mr. Randegger's works have, however, attained the extraordinary popularity of his "Singing" primer, written at the suggestion of Messrs. Novello, of which an enormous number of copies have been sold, and which, in all English-speaking countries, is now accepted as a text-book.

AS A SINGING MASTER .

As a teacher of singing Mr. Randegger has a wide and justly deserved reputation, not only in England, but amongst Americans. Much of his success in this respect may be attributed to his life-long methods of close observation and careful attention to details. He has always been, and, in fact, is now an assiduous student. For twenty years he attended regularly all the Saturday concerts at the Crystal Palace, taking with him, as often as he could, the full scores of the works performed. "Why don't you study your scores at home?" enquired Davison of him one day at Sydenham. The reply was characteristic of the man: "I do not bring the scores here to learn them, but to realise more completely their effect upon the ear." At every performance of a new work, which he rarely misses, Mr. Randegger listens with score and pencil in hand, and as the work proceeds he will note down all breath places, dynamic indications, phrasing, ritardations, &c., with the most minute exactness. It is interesting to examine his copy from which he followed the first performance of such works as Sullivan's "Golden Legend," Gounod's "Redemption," and many similar compositions which he had subsequently to conduct himself, as examples of his thoroughness in this respect. His well known editions of Handel's oratorio songs, the airs from Mendelssohn's "Elijah," &c., are based upon such observations, and thus they are of special value to singers. Is it then any wonder that he is much sought after, even by experienced singers, as a reliable and well informed adviser on operatic and oratorio matters?

FAULTS OF SINGERS.

In regard to the æsthetics of singing, he lays great stress upon the importance of the words—their correct pronunciation and distinct articulation. He says: "So many people when they sing use their *conversational* English, which in nine cases out of ten is *not* good. They fail to sound their final consonants and to make the most of their vowels. In regard to the matter of pronunciation, I find that the Welsh are particularly good in their singing of English words; probably with most of them English is an acquired language. It is very important that singers should analyse the words and recite them aloud before singing them, and enter thoroughly into the spirit of the various moods which a song may suggest. Take, for instance, the sublime air, 'I know that my Redeemer liveth.' What a revelation was Jenny Lind's interpretation of it! She would sing the opening phrase in a subdued and pensive manner, the second time with more warmth, and when it returned in the subdominant key (A) the words '*I know*' were brought out in a manner assertive of the fullest and strongest conviction."

NOTABILITIES HE HAS MET.

Mr. Randegger has met with many interesting people during his long career. He used to visit Sir Michael Costa at his residence in Eccleston Square every Sunday for many years. Costa, who was a most business-like man, had displayed on the wall, posted above his writing-desk, a notice to the following effect:

> "If you come on business, do your business, and go about your business."

"Costa," says Mr. Randegger, "was a martinet in regard to the discipline of the orchestra, but the present artistic position of the players is entirely due to him. Although a tyrant, he always supported his men, and always made sure that they received such fees as were due to their merits."

Benedict was also an old friend and Mr. Randegger became his executor. In this connection he acquired all Benedict's music, papers, and autograph letters "from great men of all sorts." Benedict never destroyed anything. All his old cheque books were carefully preserved amongst this paper accumulation of fifty years—"in fact," says Mr. Randegger, "he even kept all his household bills!"

Another attached friend was Ferdinand Hiller, whom he visited at Cologne as often as he could. On one of these occasions, while Randegger was dining with Hiller, the evening issue of the *Cologne Gazette* was brought in. It contained the announcement of a rumour that Wagner was expected in Cologne for the purpose of personally conducting the performance of a cycle of his operas at the Stadt Theater, and further praising Wagner's moral courage in coming into the camp of his bitterest enemies. Hiller at once took to himself the hint conveyed in the concluding words of the article, for he had never hesitated to express publicly in his writings the antagonism he felt towards many of Wagner's ideas, more especially—and for obvious reasons—those contained in the pamphlet "Judaism in Music." Immediately upon reading the announcement, Hiller wrote to the editor of the paper, declaring that as a musician he, himself, would be the first to rejoice at the opportunity of hearing Wagner's operas conducted by the composer, especially as Wagner, on those occasions, would use a *baton*, and not a *pen !*

The last time Mr. Randegger visited his friend, Hiller was suffering from the illness which eventually proved fatal. After spending together, in delightful and interesting conversation, the best part of a summer afternoon, the "Altmeister" quietly withdrew from the room, and did not return. A little later Frau Hiller feelingly explained that her husband had left them thus because he could not bear the pain of taking what he felt would be a final farewell from anyone he loved.

At Dr. Hiller's invitation Mr. Randegger attended the great Beethoven Centenary Festival at Bonn in 1870. There he met, for the first time, Max Bruch and Joachim Raff, and, on this occasion, the latter gave a description of his "Im Walde" Symphony, then in process of composition. Joachim was engaged to play Beethoven's Violin Concerto at that Festival, and at the performance of the Ninth Symphony he modestly played amongst the first violins in the orchestra, sitting at the same desk with the leader, Joseph Wasielewsky, the biographer of Schumann. During the Festival week Mr. Randegger, in the congenial company of Sir George Grove, paid a reverent visit to Schumann's grave in the cemetery at Bonn.

PERSONALIA.

Amongst the treasures of Mr. Randegger's study are ten Mozart manuscripts which formerly belonged to Andrè, of Offenbach. They are signed and dated by the composer, and the very essence of neatness in their small, but easily decipherable caligraphy.

Various portraits of artistic celebrities adorn the walls. One of Liszt bears the autograph inscription—

Alberto Randegger
freundlichst dankend.
April, /86. London. F. Liszt.

another of Verdi—

a Randegger.
G. Verdi.
Londra. 24 Maggio, 1878.

another of Saint-Saëns and Mancinelli—

All' amico e collega Alberto Randegger.
C. Saint-Saëns, L. Mancinelli.
Londra. Luglio, 1898.

An interesting personal treasure is the gold watch he always carries. It is a jubilee birthday present and bears upon it the following inscription:

> Presented to Alberto Randegger, Esqre., by his affectionate pupils of the Royal Academy of Music, in token of their esteem and friendship. London: April 13, 1882.
>
> Mary Davies, Irene Ware, Jessie Jones, Clara Samuel Rose, Marian McKenzie, Kate Steel, Gertrude Richardson, Saidie Geary, Amy Aylward, Annie Butterworth, Annie Grey, Frances Harrison, Kate Tully, Mary Grey, Gertrude Rolls, Clara ter Meer, Kate Bentley, Lexie Ehrenberg, Emiliè Lloyd, Anne Mudie-Bolingbroke, R. Miles, Jack Robertson, Lucas Williams, James Sauvage.

Mr. Randegger possesses a library of upwards of 2,000 books and scores, which have been carefully catalogued by his faithful manservant, William Cox, who has been in his service for thirty years. "William" can copy music, correct orchestral parts, take photographs, and look after correspondence; moreover, he is the steward and general factotum in the household—"a most invaluable man," his master rightly affirms.

THE NORWICH FESTIVAL.

In 1881, after the resignation of Sir Julius Benedict, Mr. Randegger was appointed to the conductorship of the Norwich Musical Festival, which important post he has ever since held with highly satisfactory results. At the close of the present music-making in the Eastern capital he will have conducted seven triennial Festivals, and thus he will have "come of age" as a Festival conductor. Some idea of the importance of the work that has been done during that period may be gathered from the following digest.

A list of some of the new works performed at, and composed expressly for, the Norwich Triennial Musical Festival, 1881-1896:—

1881.

"St. Ursula" (Cowen), "The Sun Worshippers" (Goring Thomas), Overture, "King Henry V." (Walter Macfarren), "The Harvest Festival" (J. Barnett).

1884.

"Elegiac Ode" (Stanford), "The Rose of Sharon" (Mackenzie), Scena, "Apollo's Invocation" (Massenet).

1887.

"The Garden of Olivet" (Bottesini), "The Holy Vision" (Gounod), "The Song of Judith" (Prout), "Isaiah" (Mancinelli).

1890.

"L'Allegro ed il Pensieroso" (Hubert Parry).

1893.

Symphony in A minor, No. 2 (German), Polish Fantasia, Pianoforte and Orchestra (Paderewski), "Una" (Gaul), "The Wishing Bell" (J. F. Barnett), "The Water Lily" (Cowen).

1896.

Violin Concerto in D minor (Frederic Cliffe), "Hero and Leander" (Mancinelli), "Phaudrig Crohoore" (Stanford).

The present month will witness another Norwich Festival, with Mr. Randegger again at the helm. The genial teacher and composer may rest assured that he has many well-wishers for the safe steering of his vessel across the sea of efficiency to the land of artistic success.

A CHURCH BARREL-ORGAN.

Is it possible to find a church wherein a barrel-organ is in use at its services? Yes, it is, and, moreover, within twenty-five miles of London. Here followeth the proof thereof.

In the course of a visit to the factory of Messrs. J. W. Walker and Sons, I accidentally learned that some *employés* of that old-established organ-building firm were then engaged upon repairing a barrel-organ at a church in Kent. A barrel-organ in a church! One that was in regular use! It seemed incredible. However, Messrs. Walker were good enough to supply me with the name of the clergyman of the church. To him I wrote stating that I should like, with his permission, to see and hear the organ so that I might write something about it in The Musical Times. He not only gave a courteous consent to my request, but kindly invited me to be his guest for "a week end."

Accordingly on a September Saturday I found myself at Wrotham station, on the Maidstone branch of the London, Chatham and Dover Railway. A pleasant walk of three miles brought me to the picturesque rectory of Trottiscliffe, where the rector, the Rev. Charles W. Shepherd, dispensed a warm hospitality.

Trottiscliffe, the village in question, appears in the Postal Guide as Trotterscliffe. The local appellation of the place is, however, "Trosley," pronounced "Trowsley"; but Trottiscliffe is a nearer approach to the ancient form of its designation—Trottesclyve. It is most beautifully situated on rising ground and sheltered on the North by a range of chalk hills, from which magnificent and extensive panoramic views may be obtained. How little the dwellers in the great Metropolis realise that an environment so charming is within such easy reach of their "smoky nest." The village, which in its present depopulated state contains less than 300 inhabitants, formerly included one of the manor houses of the mediæval Bishops of Rochester. A portion of that old episcopal habitation—the house standing behind the church—is shown in the illustration. The good Bishop would sail up the Medway in his state barge, and, landing at Halling, would proceed on his palfrey along the pilgrim road —which is still traversable—to the seclusion of Trottesclyve. Ancient records show that these old divines were very partial to the place, and no wonder.

TROTTISCLIFFE CHURCH, KENT.

The church is a structure of great antiquity. The chancel is at least 800 years old, as the Domesday Survey mentions a church here in or about A.D. 1085-86. But the wide-jointed masonry in the eastern portion of the structure seems to point to a still earlier period. In the year 788, Offa, King of Mercia, "gave a portion of his possessions called 'Trottesclib,' containing six ploughlands, to the church of St. Andrew in Rochester, for religious purposes." It is possible, therefore, that Trottiscliffe affords an example of a church erected in Anglo-Saxon times. The Norman windows of the chancel call for special notice. Two of these windows in the North wall are in their original state on the exterior. There is no sill of ashlar to them. It is difficult to discover in Kent any example of the earliest Norman walling and windows so well preserved and so unaltered as those in the chancel of Trottiscliffe Church, thanks to the care of the rector. The nave is of the transition period, between Norman and Early English. The plan of the church as it now exists was formed and completed about A.D. 1200: thus it has remained for 700 years. The outer West wall—that shown in the photograph—was rebuilt by Mr. Shepherd, the present rector, at a cost of £800. It is an excellent and rare example of cut flint work, which gives the appearance of a highly-glazed external of peculiar beauty combined with lasting solidity. It is not surprising that Mr. Shepherd, who was born at Trottiscliffe rectory, takes a special interest in the church; his father was rector before him for nearly fifty years—thus father and son have held the living for close upon three-quarters of a century.

In regard to the interior of the church, its most striking feature—next, of course, to the barrel-organ, which in one sense is not a striking feature—is the pulpit, which came from Westminster Abbey in October, 1824. The tradition associated with its acquirement is this. A London distiller—James Seager, by name—one day met the architect of the Abbey. "Do you want a pulpit?" asked the architect. "Yes," replied the distiller, "I do, for a church in Kent." Thereupon the pulpit was carted down in one of the distiller's drays and duly erected in Trottiscliffe Church. But the sounding-board came not. Upon application being made to the Dean and Chapter for this appendage, the Westminster divines were so exceeding wroth at their pulpit having been disposed of in that irregular way that they refused to part with the sounding-board. However, it ultimately found its way to Trottiscliffe, and there it is to-day. This sounding-board is a handsome piece of inlaid wood-work, supported by a slight pillar of white wood, which is intended to represent a palm tree. The prevailing characteristics of Trottiscliffe Church are more ancient than modern. The interesting Elizabethan chalice was made in 1576, and a paten upon a foot dates from 1699. The wills of old parishioners throw a curious light upon the mediæval furniture of the church. For instance, in 1451, an image of the Virgin Mary stood in the church, with a light burning before it, and "to find a taper to burn before the image," one Richard Rowse bequeathed a cow worth eight shillings. In the apex of one of the nave windows is a mediæval design which must be almost unique in a parish church. It represents the Holy Trinity. Contrary to Scriptural teaching, and to the orthodox doctrines of the Church, God the Father ("whom no man hath seen at any time") is represented as a man. Upon His knees is a crucifix, symbolical of the sacrifice made by God the Son, over whose head appears the Sacred Dove, as the symbol of the third Person of the Blessed Trinity. The sun, moon, and stars are represented by accessory details.

The parish registers, which are in excellent condition and which have been carefully indexed by the present rector, date from 1540. It is very interesting to turn over the pages of that old parchment book, the first register. One entry of a baptism records that the rite took place on the same day as King Charles was beheaded! I was specially interested in finding the name of Attwood. It appears as early as 1543, when a George Attwood was baptised. Entries of the name, with slightly varied spelling, are to be found extending over 130 years (1543-1673). One Attwood is described as "the honest gent." James Atwoode, who died in 1600 and who lies under an altar-tomb in the churchyard, is designated "the guid housber," an odd word which may mean husband or householder. The inscription on his tomb is as follows:—

HERE LIETH THE BODIE
OF JAMES ATWOODE GENTE
MAN AND ALICE HIS WYF
WHICH JAMES DECEASED
THE XI DAY OF MAY IN
THE YERE OF OURE
LORD GOD 1600

Were these Attwood Trottiscliffians the ancestors of Mozart's English pupil and the "dear old Mr. Attwood" of Mendelssohn?

It is now time to turn to the barrel-organ, which, by the way, I had the privilege of turning on the Saturday evening of my visit. The instrument, placed at the extreme West end of the church, is the handiwork of T. C. Bates and Son, 6, Ludgate Hill. It has six stops—bourdon, open diapason, stopped diapason, principal, dulciana, and fifteenth. There are six barrels, of which only three can be placed in the instrument at the same time—the three remaining rotaries being in reserve for use when required. As each barrel contains ten tunes, there is, all told, a selection of sixty tunes. The three chants originally on the barrels have been taken off, and thus there is no chanting at the morning service, at which it should be stated the barrel-organ is only used. Some of the old repeat tunes have been replaced by modern examples, though such ancient specimens as "Job" and "Old 11th" yet remain. I selected "Aurelia" for my recital, and in grinding out the familiar strains I thought to myself: "What would Dr. S. S. Wesley have said to such a revolutionary proceeding!" There are no Amens to the tunes, for an obvious reason. In this connection a curious thing happened. One of the barrels was sent to London to have an old tune exchanged for a modern one. The artificer inserted pins to produce the orthodox "Amen." What was the result? There came forth an Amen at the end of every verse!

The service on the Sunday morning of my visit was one of extreme simplicity. The entire Office, including the Canticles, was read. Three hymns, from Windle's collection, are usually sung; but when, as on this occasion, the Holy Communion is celebrated, only two hymns are included in the service. These were sung to the tunes "St. Michael" and "St. Peter." The tune was played (or ground) over by the organist, who also discharges the duties of sexton. It must be admitted that the general effect was not altogether displeasing to the sympathetic listener. The tone of the organ, which was of a sweetly mellowed quality, blended well with the voices, and the congregation sang heartily. If the organist did not furnish much variety in the way of stop registration and expression, he played no wrong notes and he kept very good time.

F. G. E.

PROFESSOR PARKER ON ENGLISH EXECUTIVE MUSICIANS.

AN ECHO OF THE WORCESTER FESTIVAL.

Socialism was rampant at the recent Worcester Festival. Not, be it observed, a socialism of the Hyde Park oratory kind, but that which draws soul to soul, revives old memories, and makes new friends. These externals of the Festival furnish that which our American kinsfolk designate "a good time."

It was during one of the social intervals between the actual music-makings that Professor Horatio W. Parker kindly afforded "our special correspondent" at the Worcester Festival an opportunity for a chat concerning the impressions that the distinguished American composer had received in regard to the performance of music in the old country. Seated in a pleasant sunny room, under the shadow of the stately Cathedral, Professor Parker willingly consented to answer a few questions, the first of which related to chorus singing. Although this was by no means his first visit to England, he had had no opportunity of hearing an English festival choir, as his previous sojourns in the old country had taken place in the non-choral season.

It should be stated that choral preparations for the Worcester Festival are made in four places at the same time—in Worcester, which supplies the bulk of the chorus; in Gloucester, in Hereford (the cities of the "Three Choirs"), and in Leeds, which town furnishes a contingent of forty-four voices.

"I held," says Professor Parker, "choral rehearsals in Worcester, Gloucester, and Leeds during the interval which elapsed between my arrival in England and the Festival. I never shall forget the first of these rehearsals. It was as unexpected as it was delightful. I arrived in Worcester expecting to hear a rehearsal under Mr. Atkins's leadership. But he was suspended in transit from Yorkshire by a defective locomotive, and I was at once asked to take charge. The fine volume and quality of the Worcester chorus, the business-like way in which they did their work, the intelligent sympathy they showed, and, above all, their cordial, hospitable welcome to a strange brother-musician from another country, all combined to make me feel at home. It was really a homelike feeling, as though I had come to visit relations of whom I had often heard, but whom I had never seen personally. It was an altogether delightful experience, and I am proud and glad of the opportunity afforded me to make acquaintances and friends among my brother musicians in this fine old country.

"The Gloucester contingent contained a splendid lot of basses. The Yorkshire singers gave a sensitive responsiveness to my wishes as conductor which was entirely admirable. If they always show this quality in the same degree they must indeed be an ideal instrument for the interpretation of choral music. I regret that I did not have an opportunity of hearing the Hereford section separately.

"It is hardly in order that I should make comparisons otherwise than mentally between our methods and those in use in England. But one or two things strike me that you may like to mention. In the first place, there is better material here and the singers often receive remuneration, whereas American chorus-singers usually pay for the privilege of singing, and, moreover, they frequently buy their own music. In England there is a larger and more dense population to draw upon for singers and for the support of music; thus music seems to be more easily brought close to the people. The daily services in your magnificent Cathedrals keep music in people's minds and hearts. We have comparatively little church music and that not always of the best quality. When the Puritans came to Massachusetts they brought with them only about half-a-dozen of their crabbedest psalm-tunes. They had an instinctive distrust of anything beautiful in divine service, for which we are now paying the penalty. Their influence made real live church music impossible for the best part of two centuries and, in fact, it is still felt.

"I think that the sight of the Three Choirs and their choirmasters working together, each one unselfishly giving of his best efforts to aid the others, with the sure confidence that such efforts will be duly reciprocated—I think this in itself is inspiring. Your fine Cathedrals give a touch of ineffable beauty and holiness to sacred music which is exquisite to all who are open to the influences of art."

Have you anything to say on the subject of music in England?

"It would not become me to criticise English music unfavourably even if I could, but I have no desire to do so. I had always supposed that the English took their music in a matter-of-fact business-like way, so that the more delicate shades of the art were apt to be overlooked. Moreover, I have heard it said in Germany and France that the English were not a musical race. But, distinctly contrary to those opinions, I find a delicacy in your choral singing to which the large chorus-choirs in Germany, at least, are still strangers. I can safely say that there is no choral singing on the Continent to compare with that of the best English chorus."

And then in regard to the English orchestras, Professor Parker—take, for instance, that engaged for the present Festival?

"Well, fine as that orchestra is, we have equally good ones in America. Only they are not American, nor are they English. It warms my heart to look at the names of these excellent players in this Festival band—such names as Smith, Jones, Robinson, Black, White, Brown, and Green. Very different are the patronymics of our players—Pfeiffenschneider, Schumacher, Schwartz, Weiss, Braun, Grün, Roth, &c., which give a very strong indication of Teutonic origin. I yield to no one in admiration of the excellent work done by the Germans in our country, in your country, and in their own, but I wish we had an American orchestra. We shall have one in time; but, in the meantime, fine as our orchestras are, I envy you your English-speaking, English-born band. It is a fitting complement to your splendid English chorus."

Have you formed any opinion upon our organists?

"Yes. The standard of organ playing in England is very high. Its technical attainment is excellent, and, moreover, it is allied with a refined taste, rare judgment, and commendable discretion which is very remarkable. I have no hesitation in saying that there are more good organists in England than in any country in the world."

Thus the Professor chats on in his thoughtful, pleasant manner, with that modest reserve which is so characteristic of him. He refers to the great kindness he has received during his sojourn in this country, and gives emphatic expression to his high appreciation of English musicians. But it is hardly fair to detain him any longer. Has not his host, Mr. Ivor Atkins, entered the room clad in raiment uncathedralesque? A minute or two later the composer of "Hora Novissima" and the organist of Worcester Cathedral are on their "bikes" and are threading their way through the crowded and Festival-bedecked streets of the "faithful city."

SOME RECOLLECTIONS.

XI.—Critics I have known.

Contemporary with J. W. Davison during nearly the whole of his career were Howard Glover and Desmond Ryan, Sen. The three names in the foregoing sentence are not unfittingly brought together, since it was a very open secret that the masterful critic of *The Times* influenced his colleagues of the *Morning Post* and *Standard* in no ordinary measure; this state of things being due not only to the personal magnetism of the most powerful member of the trio, but also to his literary and musical superiority. Ryan, who, as far as I am aware, made no special pretension to musicianship, was for a long period assistant-editor of the *Musical World*—that is to say, he spent two half-days of each week in Davison's company; thence deriving not a few of his opinions and, perhaps, all his way of looking at things. The two men, chief and subordinate, were thoroughly attached to each other; their association stood the test of many years, and only when Ryan was called away by a summons which must needs be obeyed did it come to an end. Readers of the *Musical World*, as issued in the fourth, fifth, and sixth decades of the century, may see for themselves what were the relations of the two critics and—very clearly—which was "boss." An instance connected with the death of Mendelssohn occurs to me. When that light of music was extinguished in the dark days of '47, Davison was in Paris, wholly unsuspicious of the danger which threatened the god of his idolatry. Indeed, the first intimation of what had happened at Leipzig was received by the critic of *The Times* when, casually glancing at a newspaper lying on a friend's table, he saw the fatal heading "Death of Mendelssohn." Davison had gone to dine with his friend and meet a company of distinguished composers and writers; from one of whom we learn that the effect of the news upon him was really alarming. He fell fainting to the ground, and when brought back to consciousness, gave vent to his grief in the most distressing manner. He would not be comforted. The most fascinating of composers had so far thrown his spell over the most emotional and tender-hearted of critics. Meanwhile it was for Ryan, at his post in London, to deal with the tragic event as best he could, and the result was an article excellent in intention, but poor in touch, and not quite accurate as to facts. We may gather an idea of Davison's feelings on reading his sub's leader from the tone and terms of a letter promptly despatched to Ryan, and by him inserted in the next issue of the paper. Briefly, the subordinate was set right as to facts, and desired to leave Mendelssohn to his principal. But Ryan had no stauncher friend than the chief on the *Musical World*, and none stood by him more steadfastly through the uncomfortable experiences attending a temporary break in his connection with the *Standard*.

The circumstances leading to that break may be mentioned here, because, while no great blame attached to anyone concerned, they illustrate some of the difficulties under which the duties of a musical critic are discharged. Ryan was somewhat hard worked on the *Standard*, and often perceived a divided duty without the power to be in two places at once. This was the case on a certain occasion when two engagements were booked for the same evening. One was the production of a new opera—"La Traviata," if I remember rightly—the other an entertainment of some importance in a different quarter of the town. In face of this dilemma poor Ryan resolved to attend the dress rehearsal of the opera, and write his criticism in the morning of the day of performance. This would of course leave him free to deal with the second engagement in the evening. The notice was accordingly prepared, and an arrangement made for its delivery at the *Standard* office at the proper time. Rash, no doubt, but there were mitigations. Ryan arranged to meet Davison at the Albion after the discharge of his second duty, and hear from him particulars of the operatic performance. But, on the fateful evening, though Ryan went to the Albion, Davison did not. His absence was taken as assurance that all had gone well, and that there was nothing to communicate. Unhappily, the performance did not take place, and the *Standard* came out next morning with a full and particular account of an event which had not happened at all. Ryan was forthwith suspended, if not dismissed; but his friends saw many extenuating circumstances. Davison was not least active in the cause. He interested both Mr. Gye and Mr. Costa on the fallen critic's behalf, and it was, I believe, through their intercession that Ryan came back out of the wilderness and saw himself reinstated in his old post.

My personal acquaintance with Desmond Ryan was slight, his death taking place not long after I came upon the scene; but there can be no doubt of his amiability, and no question whatever of the fact that he brought to his multifarious duties as a journalist the qualities of geniality, brightness, and aptitude which carry so many Irishmen into the high places of the press. It is worthy of note that Ryan was succeeded on the *Standard* by his son, Desmond Ryan, Jun., since whose premature taking off a Ryan of the third generation has found a place on the same important journal.

Howard Glover, of the *Morning Post*, had made music a study, although that course was no more then than now regarded as essential to occupancy of the critic's chair. As a composer he obtained a measure of repute; his setting of "Tam o' Shanter" being at one time somewhat a favourite in concert-rooms, while various smaller works attracted attention and patronage. Glover, however, was one of the men who stand more or less in their own light, and are often hard set by consequent lack of illumination. Nothing succeeded under his hand for any length of time, though he was not wanting in enterprise. As a giver of occasional concerts he at one period held a conspicuous place, and was bold enough to carry through a performance of Beethoven's "Pastoral" Symphony, with illustrative scenic effects, on the stage of Drury Lane Theatre. For this venture Glover was roundly assailed by a few of his critical brethren. It is, however, an idea which did not shock Mendelssohn, but won his approval when proposed for a private entertainment in Germany. Glover, as a critic, by no means attained success, though he often wrote well and knew his subject better than most. As between public and journalist distrust is fatal. Somehow it rose like a mist between Glover and the world of musical readers, with the result that, whether deserved or not, his influence was undermined and his usefulness decayed. So complete was the failure that his friends ultimately raised a fund and sent the man and his family to the United States, in the hope that he might there make a fresh start. But the habits of years could not be shaken off, and the only change was a change of place.

Glover was succeeded on the *Morning Post* by H. Sutherland Edwards. Memory does not enable me to speak with confidence, and I will only say that there may have been an interregnum of Gruneison; he returning, *pro tem.*, to the journal long associated with his name. But however that may have been, Edwards found himself in the seat vacated by the composer of "Tam o' Shanter," and remained in that position for some time. I need hardly say that "H. S. E." is still living and working. The fact embarrasses me not a little. I should like to speak more freely in his praise than is possible at a time when he may chance to read my words. But I need not be altogether silent, and, in the first place, let me correct a mistake often made as between my friend and myself. It is sometimes proclaimed in print that the present writer is the doyen of London musical critics. I am not able rightfully to claim that melancholy distinction. The honour in question belongs to Sutherland Edwards, who was well established as critic of the *Pall Mall Gazette* when I wrote my first concert notice in the *Sunday Times*. Those were the halcyon days of the *Pall Mall Gazette*—days when Smith was proprietor and Frederic Greenwood editor, and when the paper, "written by gentlemen for gentlemen," held an easy lead among evening journals for its literary style and general excellence. I should have said above that Edwards was *a* critic of the *Pall Mall Gazette*, because, as a matter of fact, Greenwood enjoyed the services of J. W. Davison also; he writing the concert articles and Edwards being responsible for the operatic columns, while both shared the reviews of musical books.

Talking of reviews in the *Pall Mall Gazette*, I can never forget the delightful irony which Sutherland Edwards lavished upon one of the publications of the egregious John Ella, who was all his life a fair butt for the shafts of humour. Nothing could be more exquisite than the reviewer's description of the Musical Union, its founder, its duchesses, and its property. He spoke of the library of that institution as a collection of books "to which subscribers have the privilege of contributing," the rules apparently not recognising any likelihood of a subscriber desiring to read. For playfulness, good humour, and "pinpricks" that article was an example of the writer in his best mood, and striking evidence of the strength of the *Pall Mall Gazette* in its musico-literary department. I do not suppose that Sutherland Edwards was very happy in his place on the *Morning Post*. The drudgery of every-day journalism; the obligation to attend unworthy concerts and write "all round" unworthy artists, could not have been congenial. Even to an onlooker, who knew the circumstances, it was absurd. One does not apply a Damascus blade to the cutting of cabbages. In the pages of the *Pall Mall Gazette*, on the other hand, Edwards was at home. There he could choose his own time and theme, adopt his own style, and be very sure of editorial appreciation and public approval. In the course of a few years, this charming writer retired from the *Post;* but when the *Pall Mall Gazette* changed hands and Frederic Greenwood resigned, to edit a new evening paper, the *St. James's Gazette*, Edwards followed his old chief, and remains with him to this day. *Apropos* to his rupture of relations with the *Morning Post*, I may mention a unique circumstance in my own career. As soon as it was known that the critical chair in Wellington Street was vacant, Davison strenuously urged me to offer myself as a fit and proper person to fill it. I objected; pointing out that I never had applied for any position, and did not care to risk refusal. But my good friend insisted; made me write a letter under his own eyes, and despatched it to the office of the journal. No notice whatever was taken of the missive. The courtesy of the *Post* did not go as far as a formal acknowledgment. Naturally I was vexed, and Davison received a bit of my mind for luring me into paths I had never before trodden. The point of the story lies in the fact that the only position for which I ever asked was refused me. Moral: Don't ask. Wait. A report spread that the authorities at the office of the *Post* had made up their minds to seek a critic outside the professional ranks. They did this by choosing the late W. A. Barrett, a vicar-choral of St. Paul's, who served them till his death.

Referring back to the *Pall Mall Gazette* and its two musical critics, I must complete the story by adding that in 1867, or thereabout, I was privileged to make a third on that journal. This was due to Davison, who pointed out to Greenwood that I could very well take over the department of Church music. So the arrangement stood—Opera (Edwards), Concerts (Davison), Church Music (Bennett). Inasmuch, however, as Davison's contributions soon became irregular, my work gradually spread over the concert-rooms, and included articles on particular composers, &c. Of the last-named, one in which I discussed the music of Schumann attracted considerable notice. Schumann, at that time, was little understood, and even less liked, in London. Davison's influence over his fellow critics exerted itself powerfully against him, and for some time I myself was hostile. But the composer's music, as it became more familiar, grew also more acceptable, till, at last, in the article just referred to, I plainly declared adherence to his cause. George Grove, champion of Schumannism, was delighted. I have not forgotten his coming to me at a Monday Pop. and declaring, with characteristic enthusiasm (and with the exaggeration which enthusiasm breeds) that the *Pall Mall Gazette* essay "opened a new era in London musical criticism." How far this was correct seemed to me a matter of indifference. I rejoiced at having spoken out, although it involved the eating of a great many stale words, and I reassured myself by remembering that somebody had said: "A man who never changes his opinion is a fool."

Joseph Bennett.

"Grove's Dictionary" has become a household word wherever the art of music is studied and practised. But this does not by any means imply that the book is in every musical household. The reason is not far to seek. Its cost, £4 11s. 6d., has militated against its general acquisition. This obstacle, we are very glad to say, will shortly be removed. Messrs. Novello are about to issue, for a limited period, the four volumes and index (in cloth) at a cost of *two pounds*—that is to say, at less than half the original published price. But there may still be those desirous of possessing so invaluable a work who may not find it convenient to pay down even this sum. To meet such cases, Messrs. Novello have made arrangements to supply the work on the instalment principle. In this way six monthly payments of seven shillings will enable anyone to acquire a copy of "Grove," as the dictionary is familiarly called. Such facilities for obtaining so useful, so valuable, and, speaking from a wide knowledge of its contents, so interesting a book to every lover of music will, we feel sure, be extensively embraced; and thus the work, with which the honoured name of Sir George Grove will be handed down to posterity, will start upon a fresh career of usefulness. Full particulars of this important re-issue will be found in our advertisement columns.

Professor Parker was the hero of the hour at the Worcester Musical Festival. His genial personality seems to have won all hearts. It so happened that his thirty-sixth birthday fell on one of the days of the Festival—September 15. With this knowledge the choir made a sixpenny collection amongst their ranks, with which was purchased a large, handsome Worcester porcelain vase, standing about eighteen inches high, to present to him, as a token of affection and esteem from the Festival chorus. The painting and design of the vase were very chaste and original, and it is the first of its kind to cross the Atlantic. The presentation was made to Professor Parker on the Cathedral Green by Mr. J. W. Somerton, the choir superintendent, on behalf and in the presence of the donors.

Mr. Somerton said it was not often that the Superintendent of the choir had such a pleasant duty to perform. He was the man whom the chorus relied upon—and kicked. On their behalf he offered to Professor Parker their best wishes, many happy returns of the day, and all health, wealth, and prosperity. They hoped they might have the pleasure of singing some other work of his at another time. They had found him to be what a Worcester (Mass.) lady described him—"a vur nice man." He had won the hearts of the chorus.

Professor Parker in reply made a speech of nonchalant humour, characteristic of his countrymen. He said it was impossible for him to thank them adequately for their kindness. He had never had so many pleasant things said of him as during his visit to Worcester. He felt really as if he were reading his own obituary. He begged them to think of the risks to him of such a course of treatment. As soon as he arrived Mr. Atkins began acts of kindness, and they had continued the practice. It was a most delightful sensation, but he was much afraid that they would spoil him. It had been said that art belonged to no nationality. It might fairly be said to bind nations together. France, no doubt, thought the better of Germany for her composers, and Germany the better of France for her artists—better for her artists than her army. He hoped the art that they all pursued would prove a new tie between the United States and Old England. There were plenty of ties, but there could not be too many, and they could not be too strong. He was very proud that that beautiful art had brought him to England to see and to learn their methods of music-making and to meet so many warm-hearted, generous-minded friends. He was not equal to the situation and had no hope of improving as he went on. He thanked them for their kindly welcome and the continued hospitality while he had been with them. He thanked the chorus for their artistic appreciation and for their support in giving his work such a magnificent performance. He thanked them for their very good will and their handsome token of it, and concluded by saying: "Good-bye, God bless you. I hope I shall see you again."

A member of the chorus in a private letter supplements the above report by the following: "Professor Parker said that the performance of his 'Hora Novissima' exceeded his highest expectations, and in wishing us 'good-bye' he seemed almost overcome with emotion. There was a regular scramble to get at him for a last handshake, and Mr. Somerton had great difficulty in getting us all into our places for the second part of 'The Messiah.'"

Dr. Sinclair was another specially interesting notability at the Festival. He played the organ at the evening performances and also at the five o'clock services. But the organist of Hereford Cathedral has a decided penchant for the drums. He "took the sticks" at the opening service on Sunday afternoon, except in Wagner's "Kaiser-Marsch," for the reason that he had not attended the rehearsal; he also "drummed" throughout "The Messiah" performance. Dr. Sinclair has a pair of drums in his own house, and, moreover, he teaches all his choirboys to play that instrument of percussion. He says that there is nothing like the drums for giving a boy a sense of rhythm, and thus inoculating him, as it were, with one of the essentials towards the making of a good conductor. Rhythm and conductors are none too plentiful. Dr. Sinclair may therefore be encouraged to go on with his beneficent work. The Hereford choirboys are a fortunate set of young gentlemen.

The veterans at Worcester were well represented by Mr. Andrew Deakin, of Birmingham, who, hale and hearty in 1899, was present at the Birmingham Musical Festival of 1837. It might naturally be assumed that Mr. Deakin would live in the past; but he is much interested in the men of the present day. To sit next to him during the performance of Mr. Elgar's "Variations" was no less enjoyable than a talk with him, over "a crust of bread and cheese," about the music-makings of sixty years ago and the treasures of his musical library. Sir Hubert Parry, bearing traces of "a life on the ocean wave," was, as usual, the embodiment of geniality. There were lay clerks from Gloucester who knew "the Doctor." How they smile at the mention of his (Wesley's) name. Here is an old Festival story. A rehearsal of the overture to "*Zampa*" was in progress. The band had played the final chord and yet the baton was still in action. The principal violin went up to the conductor and said: "We've finished, Doctor." "Finished! why I have twelve more bars."

The electric telegraph was responsible for one or two curious misinformations in the reports received from more than one "special correspondent" of the London dailies. In enumerating some of the distinguished personages present at the full rehearsal, a usually well-informed scribe was credited with saying that—

> "Sir Herbert (*sic*) Parry, too, was there, with his daughter, only recently married to Mr. Plunket Greene, the eminent basso. The tall figure was slightly bent; for the most genial and wittiest of the Cathedral staff is approaching three score years and ten."

Not only did Plunket Greene become canonised by this slip of the wires, but just a few too many years were added to his actual length of days. If in the latter sentence of the above extract the reader inserts the name of the venerable Canon Melville he will not be far wrong. Another startling piece of news was a notice of a performance of Beethoven's *seventeenth* symphony! Would that we had it and the intervening seven!

Edinburgh, after all, is not the only University of Great Britain where the teaching of music forms part of the curriculum. Victoria University (Manchester) has even an older claim for its initiation than the seat of learning in the Scottish capital. Three colleges—Owens, the University College of Liverpool, and the Yorkshire College—are affiliated, and thus form the Victoria University. Owens College is the oldest of the three, and by the terms of the charter (granted in 1880) is the seat of the University. Instruction in music is, however, only given at Owens College; therefore all graduates in music, whether from Liverpool or Leeds, pass through the Owens classes. Many years ago Sir Frederick Bridge, then organist of Manchester Cathedral, held classes at Owens. This duty is now most efficiently discharged by Dr. Henry Hiles, who prevailed upon the Principal of Owens to entertain the proposal of establishing a Faculty of Music meeting all University requirements, with preliminary examinations (as in other faculties) in certain literary and scientific matters. The conditions were carefully drawn up by Dr. Hiles, duly scrutinized and ultimately adopted. A three years' course of lectures was ordered, together with sessional examinations held by the lecturer (Dr. Hiles) and by an external examiner. In 1891 these lectures commenced, and at the close of the third year (in 1894) the first Bachelor of Music—who, by the way, was a lady—at Victoria University was created. The first external examiner for degrees—Dr. Hiles naturally being the chief—was Sir Frederick Bridge; the present holder of the office is Dr. Swinnerton Heap. These dates prove that Victoria and not Edinburgh University led the way in the matter of instruction in music.

Each year since 1894 Dr. Hiles has had the privilege of presenting to the Vice-Chancellor some graduates in music—yea, even some "sweet girl graduates." In 1898 half-a-dozen students graduated in music, and in no year have there been less than two. We understand that the conditions for the higher degree (the doctorate) have now been drawn up and are awaiting the approval of the authorities before publication. It will not be surprising if the requirements are more exacting than those of any other 'Varsity. So long ago as the year 1891 Dr. Hiles undertook to lecture for three years without any remuneration, except the two-thirds of students' fees which most professors receive in addition to a fixed stipend. This arrangement has since continued, and he has given no less than 180 lectures on music each session. But it would not be surprising if Dr. Hiles, to put it mildly, might desire that some more satisfactory conditions should attend the holding of the professorship. The fact is, Victoria University needs a General Reid, who will adequately endow the faculty of music at Manchester as that departed worthy did for Edinburgh. "Musical Manchester" has not yet risen to its responsibilities in this matter of endowment. Some wealthy citizen of Cottonopolis might very well perpetuate his memory by giving or bequeathing a sum of money to furnish Manchester—in its Victoria University—with the same musical equipment as that enjoyed, and now most worthily utilised, at Edinburgh.

The "Proceedings of the Musical Association" for the past session (the twenty-fifth) have just been issued. The object of the Association is "The investigation and discussion of subjects connected with the art and science of music." That this has been attained the subjoined contents of the volume under notice duly testify:—

"The Memorizing of Piano Music for performance"	Dr. F. G. Shinn.
"Every Staff its own Modulator"	Dr. F. J. Sawyer.
"Giovanni Pierluigi, da Palestrina"	Mr. Henry Davey.
"Music in Relation to Man and Animals"	Dr. W. J. Treutler.
"Afridi Fiddle"	Mr. D. J. Blaikley.
"Violins and Violin Manufacture from the Death of Stradivari to the Present Time"	Mr. Towry Piper.
"Brahms"	Dr. Ernest Walker.
"The Scope of Programme Music"	Mr. William Wallace.
"The Philosophy of the Higher Beauty of Music"	Mr. Joseph Goddard.

A very interesting "Addendum" to the "Proceedings" is "A complete Index to all the papers read before the Musical Association from its foundation in 1874 to the present time [1899]." This excellent Index is arranged under two divisions —I. Subjects. II. Writers. It will prove invaluable for the purposes of reference.

The Morecambe Musical Festival and Competition for 1900 has many attractive features to which we shall refer more in detail later on. But composers will be glad thus early to have their attention directed to "Class 32.—Original Composition." This is a prize of £15 for the best setting of a part-song for mixed voices, in four, five, or six parts, to a three-stanza lyric by Mr. Arthur O'Shaughnessy, entitled "A love symphony." The adjudicators are Sir John Stainer, Sir Frederick Bridge, and Dr. W. G. McNaught. We only hope that the prize-winner will be a "four-part" competitor. A generous donor has given £100 to defray the cost of a challenge shield, the temporary possession of which will be offered as a prize in the chief choral section of the competition. The secretary is Mr. H. Purcell, Musical Festival Office, Morecambe.

Mr. Dan Godfrey, Jun., sends us a prospectus of the fifth series of his Winter Symphony Concerts to be given under municipal auspices at Bournemouth. Sixty concerts will be given by a permanent orchestra of forty performers, with extra players as required. The following extracts from the prospectus testify to the enthusiasm of Mr. Dan Godfrey, Jun., and the good work he is doing for the cause of music in Bournemouth:—

> I am particularly pleased to be able to announce that the following distinguished British composers have kindly promised to conduct [gratuitously] one or more of their works during the season—viz., Sir Alexander Mackenzie (who will conduct his "Britannia" Overture and "Colomba" Ballet Music); Dr. Villiers Stanford (when I hope Mr. Leonard Borwick may be induced to come and play Dr. Stanford's Fine Variations on an Old English Theme); Messrs. Edward German (who will conduct his Rhapsody on March Themes and Symphonic Poem "Hamlet"), Hamish MacCunn (who will conduct his Ballet Music to "Diarmid"), Edward Elgar (who will conduct his Overture "Froissart," &c.), Coleridge-Taylor (who is re-writing his Symphony, and will give us the first performance), and W. H. Speer (who will conduct his music to the fairy opera "Cinderella").
>
> Several interesting works will be performed for the first time in England, including Tschaïkowsky's Second Symphony, Svendsen's Second Symphony; Overtures by Reinecke, Fuchs, Ignaz Brull, Reyer, &c.; the "Esclaramonde" Suite by Massenet. Attractive works by British composers will also be introduced, including a Symphony by Dr. F. E. Gladstone; Suites by Percy Pitt and Charles Hoby; Tone Picture by Edith Swepstone; and a Suite for strings, by J. Holbrook, Jun. Four new works have been composed especially for these concerts by T. Arthur Burton, consisting of a Symphonic Poem, two Overtures, and Suite for violoncello and orchestra.
>
> I again beg to appeal for increased support for these concerts. Everything will be done to make the performances as creditable as circumstances will allow; the rate of subscription is ridiculously low—viz., barely 8*d. per concert;* therefore I sincerely trust that the attractions set forth above will ensure the attention of all music-lovers of the Borough and district, and so secure good all-round attendances, which naturally will not only give encouragement to the orchestra and myself, but will justify the Corporation in increasing the orchestra by certain instruments which would be very desirable as permanent additions.

The original manuscript of a hitherto unknown composition by Franz Schubert—viz., a March for two pianofortes and eight performers—has, according to the Vienna *Neue Musikalische Presse*, recently been brought to light at Heidelberg. The manuscript had formed part of a small collection bought at an auction by a Heidelberg amateur, Herr Palme, and there can be scarcely a doubt of its genuineness. In addition to the composer's signature, it bears the date "Wien im November, 1825"—and in a corner the word "Schwammerl," the well-known nickname affectionately applied to Schubert by his Viennese friends. How many more precious autographs of the dear master may there not be still hidden away in dusty libraries and obscure corners?

The organ in the concert-room of the Royal Academy of Music, which has served its purpose more or less efficiently for the last twenty-five years, is being replaced by a larger and much more adequate instrument of three manuals built by Messrs. Henry Willis and Sons. The series of weekly lectures in the Institution will be continued during the present term. Mr. Frederick Corder will commence with a course of twelve lectures on the "History of the Opera," and he will be followed by Mr. Walter Macfarren, Mr. E. F. Jacques, Mr. William Farren, and others.

A curious monument, in the shape of an ornamental fountain, has just been unveiled at Bremen, in memory of the ancient, but now obsolete, institution of the "Stadt Pfeifer," or players of wind instruments, maintained at the expense of the Municipality. These musikers did duty at all popular festivals and on other public occasions in this and other German cities. Three of their number—a trumpeter, a hornist, and a clarinettist—in their mediæval dress, have been artistically represented by the Berlin sculptor, Max Dennert, at the base of the fountain, the cost of which has been defrayed by a music-loving Bremen citizen.

The publication will be commenced in the October number of *Westermanns Deutsche Monatshefte* of a number of letters written by Carl Maria von Weber to his friend, Heinrich Lichtenstein. The series, which will be published for the first time, promises to be highly interesting, as the relations of the composer of "Der Freischütz" with the Berlin scientist were of the most intimate kind. More especially in regard to the history of the composition of his principal operas and of Weber's relations with Spontini, these letters cannot fail to contain much curious and valuable information.

Frederick Chopin died in Paris, October 17, 1849. In commemoration of the fiftieth anniversary of the event a medal has been struck at Warsaw, bearing on one side an artistically executed profile of the Polish composer. On the reverse, the design represents a lyre, surrounded by a laurel branch, and having engraved upon it the opening bars of the Mazurka in A flat major. The name of the great pianoforte composer, with the dates of his birth and death, are given in the margin.

"Musical Pitch: letters, articles, and comments in the Press, on the proposal to adopt the low pitch throughout the pianoforte trade," is the title of an admirably compiled "blue book" which has been issued by Messrs. Waterlow and Sons. A capital index adds to its value as a useful book of reference.

His Majesty the King of Greece has subscribed the sum of £12,000 towards the erection in Athens of a national theatre for operatic and dramatic performances, and with a special view to the encouragement of native productions.

The Queen's Hall Promenade Concerts have been so successful that Mr. Robert Newman announces that the series will be extended to the 21st inst.

Madame Labori, the wife of Maitre Labori, the eminent advocate in the recent Dreyfus trial, is an English lady. As Miss Maggie Okey she was favourably known as a pianist, in which capacity she made successful appearances at the Crystal Palace, the Popular Concerts, the Philharmonic Society, and elsewhere.

Mr. Cuthbert Harris was successful in obtaining the degree of Doctor of Music at the recent examination held at the University of Durham. Congratulations to Dr. Cuthbert Harris upon this achievement.

Sir Alexander Mackenzie's "Astarte" Prelude ("Manfred") was performed for the first time at a special "Mackenzie" concert, and conducted by him on the 3rd ult., at New Brighton Tower. The concert, which was attended by upwards of 2,000 persons, was, like the music performed, in every way a great success.

His Majesty, King Alexander of Servia, has been pleased to confer upon Mr. August Manns the Knight Commander's Cross of his Royal Order of Saint Sava, in recognition of the service rendered by him in the development of musical art in this country.

TEWKESBURY ABBEY FESTIVAL.

The old Norman Abbey of Tewkesbury resounded with "the strain upraise of joy and praise" on the 21st ult., the occasion of its "Dedication Festival." The Worcester Festival weather found its way thither, and sunshine smiled upon the old historic town. A choral and instrumental force of nearly 300 performers was responsible for the excellent results obtained from this feast of sacred song. The band consisted of forty players from the Three Choirs district, with a sprinkling from Birmingham; the chorus was made up of seventy-seven singers from Worcester, seventy-five from Gloucester, and seventy-five from Tewkesbury—singers, be it recorded, good and true.

The Festival appropriately opened with Mendelssohn's "Hymn of Praise," which found a fitting environment in a venerable sanctuary possessing fine acoustical properties. The solos were in the safe keeping of Madame Ella Russell, Miss G. Morgan, and Mr. Eynon Morgan. The chorus were in their element in Mendelssohn's familiar music, and the rendering of the work reflected the highest credit upon all concerned in its interpretation.

A new anthem by the conductor of the Festival, Mr. A. Herbert Brewer, followed. It is one of the harvest festival genus and proved to be a sound and musicianly work. The anthem, which is entitled "As the earth bringeth forth her bud," opens with a short chorus in B flat followed by a vigorous *Allegro* (also chorus) to the words "So the Lord will cause righteousness and praise to spring forth before all nations." To this succeeds a pleasing soprano solo (6-8 time), "For the Lord shall comfort Zion." A spirited final chorus, which includes a short fugal "Hallelujah!" brings the work to a jubilant conclusion. The anthem is not only admirably constructed, but it has the merit of being within the attainments of most choirs, and, moreover, it is melodiously interesting.

Dr. Harford Lloyd's "Hymn of Thanksgiving," composed in celebration of the Queen's Jubilee, and written for the last Hereford Festival, was next performed. This was followed by a setting of the hymn "The day is past and over," a meritorious composition by Mr. S. Bath, organist of the Abbey. The evening service, conducted by Mr. Bath, included Mendelssohn's "Hear my Prayer" (Miss G. Morgan, soloist) and Sullivan's "Hail, gladdening Light."

The Festival was very ably conducted by Mr. A. Herbert Brewer, organist of Gloucester Cathedral, who is to be congratulated upon the result of his efforts towards making the Festival an undoubted success.

Worcester Cathedral.

THE WORCESTER MUSICAL FESTIVAL.

(By our Special Correspondent.)

The Festival held during the past month at Worcester was the "One Hundred and Seventy-sixth Meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses," to adopt the official designation of these annual music-makings.

The Festival began on Sunday afternoon, the 10th ult., with a "grand opening service" in the nave of the beautiful Cathedral. The service, with such resources as a full band and chorus, was one that might be expected to create a deep impression upon the three thousand or more worshippers gathered together; but one's anticipations are not always realised. The Festival band, ably led by Mr. A. Burnett, and comprising some seventy players, was an excellent body of performers, all of them absolutely "fit" for any calls that might be made upon their technical skill or artistic insight. Unfortunately the same praise cannot be meted out to the Festival chorus. In justice to the singers, however, it should be stated that they suffered from circumstances beyond their control. The conductorship of these Festivals is, and naturally so, held by the organists of the Cathedrals in which they take place; but it does not follow that, given an excellent musician and a capable organist, he should be a heaven-born conductor. Much allowance should of course be made for a young, inexperienced man in such a trying position; but unless a conductor has the combined qualifications of the *suaviter in modo, fortiter in re*, and, moreover, unless he is fully in touch with his singers, the result, as it unfortunately proved to be at Worcester, must be anything but satisfactory.

But to return to the service. The Magnificat and Nunc dimittis were sung to Stanford in A, and the anthems were Mendelssohn's "When Israel out of Egypt came" and "Hear my prayer," the solo in the latter work being sung by Madame Amy Sherwin. The offertory was taken during a performance of Wagner's "Kaiser-Marsch," which, though admirably played, was quite out of place on a Sunday afternoon in an English Cathedral. The sermon, preached by the Bishop of Truro (Dr. Gott), and formerly Dean of Worcester, was mainly of an aggressive "begging" character, and, from a mere layman's point of view, it hardly attained the ideal of homiletic technique. At the conclusion of the service Mr. Charles Mason played on the Cathedral organ Bach's "St. Ann's" Fugue and Mendelssohn's First Organ Sonata.

The whole of Monday was devoted to full rehearsals in the Cathedral and, for the only concert, in the Public Hall.

The "Civitas fidelis," as Charles II. designated Worcester, was favoured with brilliant sunshine on the morning of Tuesday, when nearly 3,000 people, who apparently are not tired of Mendelssohn, wended their way to the Cathedral to hear the oratorio of "Elijah." It was the largest attendance of the week (not excluding "The Messiah" morning), and the detractors of Mendelssohn are welcome to all the comfort they can find in that fact. The principal soloists were Madame Albani, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Andrew Black, all of whom satisfied every requirement, though special mention must be made of the excellent manner in which the music of the *Prophet* was interpreted by Mr. Andrew Black. The subordinate parts were entrusted to Madame Amy Sherwin, Mrs. Glover-Eaton, Miss Muriel Foster, Mr. W. M. Dyson, Mr. J. A. Smith, Mr. Lightowler, and Mr. G. Smith. A word of praise is due to Master John Powys Treloar, one of Dr. Sinclair's choristers at Hereford, for the admirable and unaffected manner in which he sang the music of *The Youth*.

Mr. C. Lee Williams, an ex-organist of Gloucester Cathedral and an ex-conductor of these Three Choirs Festivals, opened the proceedings on Tuesday evening by conducting his attractive little work "A Harvest Song." This melodious church composition, which was originally composed for a Festival at Tewkesbury Abbey in 1894, under the title of "Harvest Song of Praise," has been re-written and amplified, and thereby greatly improved, by Mr. Williams. The soloists were Madame Amy Sherwin and Miss Muriel Foster, the former of whom gave a meritorious rendering of the air "How sang the birds." In the course of the work the composer has indicated that the chorale "Now thank we all our God" "can be played by (*sic*) the organ only." It was therefore arranged that the Cathedral organ should discharge this duty. But the electrically-controlled instrument apparently revolted, or else "turned nasty," and so refused to sound. Perhaps it was showing a little bit of pique at being superseded by a temporary organ during the Festival performances. Anyhow, after a somewhat embarrassing pause, the chorale was ultimately played *on* the Festival organ. "Die Vätergruft," by Peter Cornelius, followed. It is a setting of Uhland's poem for bass soloist and a mixed chorus of sopranos, tenors, and first and second basses. Contraltos are literally not in it, and the work is sung without accompaniment of any kind. The solo was artistically interpreted by Mr. Plunket Greene, who sang it in the original German, but the chorus appeared to be singing in an unknown tongue. The appropriateness of such a composition at an English Festival is open to question. The day's music-making was brought to a close by a performance of Parts 1 and 2 of Haydn's "Creation," the soloists being Miss Esther Palliser, Mr. William Green, and Mr. Plunket Greene. It is interesting to note that the third performance in England of Haydn's genial oratorio took place at Worcester at the Three Choirs Festival of 1800. The two anterior presentations of the work were the rival performances of Ashley and Salomon, in London, in the spring of that year.

The opening strains of the Wednesday morning's performance were those of the actual novelty of the Festival—the "Solemn Prelude," for full orchestra (Op. 40), by Mr. Coleridge-Taylor, which received an admirable rendering under the composer's direction. The young Anglo-African musician has so rapidly made his mark as a composer that any new work from his pen is anticipated with eager interest. The opening theme (in B minor) justifies the title of the prelude, and the suave second subject, in the tonic major, is one of those tuneful tunes—if the expression may be permitted—that are so characteristic of Mr. Coleridge-Taylor's muse.

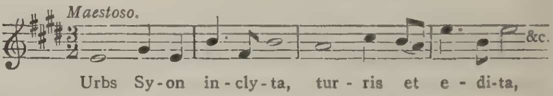
Brahms's noble "German Requiem" followed. Nowhere could the sublimities of this masterpiece be more adequately realised than within the walls of a stately sanctuary like Worcester Cathedral. The shortcomings of the performance in regard to the chorus were all too distressingly apparent. The soli parts were in the safe keeping of Miss Esther Palliser and Mr. Andrew Black. After the interval—"of one hour strictly"—the great congregation re-assembled to hear Mr. Edward Elgar's "The Light of Life" ("Lux Christi"), which was written for the last Worcester Festival, three years ago. The introduction ("Meditation") for orchestra again made itself felt by reason of its inherent beauty, and if the reflective element in the work might be considered too pronounced a feature, no one will deny the artistic sincerity of the composer in musically depicting the miracle of the blind man. Dvorák's Te Deum concluded a programme which was far too long. The soloists in Mr. Elgar's work, which was ably conducted by the composer, were Miss Esther Palliser, Miss Marie Brema, Mr. Edward Lloyd, and Mr. Andrew Black; the first and last named also took part in the Te Deum.

The only concert of the Festival took place in the Public Hall on Wednesday evening. After Smetana's "Lustspiel" Overture there came Saint-Saëns's delightful and piquantly orchestrated ballad, to Victor Hugo's words, "La Fiancée du Timbalier," which was capitally sung by Miss Marie Brema and enthusiastically applauded. Mr. Edward Elgar was heartily received when he came upon the platform to conduct his "Variations on an Original Theme." This, his latest work, was produced at a Richter concert in London, on June 19. Since then the composer has very wisely added a *coda*, to the great improvement of the work. The "Variations" received a first-rate rendering. The band evidently liked them as much as did the audience, and it would indeed not be surprising if the prophecy of an eminent brother-composer should come to pass—that "those 'Variations' will be heard all over the world." Mr. Plunket Greene sang "Ethiopia saluting the colours," a spirited song by Dr. Charles Wood, the words by Walt Whitman, and Sir Hubert Parry's "Anacreontic Ode," conducted by the composer. The first part of the programme was brought to a conclusion by Sir Alexander Mackenzie's breezy "Britannia" Overture, which had its usual effect of delighting the audience with its sprightly tunefulness and its irresistible humour. A Wagner selection completed the scheme.

"HORA NOVISSIMA."

Tip-toe expectation was rife on Thursday morning. The cause was not far to seek. The occasion was unique in the long, long history of these Festivals—to wit, the presence of an American composer who was to conduct his own work. No wonder therefore that a goodly company assembled themselves together in the Cathedral, and that the audience (or should it be the congregation?) proved to be the third largest of the Festival week. The composer in question was Professor Horatio W. Parker, of whom a portrait and biographical notice appeared in the September issue of The Musical Times. The work, which had its initial performance in England on this occasion, was his oratorio "Hora Novissima," which, it should be observed, was written seven years ago. The composer would doubtless admit that he has learned a good deal in those intervening seven years, and therefore the work should be judged accordingly, not that any leniency is necessary in that respect. It might, however, be just possible to find on the surface of the work opportunities for those shallow criticisms which are the stock-in-trade of the reminiscence hunter; but the more "Hora Novissima" is heard and carefully looked into, the greater do the real grit of the work and its earnest purpose manifest themselves.

Professor Parker's oratorio is a setting of a portion of "The Rhythm of Bernard de Morlaix on the Celestial Country," a famous Latin poem of about the year 1145. The poem is well-known in England through the hymns "The world is very evil," "Brief life is here our portion," "For thee, O dear, dear country," and "Jerusalem the golden." The English version of the original poem has been made by Mrs. Isabella G. Parker, the composer's mother, who, we understand, has made a special study of Latin sacred poetry. Mrs. Parker's English text, which is appended to the score, is, however, intended for elucidation rather than for actual use. The work opens with a chorus, "Hora novissima," of broad outline and melodic interest. To this succeeds a quartet, "Hic breve vivitur," in which much use is made of imitative phrases. A bass solo (in D minor) has some curious rhythmic devices, though they are so subtle as not to appear obtrusive. A chorus "Pars mea, Rex meus," contains a fugue on a melodious subject, which any choir would enjoy singing. No. 5 is a soprano solo, "O bona patria," of a tuneful and flowing character, which is followed by a quartet and chorus, "Tu sine littore," largely constructed of material from the opening chorus. This number brings the first part of the oratorio to a joyous termination. Part II. opens with a tenor solo, "Urbs Syon aurea" ("Jerusalem the golden," in the words of the hymn), having a somewhat elaborate accompaniment, to which succeeds a double chorus of remarkable vigour and constructive skill. No. 9, "Gens duce splendida," a contralto solo, is perhaps the melodic gem of the work. An archaic element in the oratorio is provided by the *à capella* chorus (in C), "Urbs Syon unica," in which the composer has happily seasoned the old strict "church style" with an ingredient of modern tonality. The concluding movement is a quartet and chorus, "Urbs Syon inclyta," wherein the composer gathers up his various themes and welds them together with admirable technical facility and interesting development. The opening vocal phrase of this chorus, given out by all the sopranos, may be quoted as an example of Professor Parker's melodic gift:—



Such a poem as that of Bernard of Cluny, which, by the way, does not seem to have been previously set to music, might very well tempt a composer to become mawkish and sentimental to sugariness, but Professor Parker has escaped any such seductions. He is not of that ilk. He has produced a work which is not only well worth the attention of those who are seeking for something fresh in the oratorio field, but which is a credit to himself and to the nation to which he belongs. The composer conducted an excellent performance of his oratorio. For the first time during the week the chorus were evidently on their mettle and, what is of even greater importance, they seemed to be *en rapport* with the conductor-composer. The soloists were Madame Albani, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Andrew Black, all of whom did their utmost to realise the intentions of the composer, who must have been gratified at the success which attended the English presentation of his "Hora Novissima."

Palestrina's "Stabat Mater," which followed, was sung from a new edition of the work which has been admirably prepared by Mr. W. Barclay Squire, who, in so doing, has been highly successful in getting a near approach to the traditional rendering of this famous church composition. The performance, however, at Worcester was not an ideal one. An extraordinary contrast to the old-world strains of Palestrina was afforded by the performance of Beethoven's Symphony in A, of which Wagner said, "This Symphony is the Apotheosis of Dance herself; it is Dance in her highest aspects, as it were the loftiest deed of bodily motion incorporated in an ideal mould of tone." Anyone who might demand an authority for such sprightly strains being permitted in a cathedral could be referred to Psalm cxlix. 3. But, apart from what is or what is not sacred music, is not Beethoven's No. 7 always a delight to the ear? The second part of another inordinately long programme was devoted to Spohr's "Last Judgment," in which the same soloists as in "Hora Novissima" took part. The duet "Forsake me not in this dread hour" was a fine display of pure vocalisation on the part of Madame Albani and Mr. Edward Lloyd — who, it should be recorded with regret, made his last appearance at a Three Choirs Festival in this work. The quartet "Blest are the departed" made its old effect—the combination of deep devotional feeling and sublime simplicity. But how few can attain unto it.

The programme of Thursday evening was of too familiar a nature to call for detailed notice. It opened with Bach's church cantata "God's time is the best" (soli by Miss Ada Crossley, Mr. William Green, and Mr. Charles Phillips), followed by Sir Hubert Parry's ever-popular "Blest Pair of Sirens"—one of the best things he has done—conducted by himself. The "Hymn of Praise" concluded the day's doings. The soloists were Madame Albani, Madame Amy Sherwin, and Mr. William Green. Special acknowledgment should be made of the admirable manner in which the exacting tenor music was interpreted by Mr. William Green—it is his just due. I had the privilege of hearing the "Hymn of Praise" in the distant Lady Chapel. There, with only the companionship of a colleague, in the shadowed solitude of that sanctuary within the Cathedral walls, I listened to the familiar strains of Mendelssohn's music. The performers were afar off and invisible, and, in the stillness of that evening hour, the music floated through the arches of the vaulted fane with a strange ethereal beauty that is beyond description.

"The Messiah," on Friday morning, concluded the Festival, except that a "grand closing service" was held in the evening of that day. The soloists in Handel's masterpiece were Madame Albani, Miss Ada Crossley, Mr. William Green, and Mr. Andrew Black; and the trumpet obbligato to "The trumpet shall sound" was played by that estimable artist, Mr. W. Morrow.

The performances throughout the week (with the exceptions above stated) were conducted by Mr. Ivor Atkins, by virtue of his office as organist of Worcester Cathedral. The duties of organist were discharged—and most capably discharged—by Mr. A. H. Brewer (of Gloucester) and Dr. Sinclair (of Hereford) at the morning and evening services respectively. A special organ for the Festival was erected by Messrs. Nicholson and Co., of Worcester. The analytical programmes, written by Mr. Herbert Thompson, of Leeds, were models of what such aids to the intelligent appreciation of music should be. The genial hospitality of the Mayor of Worcester and others in the old city must in justice to their kindness be duly acknowledged with appreciative gratitude.

A "THREE CHOIRS" SERVICE.

At five o'clock every evening during the Festival there was a service in the Cathedral, at which the Three Choirs of Gloucester, Hereford, and Worcester Cathedrals combined their forces, with highly impressive results. These services do not receive the attention they deserve in the newspaper press, probably because the critics become satiated with music at the actual Festival performances. I therefore made an effort to attend two of the services and was well rewarded. The Psalms were devotionally sung and the Glorias taken in unison with fine effect. There was an absence of that hurry-scurry, irreverent method of chanting, too often prevalent in churches, that was highly commendable. The service was Hopkins in F, which received a very adequate rendering. The anthem, "Blessed be the God and Father," by S. S. Wesley, is always a welcome feature, especially as on that occasion there was provided an opportunity of hearing a traditional rendering of that beautiful work. The solo and chorus, "Love one another," was sung more slowly than I have heard it in other "quires and places where they sing," with the result that it gained in impressiveness and devotional feeling. The solo was most feelingly sung by one of Dr. Sinclair's boys from Hereford. Dr. Sinclair, who was at the organ, made an unusually long pause on the dominant chord preceding the final chorus. The effect was good and intensified the feeling of suspense before the voices entered, as they did with excellent precision, at the words, "But the word of the Lord endureth for ever." The second anthem was Barnby's "Sweet is Thy mercy, Lord." The Precentor of Worcester (the Rev. H. H. Woodward of "Radiant morn" fame) conducted. Dr. Sinclair's organ accompaniments were irreproachable. Though modern in feeling, there was a fine artistic restraint in their unobtrusiveness that was in the highest degree praiseworthy. He did not worry his singers, nor did he adopt that stop-changing restlessness which is too often the stock-in-trade of so many organists. Dr. Sinclair's voluntary at the first service was Handel's Organ Concerto in C minor (arranged by Best), and on the second occasion he played his own arrangement of Rachmaninoff's Prelude.

The statistics of the attendances are as follows:—

Tuesday morning	("Elijah")	2,875
,, evening	("Creation," &c.)	1,553
Wednesday morning	(Brahms's Requiem, &c.)	1,821
,, evening	(Concert)	734
Thursday morning	("Hora Novissima," &c.)	2,380
,, evening	("Hymn of Praise," &c.)	1,935
Friday morning	("Messiah")	2,776

SINGING BIRDS.

In the early part of the last century a great deal of attention seems to have been paid to the training of singing birds. If the instruction books of the period can be trusted, not only natural songsters, such as the thrush, blackbird, skylark, and nightingale, but even the chaffinch and sparrow were taught to whistle quite elaborate airs, with turns and flourishes worthy of a prima donna.

One of the earliest of these instruction books, written apparently about the year 1700, is still preserved in manuscript in the British Museum. It is entitled:—

> A description of all the musical birds in this kingdom, with their nature, breeding, feeding, diseases, and remedies. Also several new tunes made for birds, and may be taught them by the Cantillo or Small Flageolet. By John Hamersley.

The bulk of the book is devoted to the "breeding, feeding, diseases and remedies," and contains much curious information, as that the hedge-sparrow "lays eggs of a pale blew or sea green colour, which neatly emptied and wired yong ladies were at their ears for pendants"; or, again, of the woodlark: "for lousiness take him out of the cage and smoak him with tobacco."

When he is not dealing with practical matters of this sort, the author often displays a pretty fancy, as when he speaks of "the loud harmonious blackbird, the high-soaring lark, the sweet singing linnet, the voluntary singing redbreast and the division nightingale." At times too he bursts into poetry of a quaint, if not inspired character. Observe, for instance, the delicacy with which the sexes are discriminated in the following description of the skylark:—

> If clear the sky be and fair weather,
> This bird will sing four minutes together:
> *She* sings and flies up to the cloud,
> Her voice is sweet and also loud:
> *He* is more brisk and flyeth higher,
> To com near the celestial quire.
> Of all the birds in Noah's ark
> None sings so long as the Skylark.

From the title it might be imagined that the Cantillo was a small form of flageolet, but the following passage shows this is not the case:—

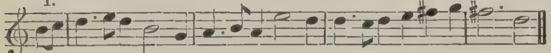
> The best way to teach birds to whistle is with a small pipe or flageolet, but it must not be too small, for most commonly the least are false, and they are so short that ther is not room for the fingers. A pipe that is between five and six inches long and the bore of it so small as the lowest note to be half a note above E la in consort pitch is a very good size and pitch. Ther is another way to teach birds to sing, and that is by a Cantillo, which is with the blade of an onion or leek, scraping the outsides of it, and the middle is a thin membrane which they put between their lips and will sing like a bird in their own natural wild notes. Some men will do it so exactly and imitate birds so much to the life, that if they were unseen, many would mistake them for singing birds.
>
> They must be taught in the night without any light, for then all their senses are void of their office except hearing.

Then follows, by way of introduction to the examples of bird tunes, a delightfully original metronomic direction for the benefit of such bird-fanciers as may not be musicians:—

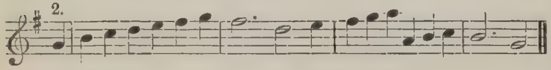
> Two minums make a semibrief, and a semibrief is the length of the natural song of the wild chaffinch. I except the Essex chaffinch, which is longer than ours are in these parts. And 28 semibriefs is a minute of an hour.

The tunes themselves (fourteen in number) are simple four-barred strains, of which the following may serve as examples:—

1.



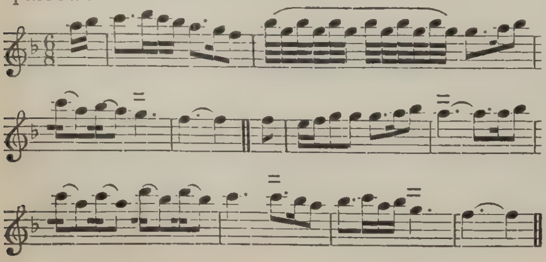
2.



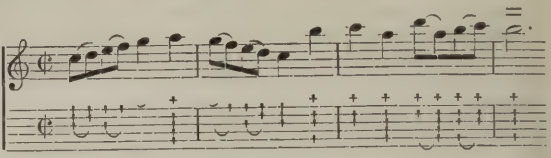
In a later book, printed by Walsh about 1720, the tunes are of a much more elaborate character, and each bird has a definite key assigned to it, C minor being given as the bullfinch key, F major as the canary bird key, and so on. The title of this book is:—

> The Bird Fancyer's Delight, or Choice Observations and Directions concerning the teaching of all sorts of Singing Birds after the Flagelet and Flute when rightly made as to size and tone, with Lessons properly compos'd within the compass and faculty of each Bird, viz.: for the Canary-Bird, Linnet, Bull-Finch, Wood-Lark, Black-Bird, Throustill, Nightingale, and Starling.

Here is the tune actually set down for the sparrow:—



and here is the opening phrase of "a proper tune for a Linnet," with the flageolet notation below:—



The flageolet notation was already being superseded by the staff, which had the great advantage of being easily readable at sight. This is pointed out in a prefatory address "to the reader," which is worth being quoted in full:—

> 'Tis still in memory, the old manner of Playing on the Flute, which was by the way of Dots, a memorial of which remains in the Gamut for that Instrument to this time, but it being so impracticable and never to be attain'd to at sight, that the use of the Instrument was almost lost, till introduc'd by the Gamut rules, which has not only brought it much in vogue, but the Performers on it are as ready at sight as on any other Instrument, 'tis not doubted but the like Improvement will be made on the Flagellet by this Method, which Instrument is not only delightfull, but also profitable, particularly to Bird Fanciers, it having been often known that Birds after being taught by the Flagellet has been sold for great value, all Lessons or Airs that are made for the Flute may now be play'd on the Flagellet, which must of Consequence be very gratefull to all Lovers of the Instrument, the improvement of which is owing to the Ingenious Mr. Hill, who has made several Incomparable Peices for the Flagellet, and is an excellent performer on it, and to encourage the Lovers of it, he is willing to instruct in this new Method, any that is desirous to learn.

In this tablature the six lines of the stave represent the six holes of the flageolet, the dots showing which of them must be stopped to produce the required note. The cross on the top line indicates that the uppermost or thumb-hole must be half stopped, the effect of this being to produce a note an octave higher than would be given if it were fully stopped. When all the holes are to be left open, a small circle is placed on the top line.

J. F. R. Stainer.

WEBER'S FUNERAL.

St. Mary's Roman Catholic Chapel, Moorfields, is about to be demolished and its site utilised for less sacred purposes. Thus another of the old, and, alas! rapidly diminishing landmarks of London possessing musical interest will soon be gone. "Change and new bricks on all around I see," was the observation of a certain divine upon beholding a crop of villainous villas which had sprung up since his last visit to a pleasant suburb, and the same may soon be said of St. Mary's, Moorfields. In the vaults of this former Pro-Cathedral of the Roman Catholic Hierarchy in London there rested for eighteen years the remains of Carl Maria von Weber. The composer of "Der Freischütz" died in Sir George Smart's house, now 103, Great Portland Street, on June 5, 1826, and he was buried, temporarily, as it subsequently proved, in the vaults of St. Mary's, Moorfields. A public funeral was immediately proposed, which was to include a performance of "Mozart's 'Requiem' upon a scale equal to the solemnity and dignity of the occasion, and to draw from the performance the means of assisting to raise a monument to the deceased." Many offers of assistance in the Requiem performance were received from the Philharmonic Society, "the entire Band of Covent Garden," and others. A committee, formed to carry out the funeral arrangements, included the names of Moscheles, Braham, Attwood, Sir George Smart, Collard, Chappell, and others. In an appeal to the public—dated "Committee Room, Argyll Rooms, June 12, 1826"—it was intimated that "the personal expenses of each mourner attending the funeral will be one pound eleven shillings and sixpence, and he will be required to furnish himself with gloves."

Owing to certain "rights of the pewholders," some unexpected difficulty arose as to holding the funeral service at Moorfields. Application was therefore made to the Dean and Chapter of St. Paul's "to grant the use of their Church, which would add so much to the magnitude, splendour, and dignity of the ceremony. The Dean received it with the utmost attention—a Chapter was called expressly—but there being no precedent for the introduction of instrumental music beyond the organ (!), nor of the performance of any music but such as it is customary to use in the funeral service of the Church of England, the authorities felt it impossible to accede to the request." But there were other reasons, one of which was that a "Requiem over the dead being a Catholic rite, could not with propriety be performed in a Protestant church."

The funeral was of a very imposing character, and attracted enormous crowds. Soon after nine o'clock on the morning of June 21, 1826, the procession moved from Sir George Smart's house in Great Portland Street, in the following order:—

Conductors on horseback.

Two Mutes, do., in silk dresses.

Plume of black ostrich feathers, borne by one Man and supported by two pages.

Two Mutes on horseback, in silk dresses.

Hearse drawn by six horses—Scutcheons—the Arms of the deceased displayed thereon.

Four Pages walked on each side.

A Mourning Coach drawn by four horses.

Pages on each side.

Then followed sixteen Mourning Coaches, with forty-two Pages.

Four Private Carriages—namely, those of Miss Stephens, Mr. Braham, Mr. J. S. Willett, and Mr. Aders—closed the procession.

Amongst the mourners were Sir George Smart, Mr. Goschen (father of the present First Lord of the Admiralty), Charles Kemble, Moscheles, J. R. Planché, Sir Henry Bishop, Braham, J. B. Cramer, Tom Cooke, Clementi, William Horsley, "Bob" Linley, Charles Neate, Cipriani Potter, William Shield, Sir J. Stevenson, T. F. Walmisley, Webbe, and others.

The funeral service was ultimately held in St. Mary's, Moorfields, in the vaults of which Weber's remains were, as it proved to be, temporarily interred. As the procession moved down the aisle of the chapel, Mozart's "Requiem" was commenced. The solo singers included Miss Cubitt (in the absence of "Kitty" Stephens) and Braham. The band was led by "Mr. Cramer," and amongst the other instrumentalists were Mori, Ella, Harper (trumpet), Smithies (trombone), and Chipp (double drums). The conductor was Mr. Attwood, "who presided at the organ, Mr. Terrail having relinquished it on this occasion." In regard to the performance of the "Requiem," a contemporary record states: "The sublimity of this fine composition combines the highest powers of the art and the solemnity of the subject with true majesty and pathos; and on this occasion so much enthusiasm and genuine feeling were mingled with the expression, that it has been seldom heard with more positive effect. At the conclusion, the body was deposited in the vault under the chapel, where some prayers in English (the Mass for the dead being in Latin) closed the ceremony of interment. Upon the coffin was the following inscription:—

CAROLUS MARIA FREYHERR VON WEBER
nuper
Præfectus musicorum Sacelli regii
apud Regem Saxonum.
Natus urbe Eutin, inter Saxones
Die 16 Decembris, 1786.
Mortuus Londini
Die 5 Junii, 1826.
Anno quadragesimo
Ætatis suæ.

In 1844, at the instigation of Richard Wagner, the remains of Weber were removed from St. Mary's, Moorfields, and re-interred at Dresden. It may not be without interest, by way of conclusion, to give the terms of the certificate issued by the four doctors after their *post-mortem* examination of the great composer who drew his last breath in London.

> "On opening the body of C. M. von Weber, we found an ulcer on the left side of the larynx; the lungs almost universally diseased, filled with tubercles, of which many were in a state of suppuration, with two voomicæ—one about the size of a common egg, the other smaller, which was a quite sufficient cause of his death."

CHURCH MUSIC.

The music for the Church Congress so close at hand will, this year, be of special interest. From a practical point of view the arrangements could hardly be improved. The subjects for the lectures follow each other in an admirably conceived sequence. Sir C. Hubert Parry deals with "The Essentials of Church Music"; Sir George Martin will instruct churchmen concerning "The training of Choirmasters" (not of "Choristers," as inadvertently stated in our last issue); Dr. A. Madeley Richardson will discourse on the subject of "Voice production in Choir Training," and Canon Rhodes Bristow on "Ancient Plain-Song." The London Church Choir Association and the Gregorian Association, forming a choir of some 2,000 voices, will undertake the performance of the musical illustrations. Possibly there may be some diversity of opinion as to the advantages of having so enormous a choir as this. Some would doubtless rather hear a choir of experienced singers from our best Cathedral choirs. However, there can be no doubt with regard to the high character of the rendering of the chosen music, and some remarkably impressive effects may be expected.

The address to be given in Westminster Abbey by the Bishop of Richmond will be musically illustrated by a remarkably fine series of anthems of the periods of English Church music with which the Bishop proposes to deal. These are Tallis's "If ye love me," one of the most exquisite gems to be found in the whole range of Church music, and Byrd's "Bow thine ear," these representing the sixteenth century; Gibbons's noble "Hosanna" and Purcell's fine "Praise the Lord, O my soul," will illustrate the English Church music of the seventeenth century; the eighteenth century will be duly acknowledged by so good a selection as Croft's "Praise the Lord" and Greene's "God is our hope"; and the nineteenth century, so soon to pass away, will be worthily placed before the listeners by Goss's "If we believe," "How lovely are Thy habitations," composed by Charles Salaman, and S. S. Wesley's "The Wilderness." The Abbey choir will sing this fine and representative selection, under the experienced direction of Sir Frederick Bridge.

Recently, at St. Michael's, Lower Sydenham, musical services were given which included a selection from the "Hymn of Praise." Upon one occasion the organist, Mr. Ernest Foster, played the symphony to the "Lobgesang." The special service at the Parish Church, Portsmouth, on the 3rd ult., included such excellent anthems as Attwood's "They that go down to the sea in ships" and Wesley's "Blessed be the God and Father"; and the organist, Mr. R. H. Turner, played Bach's Prelude and Fugue in D major.

ORGAN MUSIC.

It was a well conceived idea to arrange for a series of organ recitals upon the magnificent organ at the Royal Albert Hall, as preludes to the meetings of the Church Congress to be held in that building. The phrase "before the meetings," however, gives one an uncomfortable feeling of a kind of consent to making music a "doormat," which people, more or less, heedlessly step on or step over, with their expectations fixed upon the "good things" to follow. Why not count the recitals as among the "good things," and so place music and its excellent representatives in a more dignified attitude by announcing that the meetings will commence with organ recitals? However, let us be thankful that upon these occasions organ recitals will be given—another advance which will signalise this year's Congress, and which is not possible every year.

Mr. Roger Ascham's organ recital at Feather Market Hall, Port Elizabeth, on August 13, included such effective works as Handel's Organ Concerto in F (known as the "Cuckoo and Nightingale" Concerto), one of Smart's Andante movements, and Dubois's "Fiat Lux." At Brisbane, Mr. George Sampson recently gave an interesting selection on the Exhibition organ, including Mendelssohn's Fourth Organ Sonata and Hesse's Toccata in A flat. The interest taken by the good people of Brisbane in the series of recitals has been gratifying. The recital under notice had a plebiscite programme, and it appears that out of eighty-four pieces played during the present series of recitals, eighty-one were repeated by an aggregate of no less than 902 votes. Further, judgment was given in favour of certain specimens of Mendelssohn's work, commanding 107 votes, against eighty-four for Handel and sixty-two for Bach. This looks like present progress and future promise. The voting, it should be further noted, secured the repetition of some of Guilmant's best organ pieces. The average attendance, it seems, has been 800. There is a decided touch of practical enterprise in the announcement on the programme that special cars will run an hour before the performances commence, and that "the car conductors will issue tickets covering the fare and admission to the recital."

Mr. George Rathbone lately gave a recital at Cartmel Priory Church, when Rheinberger's Sonata in F minor, Elgar's "Lux Christi" Prelude, and the *Adagio* from Widor's Sixth Organ Symphony were features of a very good scheme. At the Parish Church, Scunthorpe, Mr. B. G. Thorne lately gave a recital including "Meditation in a Cathedral," Silas; Sonata in E minor, Rheinberger; Prelude and Fugue in E minor, Bach; and a Melody and Postlude from Mr. Thorne's own pen.

The organ at the Liverpool Cathedral, having been satisfactorily rebuilt, has been re-opened by Mr. Burstall, the Cathedral organist. The work was carried out by Messrs. Rushforth and Son.

At the Royal Duchess Theatre, Balham, the management, as will be remembered by our readers, has secured a two-manual organ, constructed on the tubular pneumatic principle by Mr. Eustace Ingram. Though organs have long since become necessary adjuncts of the opera orchestra, their presence in ordinary theatres has been uncommon; one can recall two or three only in London as in use, and these belong to days long past. These instruments were at the Princess's, Adelphi, and the Alhambra. In these days of travelling operatic companies, organs are becoming necessary as articles of theatrical equipment, and the management of the Balham Theatre has done well to lead the way.

It may be mentioned that in Mr. Tree's revival of "King John," at Her Majesty's Theatre, organ music is brought into some prominence, and we understand that a few days before the performance the enterprising manager had a new pipe organ erected for the production.

An extensive scheme of recitals by Mr. Herbert Walton, at Glasgow Cathedral, will be welcome to music-lovers in that city, and go to show that the "good seed" sown by Dr. A. L. Peace during his residence in Glasgow has naturally borne good fruit. Mr. Walton's programmes during the past month have included organ music by Bach, Lemmens, and S. S. Wesley, with Mr. Tertius Noble's excellent Theme with variations and Dr. Basil Harwood's "Dithyramb."

Mr. F. Gostelow has recently given a series of recitals at Luton Parish Church, the Primitive Methodist Church in the same town, at Marlowes Baptist Church, Hemel Hempstead, and at the Alexandra Palace. His programmes have included A. Hollins's Overture in C minor, Dr. Varley Roberts's "Bell" Voluntary, Wolstenholme's "Le Carillon," Nocturne and Reverie in F, by R. Driffil; Meditation and Toccata, by E. d'Evry; and an Introduction and Fugue from his own pen.

Mr. H. Weston gave a recital at St. Peter's Presbyterian Church, Upper Tooting, on the 8th ult., his programme including Sir R. P. Stewart's delightful Concert Fantasia in D, Best's Concert Fantasia on a theme by Rode, and Overture in D by J. Kinross. At St. Seiriol's, Penmaenmawr, Dr. W. J. Reynolds played a recital on the 12th ult., the scheme of which included Fantasia in A minor, Lemmens, and Schumann's fine Fugue (No. 6) on the name of Bach. Mr. R. E. Parker's programme at Wilmslow Parish Church, on a recent occasion, included Dr. A. L. Peace's admirable "Sonata da Camera" (No. 1). Mr. E. H. Smith gave a recital at St. Bede's, Liverpool, on the 10th ult., his list of pieces including Offertoire in D flat, Salomé, and Wedding March, Best. Mr. Roger Ascham's recital programme at St. John's Wesleyan Church, Port Elizabeth, recently given, included Dr. E. T. Chipp's Andante con moto in F sharp minor and Dr. E. J. Hopkins's "Dolce Cantabile."

Messrs. Hope-Jones and Company have built a new organ for All Saints', Upper Norwood. The scheme, when complete, will include great, swell, echo, solo, and pedal organs. There is a large number of mechanisms well contrived and arranged for the convenience of the performer.

The new organ at the United Methodist Free Church, Middlesbrough (built by Messrs. Forster and Andrews), was opened on Sunday, the 24th ult., by Mr. W. J. Stobbart, who gave recitals in the afternoon and after the evening service on that day, and again on the evening of the 27th ult.

Mr. H. A. Fricker has continued successfully his recitals at the Town Hall, Leeds, on Tuesday afternoons and Saturday evenings during last month.

THE COMING SEASON.

The spell of silence in musical London was broken by Mr. Robert Newman's Promenade Concerts at Queen's Hall (with Mr. Henry J. Wood as conductor), on August 26; followed by a revival of the Promenade Concerts at Covent Garden, on the 2nd ult., under the direction of Mr. Cecil Barth. The latter (conducted by Mr. George Riseley and Herr Jacobi) came to the end of their brief existence on the 16th ult.; the former have been so successful that Mr. Newman has resolved on their extension till the 21st inst. The early announcements of entrepreneurs and societies are as follows:—

The Royal Albert Hall.

The programme of our leading choral society comprises eight concerts—one of these only, "The Messiah," on Good Friday, not being included in the Subscription. The series will commence on November 10 with "Elijah." On December 7, "The Golden Legend" will be given, preceded by a setting, for chorus and orchestra, of Rudyard Kipling's stirring "Ballad of the Clampherdown," by Sir Frederick Bridge. "The Messiah" will be performed, as usual, on New Year's Day, "St. Paul" on January 25, and "The Redemption" on Ash Wednesday. The chief novelty of the season is due on March 22, when Mr. Coleridge-Taylor's setting of scenes from Longfellow's "Hiawatha" will be performed. The scenes include: 1, "Hiawatha's Wedding-Feast" (which has already achieved a widespread popularity), preceded by the Overture, written for the approaching Norwich Festival; 2, "The Death of Minnehaha," written for the North Staffordshire Festival at the end of this month; 3, "Hiawatha's Departure." The last scene is composed expressly for this performance. The season will conclude with a Wagner Concert on May 3. Sir Frederick Bridge will, of course, conduct. Madame Melba's Concert, under the direction of Mr. Vert, will take place on November 4.

Queen's Hall.

The Saturday Symphony Concerts (afternoon) will be resumed on the 28th inst., and will be continued every fortnight up to March 10, with the exception of an interval from December 9 to January 27; Wagner Concerts (evening) will be given on November 13, 20, 27, and December 4. Both series will be conducted by Mr. Henry J. Wood. There will also be Concerts on Christmas Day, Ash Wednesday, and Good Friday, and on St. Andrew's and St. Patrick's Days. Finally, Mr. Newman announces his second Musical Festival from April 30 to May 5. The Richter Concerts, under Mr. Vert's management, will take place on the 23rd and 30th inst., and November 6.

St. James's Hall.

The Saturday Popular Concerts will be resumed on November 11 and continue till December 17; after the customary interval they will be resumed from January 16 till April 7. As last year, only seven Monday Popular Concerts will be given, from February 26 to April 9. The first of the Ballad Concerts given at this Hall will take place on November 1. A number of Recitals and Concerts by individual artists are also announced.

Crystal Palace.

The Saturday Concerts (forty-fourth series) will commence on the 7th inst. and continue each week till November 11. The Symphonies announced are Mozart's in E flat, Beethoven's No. 2 in D, Schubert's "Unfinished," Schumann's No. 1 in B flat, and Goetz's in F; and among the works to be given for the first time at the Crystal Palace are Saint-Saëns's "Samson and Delilah," Dvorák's Symphonic Poem "Heldenlied," Professor Stanford's Choral Song "Our enemies have fallen" (chorus and orchestra), Edward Elgar's Scène Espagnole "Sevillaña," Siegfried's "Rheinfahrt," from the "Götterdämmerung," and Valse Fantasia (for flute and orchestra) by Thomas Dunhill. The first performance in England is also announced of Benjamin Godard's Concerto for violin and orchestra (No. 2) in G minor. Beethoven's Choral Fantasia will also be given. Altogether an attractive set of programmes.

At Steinway Hall the Elderhorst Chamber Concerts will begin on the 23rd inst., and be continued weekly till December 11. Mr. Clifford Harrison will give his usual Autumn course of ten Recitals with music, the first being announced for the 30th ult.

At St. George's Hall Mr. Charles Fry's annual series of Costume Recitals with music will be given, on the 7th, 14th, and 21st inst.; and Signor Clerici will give two performances of his opera "Lorraine" later in the month.

Suburban Choral Societies.

The Highbury Philharmonic Society's twenty-second season will comprise four Concerts. On December 5, Sullivan's "Martyr of Antioch" and Coleridge-Taylor's "Hiawatha's Wedding-Feast" will be given. On January 23, Mendelssohn's "Loreley" and another work not yet selected. On March 6, "Elijah," and on May 8, Mackenzie's "The Dream of Jubal" and "Acis and Galatea." Conductor, Mr. Betjemann.

The Finsbury Choral Association will give three Concerts. "Berlioz's" Faust, on November 23; Mendelssohn's 115th Psalm and Schumann's "Paradise and the Peri," on February 22; and Sullivan's "Light of the World," on April 26. Conductor, Mr. F. Cunningham Woods.

The People's Palace Choral Society announces five Concerts, under the direction of Mr. C. H. Allen Gill. These will include "Elijah" (on the 21st inst.), "Messiah," Coleridge-Taylor's "Hiawatha" and "Death of Minnehaha," Gounod's "Faust," and Mackenzie's "Dream of Jubal."

The South London Choral Association will perform the following works during the season: Mendelssohn's "Elijah," on November 29; Beethoven's "Ruins of Athens," Coleridge-Taylor's "Hiawatha's Wedding-Feast," Haydn's Mass in B flat, and Mendelssohn's "Athalie." There will also be two Concerts of vocal and orchestral selections, and a Violin Recital, under the direction of Mr. T. E. Gatehouse.

The Bow and Bromley Choir, under Dr. W. G. McNaught, will perform "Samson," the "Creation," Parry's "Blest Pair of Sirens," Stanford's "Phaudrig Crohoore," Coleridge-Taylor's "Hiawatha's Wedding-Feast," and, probably, "The Spectre's Bride" (Dvorák).

The Bermondsey Settlement Choral and Orchestral Union will give seven Concerts during the season at various places, commencing on November 23, at Bermondsey Town Hall. The works set down for performance are: Mendelssohn's "Athalie," Beethoven's Symphony, No. 5, in C minor, Coleridge-Taylor's "Hiawatha's Wedding-Feast," Spohr's "Last Judgment," Mendelssohn's "St. Paul," Cowen's "Rose Maiden," Stainer's "Crucifixion," "The Messiah," and Sullivan's "Golden Legend." Mr. John E. Borland is the conductor.

The Gravesend and Milton Choral Association, in the prospectus for its twenty-second series, announces four Concerts, to take place on the 24th inst., December 6, February 27, and April 29. The works to be performed are Mendelssohn's "Loreley," Haydn's "Creation," and Sullivan's "Golden Legend," with a miscellaneous concert.

NOVELTIES AT THE QUEEN'S HALL PROMENADE CONCERTS.

Lovers of novelty have been well catered for by Mr. Robert Newman at his fifth season of Promenade Concerts at the Queen's Hall. The high standard of the orchestral playing, under the conductorship of Mr. Henry J. Wood, has been fully maintained. Few alterations were deemed necessary in the *personnel* of the band this year, and it would be impossible to collect a more capable body of instrumentalists than that over which Mr. Wood so successfully presides.

The first novelty, M. Anatole Liadoff's "Valse Badinage," was included in the programme of the opening night, August 26. It is a cleverly scored little piece for piccolo, two flutes, three clarinets, harp, and celesta, an unusual combination, apparently adopted by the composer's expressed desire to imitate the sounds of a musical box. This being the aim of the piece, it will be gathered that its value is only that of a *jeu d'ésprit*, but as such it is bright and not without humour. It may be added that

M. Liadoff was born at St. Petersburg in 1855 and is chiefly known by his fanciful and tasteful pieces for the pianoforte.

Tschaïkowsky's "Suite Caracteristique," which was played for the first time in England on the 2nd ult., was originally produced at one of the concerts given by the Moscow Musical Society in 1883, shortly after the production of the composer's opera "Mazeppa." It may therefore be said to have been written at a period when the composer's genius was in its maturity, and this assumption is supported by the command shown of contrapuntal resource and the brilliancy of the scoring. The most elaborated number is the opening movement, entitled "Jeu des sons." The next number is a Waltz, melodious and graceful in character. The *Scherzo Burlesque* which follows is full of life and possesses considerable humour. The fourth number, called "Rêves d'enfant," is based upon a beautiful theme of Schumannesque character, and the elaboration of what may be termed the ornamental passages is very remarkable. The *Finale* is a "Danse baroque," and is the most typical of the Russian school.

Saint-Saëns's "Prelude and Cortège" to M. Louis Gallet's tragedy "Dejanire" is somewhat pretentious, but it makes an effective concert-room piece and seemed to be much approved on its performance on the 5th ult. The composer has himself described the style of the music as "a compromise between that of antiquity and modern time," and this is apparent in the opening of the prelude, which begins in the ancient Greek Phrygian mode, while the final bars are in our modern major scale.

The "Five Flemish Dances" by Jan Blockx, heard on the 6th ult., are said to be based upon folk-tunes, and their direct and simple character certainly supports this statement. The dances are severally an *Allegretto* in D, *Scherzo* in F, *Un poco maestoso* in C, second *Scherzo* in F, and *Tempo risoluto* in D. They are all delightfully rhythmic, are scored in a finished manner, and are not only melodious, but show a sense of humour, this being specially noticeable in the third dance. As the composer is little known in this country, it may be added that he was born at Antwerp in 1851, and that his works include three operas, "Maître Martin," "Herbergsprincess," and "Jetsvergeten."

The "Caucasian Sketches," by M. Ippolitoff Ivanoff, produced on the 7th ult., consist of four movements, severally headed, "In the ravine," "In the nomad camp," "In the Mosque," and "The Sirdar's procession." These are partly based upon melodies heard by the composer during a visit to the Caucasus, and some of them are full of national character. The music is poetically conceived and picturesquely scored, and the work in its entirety left a pleasing impression.

A work of more musical importance was presented on the following night, the 8th ult. This was Alexander Glazounoff's Fantasia for orchestra (Op. 53). The score is dated "Petersburgh, 1894." No programme is connected with the music, but it is sufficiently suggestive to stimulate the imagination of the listener. The themes are good and they are treated in masterly manner, and altogether the work is worthy of the pen of this talented and accomplished composer.

The Air de Ballet by Mr. Percy Pitt, which was heard for the first time on the 9th ult., is an arrangement for strings of a movement from an early set of pieces entitled Bagatelles, and was originally written for violin and pianoforte. It is an unpretentious but expressive little piece and it pleased very greatly.

The "Casatschok," which was included in the same programme as the above, is a vigorous example of the Russian national dance. Its composer, M. Nicolas de Wolkoff, who is scarcely known in England, was born in 1825, at Moscow. He was an intimate friend of the brothers Anton and Nicolas Rubinstein, and was associated with the latter in founding the Moscow Conservatoire. On the Continent he is greatly esteemed as a pianist and is the composer of attractive songs and pianoforte pieces.

The symphonic poem "Ave Libertas!" (Op. 18), by Miguéz, was written to celebrate the first anniversary of the proclamation of the Republic in the United States of Brazil. The work, however, cannot be said to reflect lustre on that occasion.

Far more pleasing was the first performance in England, on the 14th ult., of a Symphony in C (Op. 1, No. 3), by Michael Haydn, the younger brother of the great Joseph. This work was found a few years ago by the musical director of the Benedictine Abbey of Kremsmünster. The date of the work is stated to be 1784. It comprises three movements, an *Allegro spirituoso*, *Rondo* (*un poco Adagio*), and *Finale* (*Fugato*), all of which are full of facile melody and geniality.

A symphonic poem of somewhat pretentious character, entitled "Asgardsreien," by Ole Olsen, was introduced on the 16th ult. It is programme music of the most pronounced type, and the incident which the composer has sought to illustrate is the "lifting" by the gods into Walhalla of two strangers who have disturbed some wedding festivities. This permits strains of diverse character, but the themes possess little character and less charm, and as music the work has small value.

The same evening an *entr'acte*, entitled "Slumber Song," by Mr. W. H. Squire, was heard for the first time. This proved to be an extremely dainty and charming little piece.

A new concert-overture, entitled "As you like it," by Mr. Clarence Lucas, was produced on the 20th ult. As in his "Othello" Overture, Mr. Lucas has wisely confined himself to illustrating the elements of the story, and the themes seek to suggest *Orlando's* youthful exuberance and passion, the humours of *Touchstone*, and the gentle and tender, and playful and capricious sides of *Rosalind's* character. Picturesque scoring and imitations of old English dance rhythms form an appropriate pastoral setting. The music makes little pretension. The composer's aims are clearly discernible, whatever is striven for is gained, and, apart from its associations, the music is expressive and pleasing.

The "Poème Vergilien," entitled "Eglogue," by M. Henry Rebaud, one of the most promising of young French composers, is an extremely poetical and delicate little piece. It is headed by some well-known lines from Virgil's "Bucolics," and these immortal pastorals have presumably inspired M. Rebaud; hence the title.

The latest novelty we are able to notice in these columns was heard on the 22nd ult., and was the Overture to Tschaïkowsky's opera in four acts, entitled "Les Caprices d'Oxane," which was produced in Moscow in 1886. The overture, as regards form, differs little from that of classic writers, although its sections are respectively headed *Andante con moto*, *Andante*, *Allegro giusto*, *Andante*, and *Allegro vivace*. The first two slow portions serve as an introduction to the third section, which forms the bulk of the overture. The themes are essentially Russian in character, and their nationality is emphasised by the boldness of the harmonic changes and the picturesqueness of the orchestration. The barbaric element is very pronounced, but it cannot be said that the music left a favourable impression on its first hearing by English ears.

Some first appearances should be recorded. Notably that of Master Paul Bazelaire, who was born at Sedan in 1887, and who is undoubtedly gifted with great musical aptitude. He made his *début* in England on the 7th ult., and by the expressiveness of his violoncello playing at once gained the public ear.

Mdlle. Carrozi, a harpist of great ability, whom Mr. Newman has engaged for his orchestra, played her first harp solo at the Queen's Hall, on the 1st ult., and proved herself to be an interesting player. Mdlle. Tosta de Benici, a Swedish pianist, appeared for the first time in England on the 6th ult., and created a very favourable impression by reason of her intelligent and legitimate style. Miss Yvonne de Treville, an American soprano, made so successful a *début* on August 28 that she will probably visit these shores again.

COVENT GARDEN PROMENADE CONCERTS.

Under the joint-conductorship of Mr. George Riseley and M. Georges Jacobi, a series of promenade concerts was commenced on the 2nd ult., at Covent Garden Theatre, on the lines of those given in 1893 and previous years. On the opening night, Mr. W. H. Cummings conducted his "Festal March," and, on the 7th ult.,

The Musical Times, October 1, 1899.

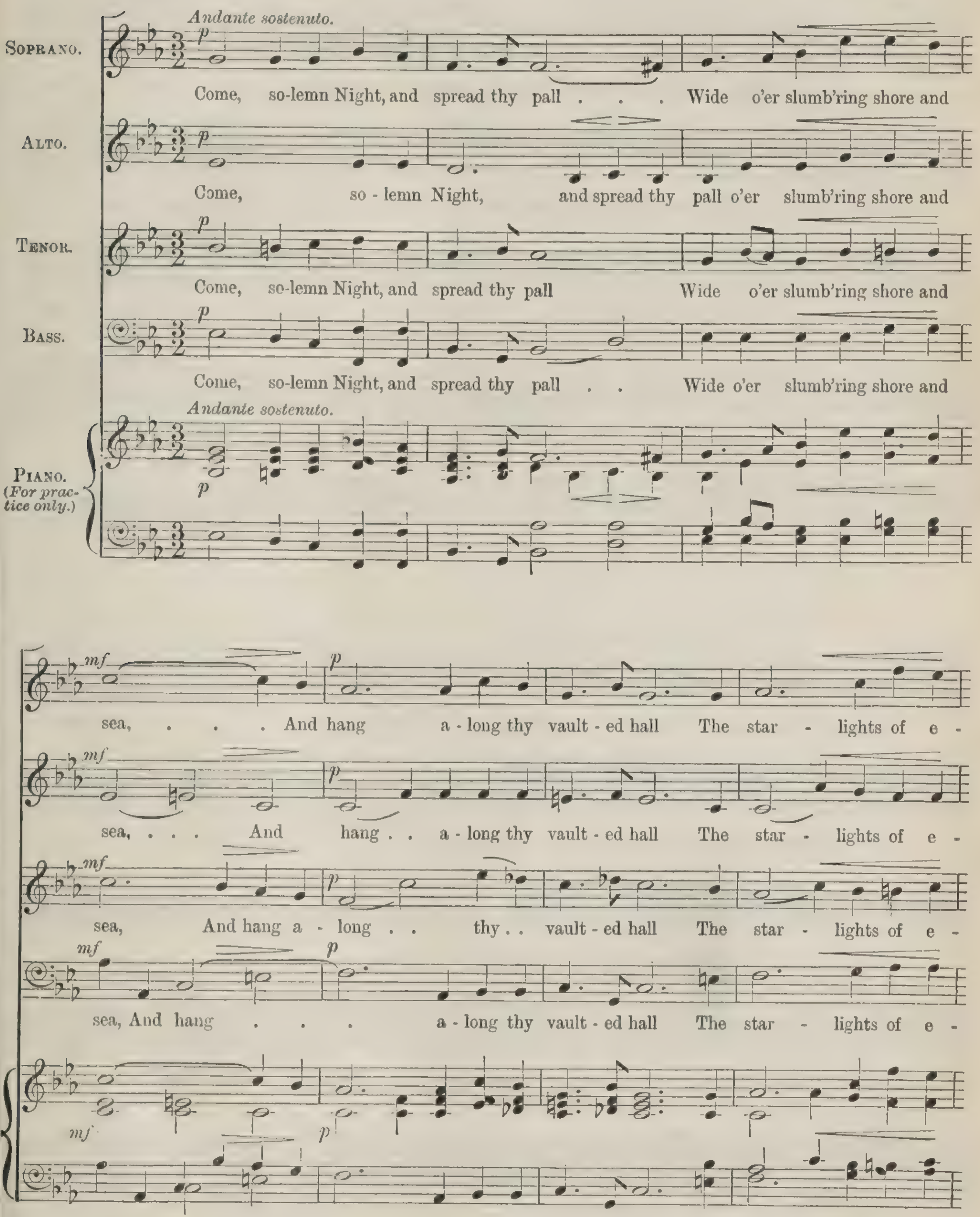
To Night.

PART-SONG.

Words Anonymous.*

Composed by PERCY PITT.
Op. 30, No. 1.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Andante sostenuto.
SOPRANO.
Come, so-lemn Night, and spread thy pall . . . Wide o'er slumb'ring shore and
ALTO.
Come, so - lemn Night, and spread thy pall o'er slumb'ring shore and
TENOR.
Come, so-lemn Night, and spread thy pall Wide o'er slumb'ring shore and
BASS.
Come, so-lemn Night, and spread thy pall . . Wide o'er slumb'ring shore and
Andante sostenuto.
PIANO. (For practice only.)
sea, ... And hang a - long thy vault - ed hall The star - lights of e -
sea, . . . And hang . . a - long thy vault - ed hall The star - lights of e -
sea, And hang a - long . . thy . . vault - ed hall The star - lights of e -
sea, And hang . . . a - long thy vault - ed hall The star - lights of e -

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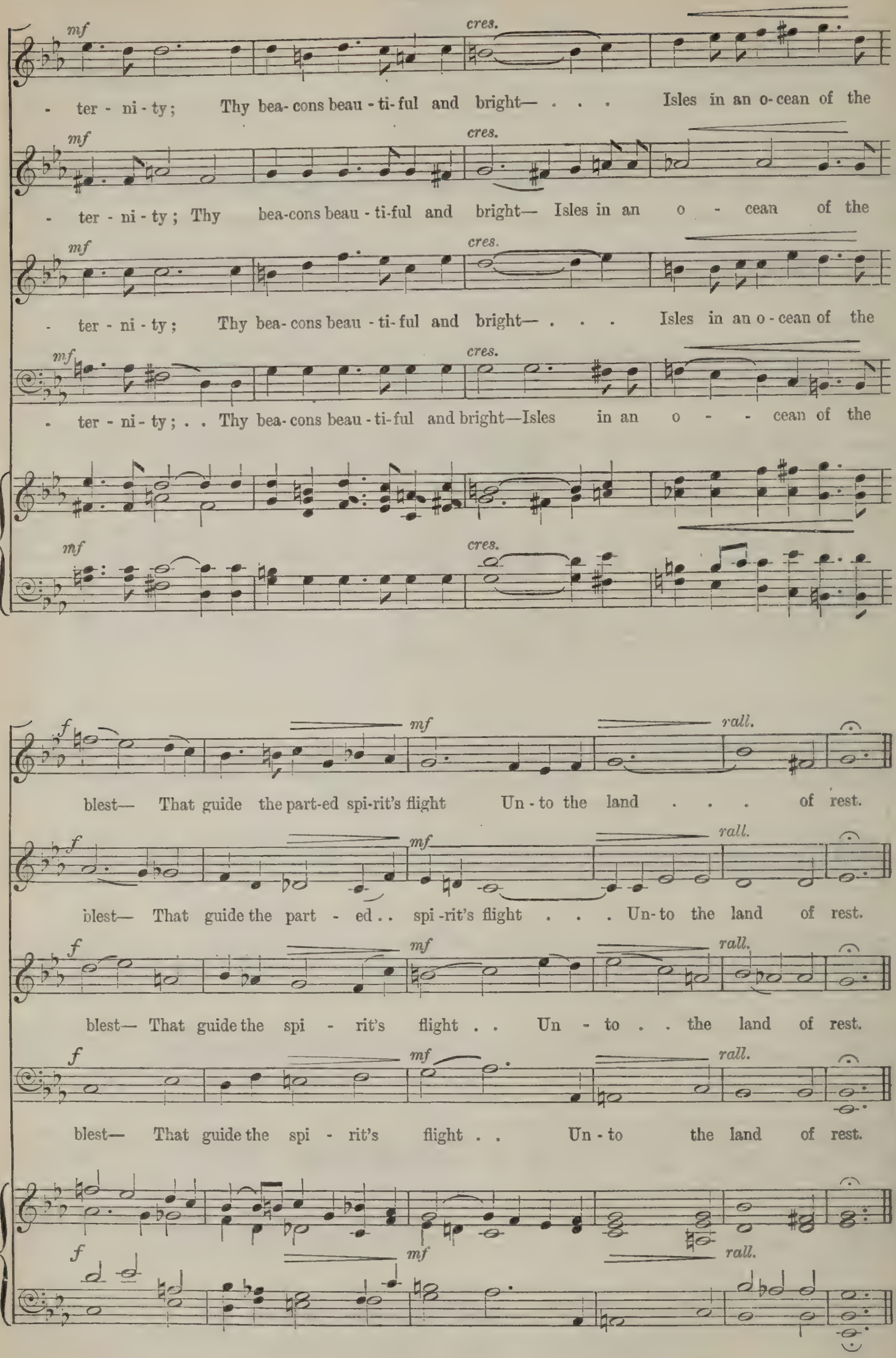
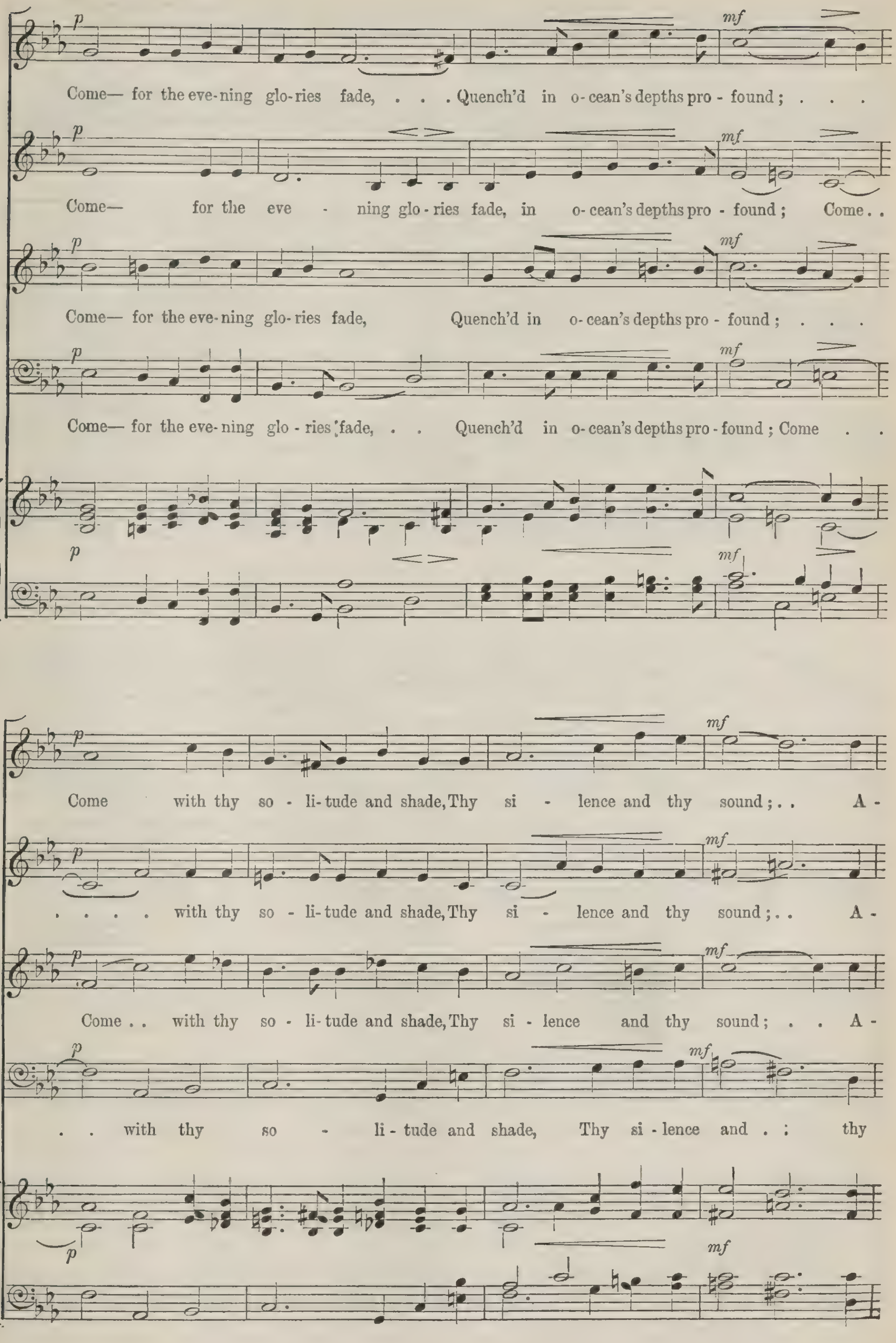
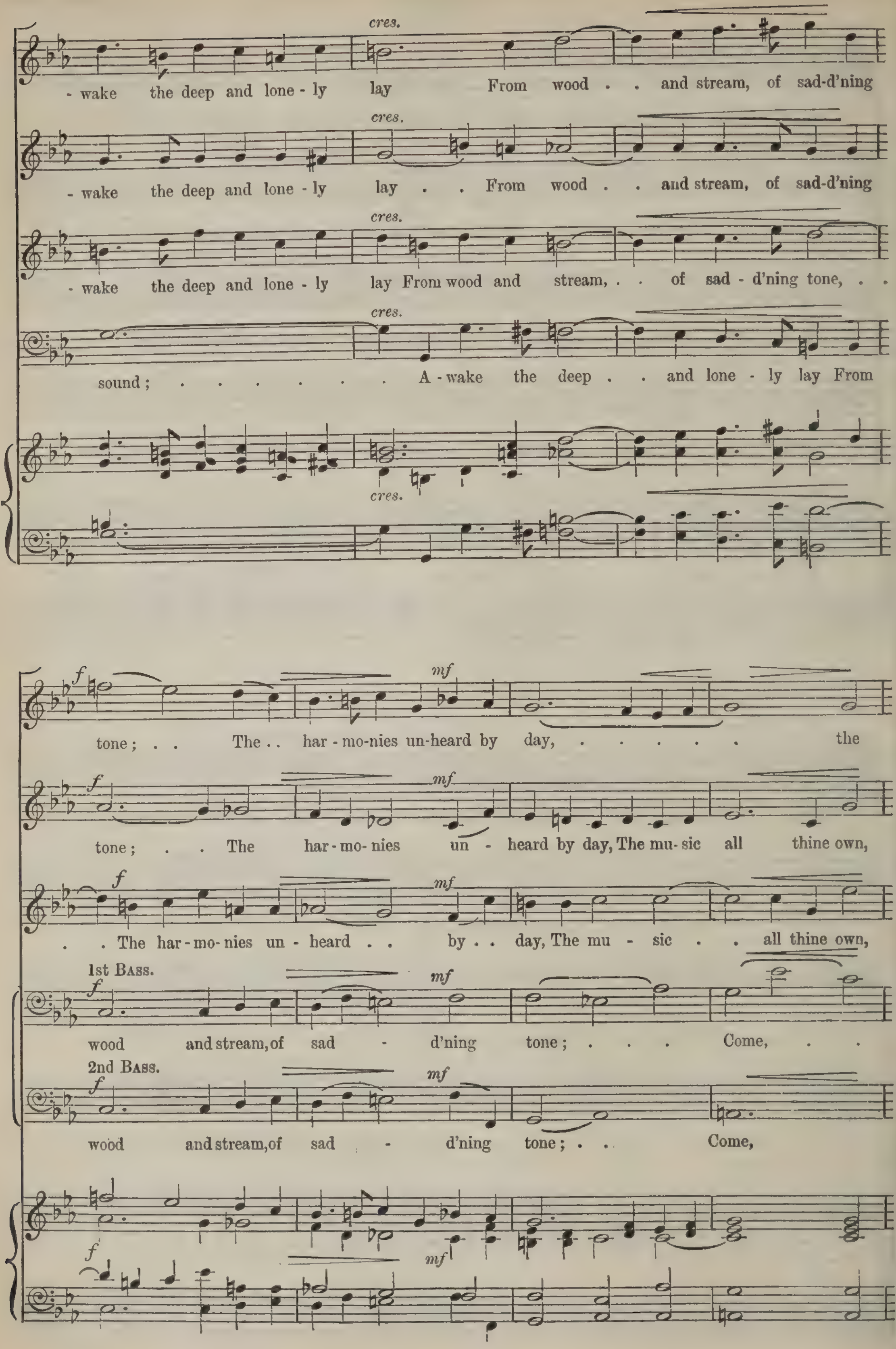

mf
cres.
- ter - ni - ty; Thy bea - cons beau - ti - ful and bright— . . . Isles in an o - cean of the
- ter - ni - ty; Thy bea - cons beau - ti - ful and bright— Isles in an o - cean of the
- ter - ni - ty; Thy bea - cons beau - ti - ful and bright— . . . Isles in an o - cean of the
- ter - ni - ty; . . Thy bea - cons beau - ti - ful and bright—Isles in an o - - cean of the
f
mf
rall.
blest— That guide the part - ed spi - rit's flight Un - to the land . . . of rest.
blest— That guide the part - ed . . spi - rit's flight . . . Un - to the land of rest.
blest— That guide the spi - rit's flight . . Un - to . . the land of rest.
blest— That guide the spi - rit's flight . . Un - to the land of rest.


p
mf
Come— for the eve-ning glo-ries fade, . . . Quench'd in o-cean's depths pro - found ; . . .
Come— for the eve - ning glo-ries fade, in o-cean's depths pro - found ; Come . .
Come— for the eve-ning glo-ries fade, Quench'd in o-cean's depths pro - found ; . . .
Come— for the eve-ning glo - ries fade, . . Quench'd in o-cean's depths pro - found ; Come . .
Come with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A -
. . . . with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A -
Come . . with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A -
. . with thy so - li - tude and shade, Thy si - lence and . ; thy


cres.
- wake the deep and lone - ly lay From wood . . and stream, of sad-d'ning
cres.
- wake the deep and lone - ly lay . . From wood . . and stream, of sad-d'ning
cres.
- wake the deep and lone - ly lay From wood and stream, . . of sad - d'ning tone, . .
cres.
sound; . . . . A - wake the deep . . and lone - ly lay From
cres.
f
mf
tone; . . The . . har - mo-nies un-heard by day, ... the
f
mf
tone; . . . The har - mo- nies un - heard by day, The mu- sic all thine own,
f
mf
. . . The har - mo- nies un - heard . . by . . day, The mu - sic . . . all thine own,
1st Bass.
f
mf
wood and stream, of sad - d'ning tone; . . . . Come, . . .
2nd Bass.
f
mf
wood and stream, of sad - d'ning tone; . . . Come,
f
mf

The Musical Times, EXTRA SUPPLEMENT. October 1, 1899.

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The Musical Times, EXTRA SUPPLEMENT. October 1, 1899.

HOW LOVELY ARE THY HABITATIONS

ANTHEM FOR FESTIVALS OF THE DEDICATION OF A CHURCH OR GENERAL USE

COMPOSED BY

CHARLES SALAMAN.

Psalm lxxxiv.

Price Threepence.

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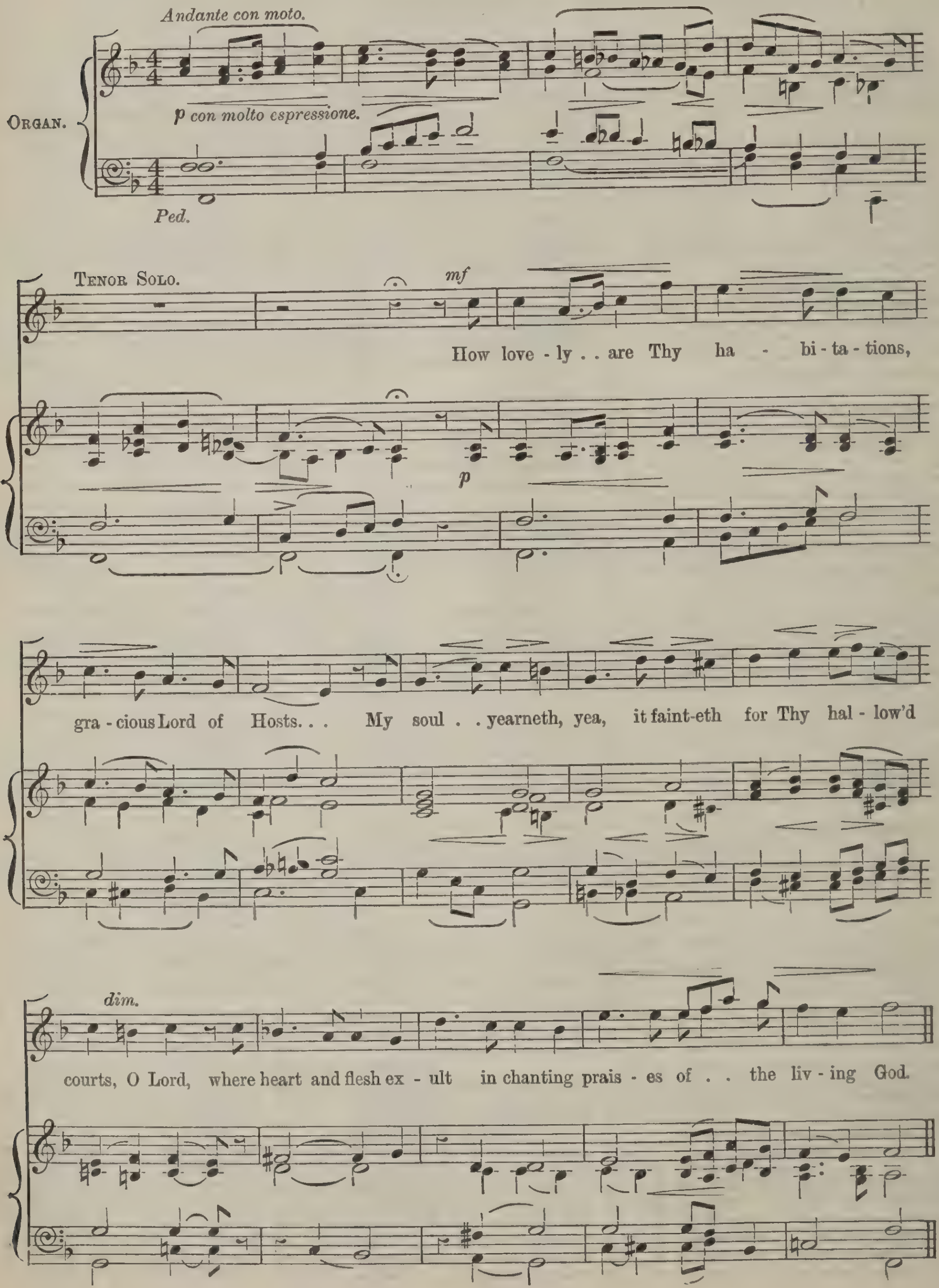
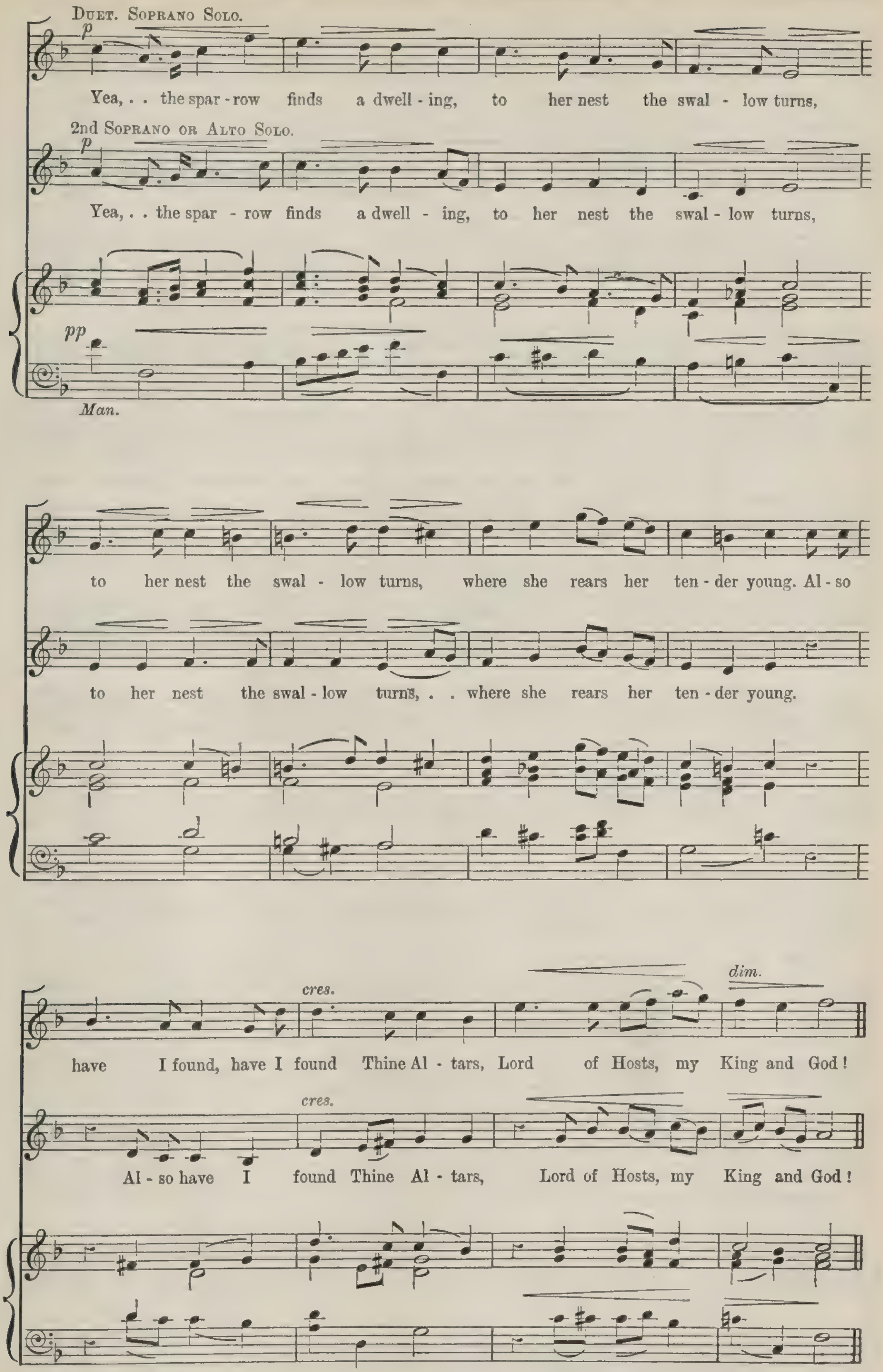
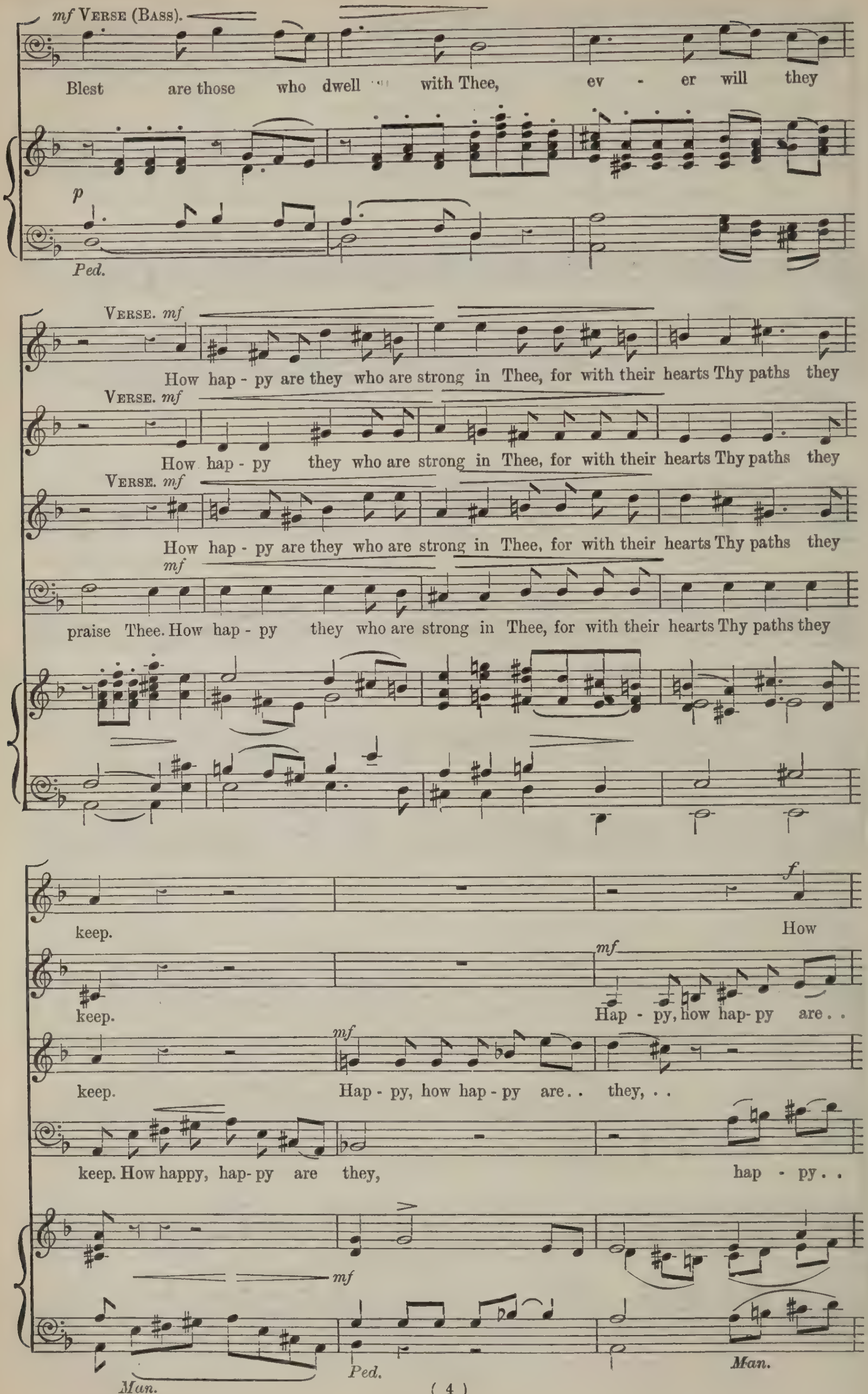
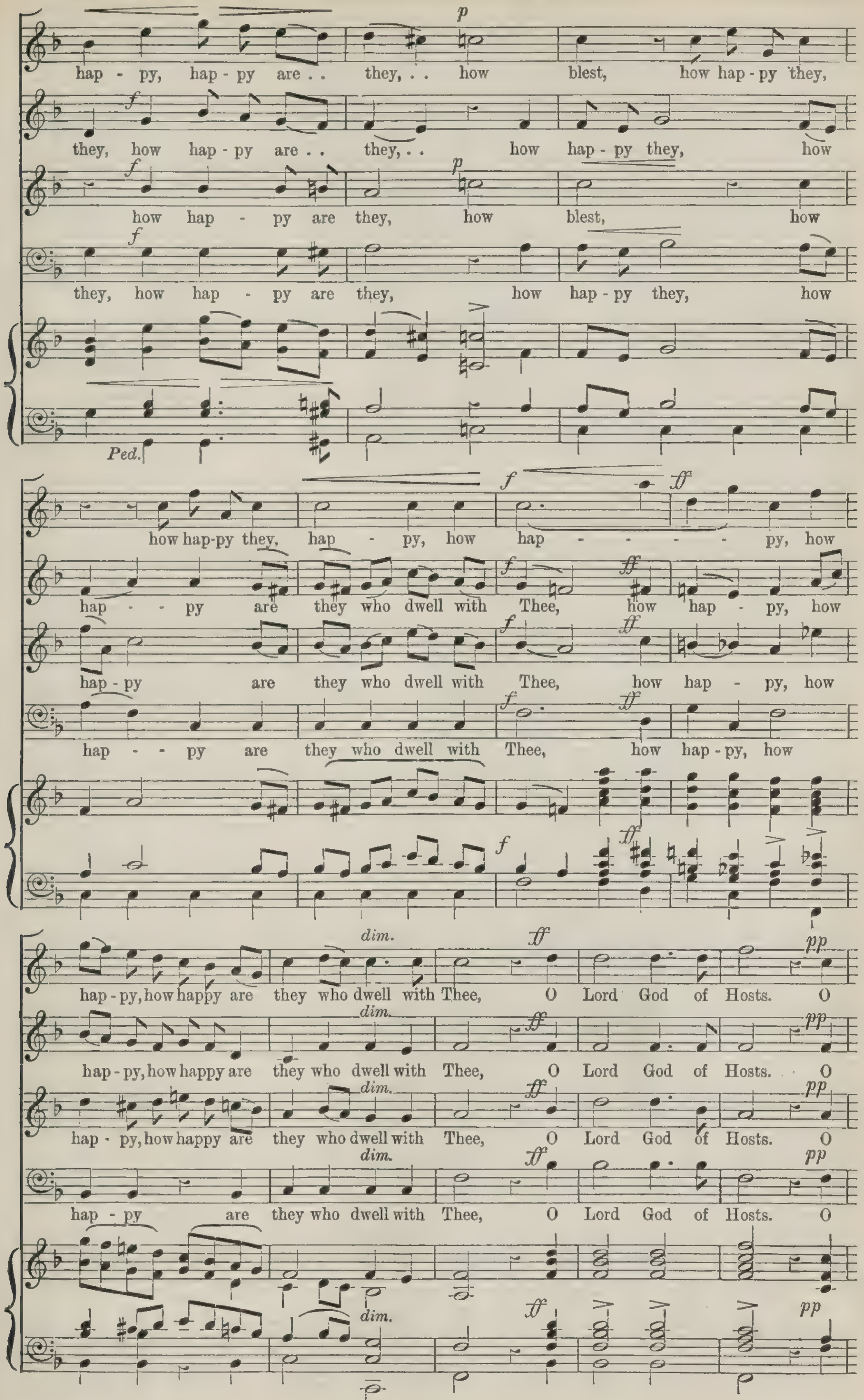
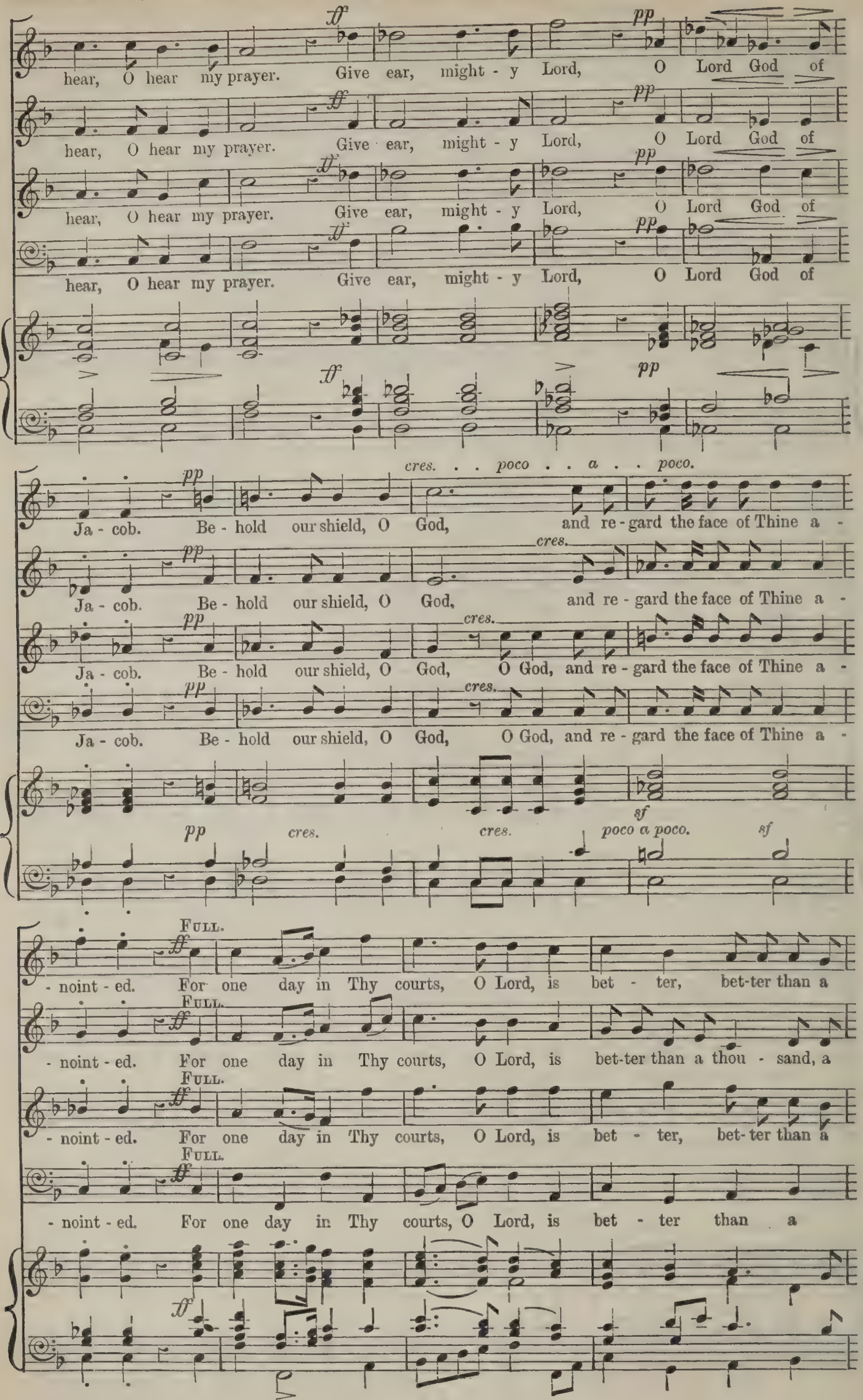
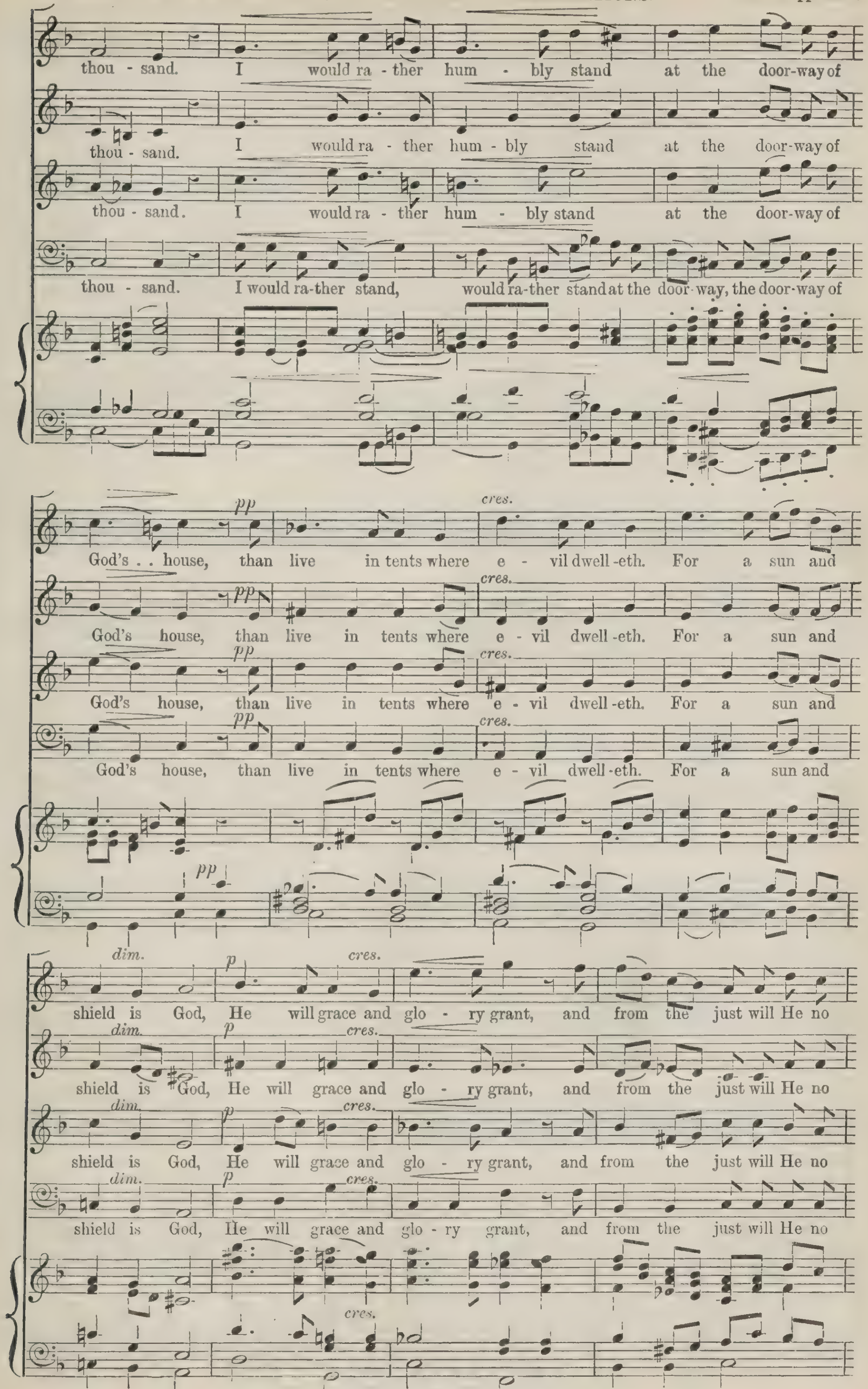

Andante con moto.
Organ.
p con molto espressione.
Ped.
Tenor Solo.
mf
p
How love - ly . . are Thy ha - bi - ta - tions,
gra - cious Lord of Hosts. . . My soul . . yearneth, yea, it faint-eth for Thy hal - low'd
dim.
courts, O Lord, where heart and flesh ex - ult in chanting prais - es of . . the liv - ing God.


Duet. Soprano Solo.
p
Yea, . . the spar - row finds a dwell - ing, to her nest the swal - low turns,
2nd Soprano or Alto Solo.
p
Yea, . . the spar - row finds a dwell - ing, to her nest the swal - low turns,
pp
Man.
to her nest the swal - low turns, where she rears her ten - der young. Al - so
to her nest the swal - low turns, . . where she rears her ten - der young.
cres.
dim.
have I found, have I found Thine Al - tars, Lord of Hosts, my King and God!
cres.
Al - so have I found Thine Al - tars, Lord of Hosts, my King and God!

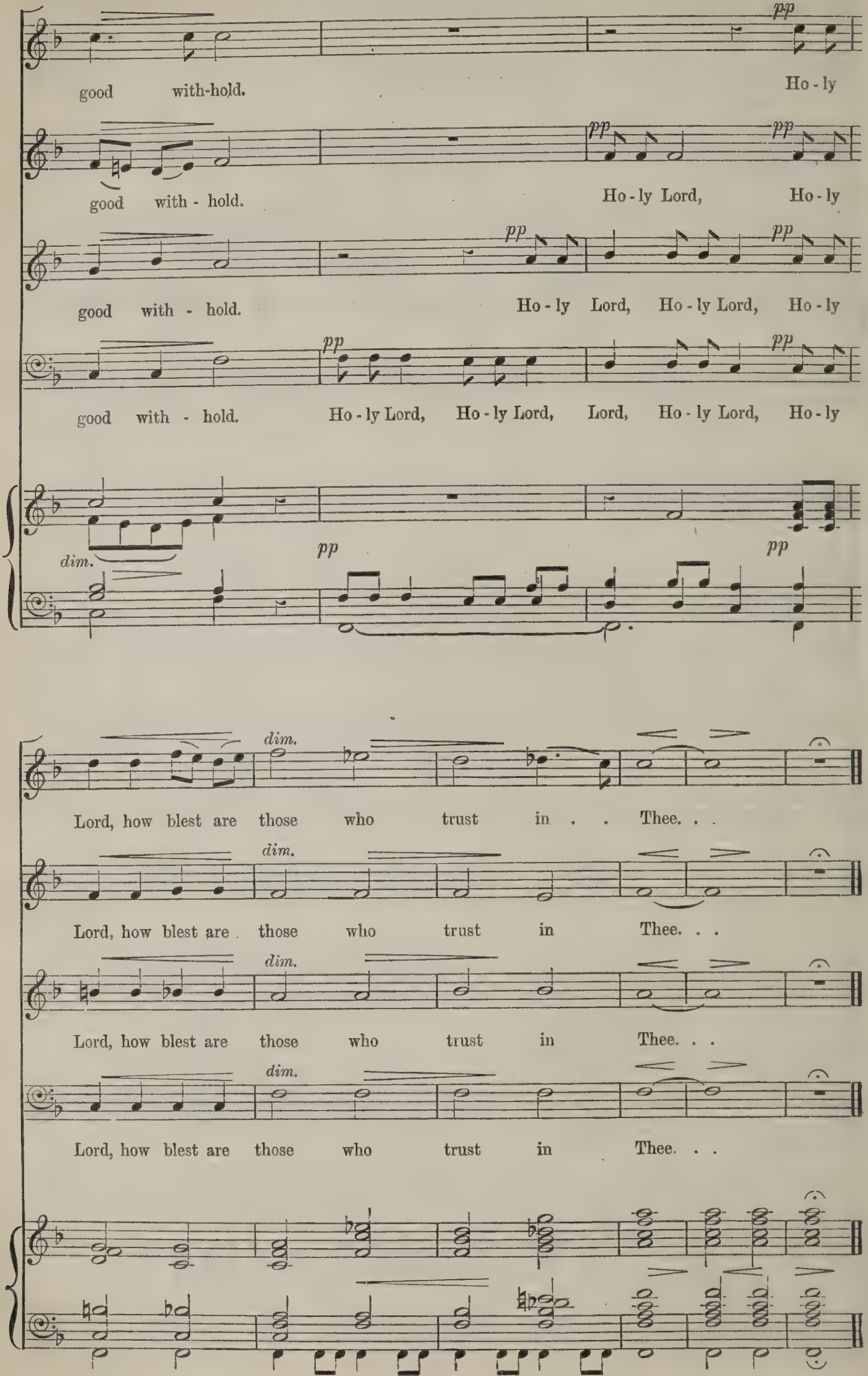

mf VERSE (BASS).
Blest are those who dwell with Thee, ev - er will they
p
Ped.
VERSE. mf
How hap - py are they who are strong in Thee, for with their hearts Thy paths they
VERSE. mf
How hap - py they who are strong in Thee, for with their hearts Thy paths they
VERSE. mf
How hap - py are they who are strong in Thee, for with their hearts Thy paths they
mf
praise Thee. How hap - py they who are strong in Thee, for with their hearts Thy paths they
keep. How
f
keep. Hap - py, how hap- py are . .
mf
keep. Hap - py, how hap - py are . . they, . .
mf
keep. How happy, hap- py are they, hap - py . .
mf
Man.
Ped.
Man.

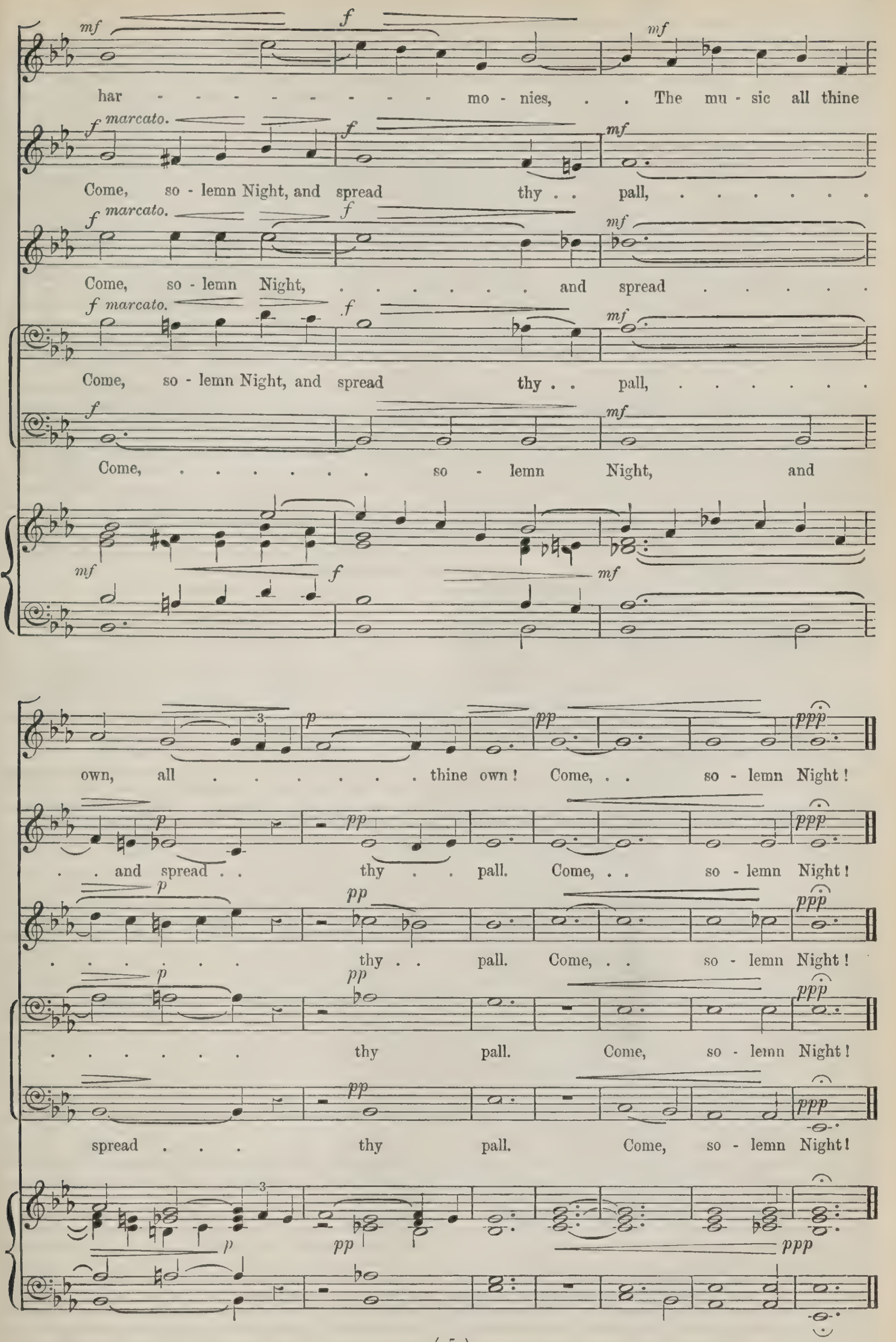

p
hap - py, hap - py are . . they, . . how blest, how hap - py they,
f
they, how hap - py are . . they, . . how hap - py they, how
f
p
how hap - py are they, how blest, how
f
they, how hap - py are they, how hap - py they, how
Ped.
f
ff
how hap-py they, hap - py, how hap - - - - py, how
f
ff
hap - - py are they who dwell with Thee, how hap - py, how
f
ff
hap - py are they who dwell with Thee, how hap - py, how
f
ff
hap - - py are they who dwell with Thee, how hap - py, how
f
ff
dim.
ff
pp
hap - py, how happy are they who dwell with Thee, O Lord God of Hosts. O
dim.
ff
pp
hap - py, how happy are they who dwell with Thee, O Lord God of Hosts. O
dim.
ff
pp
hap - py, how happy are they who dwell with Thee, O Lord God of Hosts. O
dim.
ff
pp
hap - py are they who dwell with Thee, O Lord God of Hosts. O
dim.
ff
pp


ff
pp
hear, O hear my prayer. Give ear, might - y Lord, O Lord God of
hear, O hear my prayer. Give ear, might - y Lord, O Lord God of
hear, O hear my prayer. Give ear, might - y Lord, O Lord God of
hear, O hear my prayer. Give ear, might - y Lord, O Lord God of
cres. . . poco . . . a . . poco.
cres.
Ja - cob. Be - hold our shield, O God, and re - gard the face of Thine a -
Ja - cob. Be - hold our shield, O God, and re - gard the face of Thine a -
Ja - cob. Be - hold our shield, O God, O God, and re - gard the face of Thine a -
Ja - cob. Be - hold our shield, O God, O God, and re - gard the face of Thine a -
pp
cres.
poco a poco.
sf
Full.
- noint - ed. For one day in Thy courts, O Lord, is bet - ter, bet-ter than a
- noint - ed. For one day in Thy courts, O Lord, is bet-ter than a thou - sand, a
- noint - ed. For one day in Thy courts, O Lord, is bet - ter, bet-ter than a
- noint - ed. For one day in Thy courts, O Lord, is bet - ter than a


thou - sand. I would ra - ther hum - bly stand at the door-way of
thou - sand. I would ra - ther hum - bly stand at the door-way of
thou - sand. I would ra - ther hum - bly stand at the door-way of
thou - sand. I would ra-ther stand, would ra-ther stand at the door-way, the door-way of
pp
cres.
God's . . house, than live in tents where e - vil dwell - eth. For a sun and
God's house, than live in tents where e - vil dwell - eth. For a sun and
God's house, than live in tents where e - vil dwell - eth. For a sun and
God's house, than live in tents where e - vil dwell - eth. For a sun and
dim.
p
shield is God, He will grace and glo - ry grant, and from the just will He no
shield is God, He will grace and glo - ry grant, and from the just will He no
shield is God, He will grace and glo - ry grant, and from the just will He no
shield is God, He will grace and glo - ry grant, and from the just will He no

HOW LOVELY ARE THY HABITATIONS.


good with-hold. Ho-ly
good with-hold. Ho-ly Lord, Ho-ly
good with-hold. Ho-ly Lord, Ho-ly Lord, Ho-ly
good with-hold. Ho-ly Lord, Ho-ly Lord, Lord, Ho-ly Lord, Ho-ly
pp
dim.
Lord, how blest are those who trust in . . Thee. . .
Lord, how blest are those who trust in Thee. . .
Lord, how blest are those who trust in Thee. . .
Lord, how blest are those who trust in Thee. . .


mf
f
mf
har - - - - - - - - - mo - nies, . . The mu - sic all thine
f marcato.
f
mf
Come, so - lemn Night, and spread thy . . pall, ...
f marcato.
f
mf
Come, so - lemn Night, ... and spread . . . . .
f marcato.
f
mf
Come, so - lemn Night, and spread thy . . pall, ...
f
mf
Come, ... so - lemn Night, and
mf
f
mf
3
p
pp
ppp
own, all . . . . thine own! Come, . . so - lemn Night!
p
pp
ppp
. . and spread . . thy . . pall. Come, . . so - lemn Night!
p
pp
ppp
. . . . thy . . pall. Come, . . so - lemn Night!
p
pp
ppp
. . . . thy pall. Come, so - lemn Night!
pp
ppp
spread . . . thy pall. Come, so - lemn Night!
3
p
pp
ppp

Mr. Edward Elgar directed a performance of his "Three Bavarian Dances," and the inspiring "Song of the Sword," from his "Caractacus," was sung by Mr. Charles Phillips.

The following evening Mr. Coleridge-Taylor took up the baton, and his "Four Characteristic Waltzes" and "Danse Nègre" were played, and excited enthusiastic applause. The waltzes deserve to be often heard in our concert rooms, for they are light music of the best class, full of life, grace, and sentiment, and charmingly scored. It may be added that they have been transcribed in various forms for home use. The "Danse Nègre" possesses a quaintness and wilfulness that at once captivates the listener.

The first appearance in London, on the 9th ult., of Mr. Charles Saunders, a promising young tenor, may be recorded. A week later the concerts were discontinued.

WESTERN CONVENTION OF CHOIRMASTERS AND TEACHERS.

On the 14th ult. and two following days the Western Convention of Choirmasters and Music Teachers was held in the Lecture Theatre of the Museum and Library, Bristol. The sittings were well attended, and the proceedings created much interest. At the opening meeting Mr. J. S. Curwen presided and delivered an address on the "Mission of Music." Mr. Filmer Rook (London) spoke on "Breathing and Resonance," and a brief discussion followed, and then the Society of Bristol Gleemen, under the direction of Mr. W. J. Kidner, sang several pieces which were heartily applauded.

On the morning of the 15th ult. Mr. W. J. Kidner took the chair. A paper was read by Mr. B. Mansell Ramsey (Bournemouth) on "Music in Ladies' Schools." He considered there was a temptation to force the powers of girls, especially when a school concert was on the tapis. In regard to singing, he said that purity of tone must never be sacrificed to power. The aim of the teacher should be to develop the middle part of the voice. Further, the teacher should desire to awaken interest, instead of enthusiasm, as the former had much more staying power than the latter. He urged that girls should be made to cultivate their musical memories.

Mr. Harry Evans (Cefn Coed) read a short paper on "Music in Wales." He said that Wales was called a land of song, but whether the people were really musical was a debatable question. What they sadly lacked was technique and finish, a fact which purely Welsh people were slow to believe. The weak spot in their choirs was reading at sight. The learning by heart, which took a great deal of time, was responsible for the splendid attack noticeable in their choral competitions. He thought the remedy for the lack of readers lay in the teaching in elementary schools. Regarding instrumental music, great progress on the whole had been made in pianoforte playing, but much injury was done by bogus examining bodies. A good deal might be accomplished by Eisteddfodau in encouraging students to take up the theoretical study of the art.

Mr. Arthur H. Peppin (music-master of Clifton College) read a paper on "Public School Music." He believed that music suffered under two disadvantages in a school: first, only a small proportion of the boys took it up, and, next, each individual boy required special attention. During recent years more attention had been devoted to the physical development of school boys, and much time must be devoted to fresh air and exercise, and one of the conditions of most outdoor sports was that they must be shared by a number of lads collectively. Hence it became obviously undesirable to take boys away from the games that the others of their form or house were engaged in. It would render music unpopular to make them have music when they should be at play with their fellows. Once let the notion get about that music was, as a boy would say, "beastly rot," and the difficulties would be increased threefold. It followed that those responsible for music in a large school should possess great tact. Music-masters must cultivate a sympathetic insight into the characters of the boys to make the art attractive to the pupils and the school generally.

At the evening meeting Mr. J. L. Roeckel presided. Mrs. Emil Behnke (London) contributed a paper with illustrations on "Suggestions for prevention of vocal trouble to professional voice users," after which Mr. L. C. Venables gave an address on "The teaching of time in both notations," illustrating his observations by means of diagrams thrown upon a screen. In a paper on "The voice, with a few words on choir training," Mr. D. W. Rootham (conductor of the Bristol Madrigal Society) said, in regard to the practical part of articulation, reading aloud was one of the best helps. He knew of many cases where it had not only done good to an individual, but it had shown to others how much could be gained in declamatory singing by having the throat as well as the mouth open. The Rev. U. R. Thomas (chairman of the Bristol School Board) presided at the morning sitting on the 16th ult. He said music was the fragrance of the flower to school life, and the more they could get it cultivated by those who taught and those who learned, the better would it be for the schools and the country. Mr. W. J. Kidner read a paper on "The musical training of pupil teachers," and Dr. W. G. McNaught delivered an address on "The necessity of economising time in teaching sight singing, &c.," which was followed by an illustrative lesson which Dr. McNaught gave to a class of boys and girls from the Anglesea Place School, Bristol. At the final sitting, in the afternoon, Mr. A. N. Price (one of the committee of the Bristol Festival) was chairman. Mr. Edward Cook (organist, St. Paul's, Clifton) read a paper on "Tonic Sol-fa in the Church of England," Mr. J. A. Curtis (London) gave an address on "Music in the Sunday School," and Mr. F. Peake (Southampton) one on "Bands in Elementary Schools."

REVIEWS.

Cathedral Organists, Past and Present. A Record of the Succession of Organists of the Cathedrals, Chapels Royal, and principal Collegiate Churches of the United Kingdom, from about the period of the Reformation to the present day. By John E. West.

[Novello and Company, Limited.]

Such information as that contained in the book before us has never yet been published between two covers. The late Mr. John Bishop, of Cheltenham, one of our most accomplished musical antiquaries, made, we believe, large MS. collections for a work of this nature, but never printed the result of his researches. Mr. West, therefore, comes before us upon quite untrodden ground. We have hitherto looked upon the compiler as a delightful composer for the Church: he now appears as a zealous and painstaking chronicler of her "chief musicians." Prefaces to books are, in nine cases out of ten, voted dry and uninteresting, and are usually skipped by the majority of readers. This plan must not, however, be adopted with Mr. West's volume, for he has contrived to render it a most interesting portion of his work. He very properly points out the difference between the Cathedrals of the Old and New Foundations, and tells us how the status and duties of the organist varied in each. At certain Cathedrals circumstances seem to have precluded the possibility of tracing a complete succession of the organists—Bristol, for instance. Here the library containing the Cathedral records and registers was sacked and burnt by the rioters in 1831. At Llandaff there was no organ or choral service from 1691 until the re-opening of the Cathedral after its restoration by Messrs. Pritchard and Seddon in 1861. Consequently no organists were appointed between these dates.

The book is richly interspersed with anecdotes, several of which have never before appeared in print. Some of them will assuredly make the present sober generation of cathedral-goers gasp and stare; others will provoke a hearty laugh, for there is a humorous side to everything. We cull a few specimens. At Bangor, in 1784, William Shrubsole, composer of the well-known tune "Miles's Lane," was dismissed for "frequenting conventicles." The famous lawsuit brought against the Dean and Chapter of the same Cathedral by the organist, Dr. Pring, in 1813, for the recovery of certain tithes belonging to the maintenance of the choir, is, we are glad to observe, touched upon. At Canterbury, in 1825, "German pedals" were added to the organ. Old Highmore Skeats, the then organist, had a great aversion to them and would not use them, saying to his pupil, Jones, whenever anyone asked to hear them, "Here, Jones, come and show these things off. I never learnt to dance." At Gloucester, in 1688, Stephen Jeffries was dismissed because he, on a certain Thanksgiving day, "immediately after the sermon ended and the blessing given, played over upon the organ a common ballad in the hearing of 1,500 or 2,000 people . . . . . insomuch that the young gentlewomen invited one another to dance." At Lincoln, in 1611, Thomas Kingston was arraigned before the Chapter "for beating the boys and calling Mr. Dye, the master of the choristers, an ass"! Mudd, one of his successors in the organistship, seems to have been a very objectionable person. "Mr. Mudd hath been so debauched these assizes" (wrote the Precentor to the Dean on March 14, $166\frac{2}{3}$), "and hath so abused Mr. Derby [an organ-builder then engaged on some repairs to the organ] that he will hardly be persuaded to stay to finish his worke unlesse Mudd bee removed. And I have stuck in the same Mudd too; for he hath abused mee above hope of pardon. I wish you would be pleased to send us downe an able and more civill organist."

We are glad to observe that Mr. West furnishes the right date of the suicide of poor "Jerry" Clark, the first organist of new St. Paul's Cathedral. It was December 1, 1707. Being disappointed in love, he determined to destroy himself. Riding into the country and alighting from his horse, he went into a field, in a corner of which were a pond and some trees, when he began a debate in his mind whether he should end his days by hanging or by drowning. Not being able to resolve the *knotty* question, he left it to the decision of chance, and tossed up a halfpenny; but the coin, falling on some clay, stuck sideways. Though the decree of chance did not answer his expectations, still it seemed to ordain that neither hanging nor drowning was advisable. He therefore quietly remounted his horse, rode to London, and blew out his brains with a "screw pistol." A little more than a century later Robert Cooke, the organist of Westminster Abbey, also committed suicide in consequence of a love affair. He was missing on August 22, 1814, and was found in the Thames near Millbank on the 23rd. Mr. West does not give these details.

John Jones, who was organist of St. Paul's from 1755 to 1796, appears not to have been worthy of the situation, for he was not capable of doing the duty for a length of time after his appointment; and, as he could not play from score, he employed himself in arranging services and anthems in two lines. Attwood, his successor, whose character was as amiable as his music, used to say, with reference to the dignitaries of St. Paul's and his appointment there, "It is all very well that they agree to pay me for playing, for if they did not, I should be happy to pay *them* for letting me play."

When Ralph Banks was appointed to Rochester Cathedral in 1790, he found that only one lay-clerk attended during each week. The daily service was not chanted. Two "Services"—Aldrich in G and Rogers in D—and seven anthems had been sung in rotation on Sundays for twelve years. The minor canons, too, did not chant. Banks, who was originally a chorister of Durham and assistant to Ebdon the organist there, brought with him to Rochester the traditions of what was then the best regulated choir in the kingdom, and did his best to remedy this disgraceful state of things. Thomas Pitt, organist of Worcester from 1793 to 1806, had a refractory lay-clerk named Griffiths to deal with. It is related that on one occasion he took offence at Pitt's accompaniment to one of his solos, and, being a man of eccentric manners, he surprised the choir and congregation by slamming his book and shouting "Pitt's wrong, Pitt's wrong!" Mr. West might have added that this same Griffiths was a violent Protestant, and once, on July 1, the commemoration of the battle of the Boyne, came into choir with huge orange-coloured ribbons in his shoes. Having been warned by the Dean to pay more respect to his superiors and say "Sir" in addressing them, on one occasion when the Dean only was present and said the service, in repeating the petitions in the Lord's Prayer, Griffiths concluded each with the monosyllable which had hurt his dignity.

The temptation to quote further from these anecdotes is great, but space forbids. The book is arranged upon a clear and uniform plan, the Cathedrals being placed in alphabetical order. The earliest appointment traceable seems to be that of John Ingleton, at Lincoln, in 1439, though we find "Adam, the organist," mentioned at Norwich a century earlier. Then comes Wells, with Richard Hugo, in 1487. Appended to the name of each organist is a succinct notice of his life, appointments, and compositions. When known, the place of burial is invariably given and Mr. West has got together a goodly collection of epitaphs. Special mention may be made of those on the graves of Pring (Bangor), Brimlei (Durham), Loosemore, the organ-builder (Exeter), Tomkins (Old St. Paul's), Meredith (New College, Oxford), Inglott (Norwich), Kirby (York), Childe (Windsor), Aylward (Windsor), Orlando Gibbons (Canterbury), Purcell (Westminster), and Arnold (Westminster). The last-named by the Doctor's son, S. J. Arnold (author of the words of "The Death of Nelson"), we never remember to have seen before in print. We are glad to notice that Mr. West has quoted the sonnet by Charles Crocker, a former well-known verger of Chichester, occasioned by the finding of the gravestone of Thomas Kelway during some repairs in the South Aisle of that Cathedral. Crocker was a remarkable man. Self-educated, he came before the public in 1830, in a volume of poems, wonderful for one whose training was all his own. Southey once declared that his sonnet "The Oak" was one of the finest in the language.

Several hitherto obscure and disputed points in the succession of some of the Cathedral organists have been satisfactorily cleared up by Mr. West. It has frequently been stated that Henry Loosemore, Mus.B., became organist of Exeter Cathedral after the Restoration; but it has been proved by entries in the records of King's College, Cambridge, that he continued as organist of the latter uninterruptedly from 1627 until his death in 1670. He has been confused with John Loosemore (probably his brother), who, between the years 1660 and 1665, was engaged in building the celebrated Exeter organ. Mr. West has evidently remembered the canon laid down by Dr. Routh, the famous centenarian, President of Magdalen College, Oxford, and has verified his references, for, instead of copying the untrustworthy statements and mutilated data of previous musical historians, he has derived the bulk of his information from the various Chapter records, besides consulting many reliable works by writers on Cathedrals and Cathedral music, such as Browne Willis, Dart, Bentham, Drake, Bloxam, Noke, Havergal, Walcott, Schindler, and Chester; Jebb, Barrett, Crawford, and others. In some cases old manuscript organ books have been found useful in supplying a missing name or date.

The compiler does not stop at the Cathedrals, for he carries us on to Westminster Abbey, the Chapels Royal of St. James, and St. George, Windsor, the Temple Church, the College Chapels of New, Magdalen, and St. John's, Oxford, and of King's, Trinity, and St. John's, Cambridge, Eton, Winchester, St. Michael's College, Tenbury, and St. Columba's College, Rathfarnham, near Dublin.

There is an imposing list of authorities consulted and a capital index of names. Altogether the book embraces a very wide and deeply interesting subject, and it ought to find a place on the shelves of every Cathedral library and Church music school, and indeed of those of every student of that branch of musical art in which we, as a nation, most excel. It is instructive, trustworthy, interesting, and full of minute research, and cannot fail, we are sure, to become popular.

First Elementary Grade of Pianoforte Playing. Compiled and arranged by L. Ramann. Translated by Harry Brett. Parts I. and II. [Breitkopf and Härtel.]

There is much merit in this primer. The melodies are based on folk-tunes and children's songs, and are therefore calculated to interest budding minds. They are also carefully chosen with regard to increasing executive demands, and equal attention is bestowed on the development of each hand and the cultivation of independence of movement. Mr. Brett's English is somewhat stilted, but the questions which it is suggested the teacher should ask are comprehensive, and, if satisfactorily answered, would certainly indicate a promising pupil.

Eight Four-part Songs for S.A.T.B. Composed by C. Hubert Parry. [Novello and Company, Limited.]

These part-songs are decidedly a notable addition to our already magnificent collection of music of this class. In particular they will appeal to cultured singers, and conductors of amateur choral societies may feel assured of pleasing their choirs by introducing these beautifully written examples of vocal music. The words of three of them, severally named "Phillis," "O Love, they wrong thee much," and "You gentle Nymphs," are taken from an Elizabethan song-book, and the music to which they are allied is delightfully in consonance with their spirit and period. "Phillis" is described as a "herd-maid dainty," and certainly the music is as dainty as any maid could wish to be associated with. "O Love, they wrong thee much" is remarkable for the easy flow and independence of the part-writing. It is music to linger over. There is genuine humour in the setting of "You gentle Nymphs," and, well sung, it would be most effective. The words of "At her fair hands" are by Robert Jones, and concern a damsel who is deaf to the entreaties of her lover. Wisdom counsels his retirement, but inclination bids him still to persist, and the alternate phases of mind are cleverly echoed in the music, and with a spice of humour that considerably adds to the attractiveness of the setting. "Home of my heart" is another lover's plea. The text is by Arthur Benson, and the music, of expressive character, contains some specially beautiful harmonic effects. "Come, pretty wag, and sing," is a gay little song by Martin Pierson, and the music is as blythesome as the text. It demands precise and crisp singing, but it will well repay careful rehearsal. Robert Bridge's little poem, "Ye thrilled me once," forms the text of the seventh of this series, and the pregnant lines have received most sympathetic treatment. The final part-song is happily entitled "Better music ne'er was known," the words by Beaumont and Fletcher being set with a deftness and craftsmanship that justify the opening line being applied to this music; in fact, the line may be used as a true criticism of the entire series.

Five Songs. Words by Raymond Warner. Music by Garnet Wolseley Cox.

Six Lyrics. Words by James Russell Lowell. Music by J. Allanson Benson.

[Weekes and Co.]

Mr. Wolseley Cox is a young composer of decided promise. He has poetic fancy, perception of the appropriate, melodic invention, and has manifestly been well trained in his craft. These attributes are clearly shown in this collection of five songs, severally called "Night," "Spring," "Kisses," "Morning Song," and "Remembrance." All these possess great merit, the first and the fourth in exceptional degree. The former is genuinely pathetic, and the very spirit of joyful anticipation and the gladness of a summer dawn seem to have prompted the music of the latter.

Mr. Benson's "Six Lyrics" are more ambitious in character. The most important is a ballad, entitled "The Singing Leaves," in which a poetical story is illustrated by effective music. Of the other songs, the most pleasing are those called "She came and went" and "The Fountain." The former is very suitable to a tenor and the latter to a soprano voice.

Short Settings of the Office of the Holy Communion. Nos. 37 and 38. [Novello and Company, Limited.]

The multiplication of this series must be very welcome to many choirmasters. No. 37 is by Myles B. Foster, and is in the key of C. The greater portion of the choral writing is in four parts; but there is a short bass solo in the Creed and at the beginning of the "Benedictus qui venit"; and the opening of the "Agnus Dei" is set for a soprano voice. In the "Gloria" there are also some passages which might be sung by a soloist. The composer has included an impressive setting of Bishop Heber's hymn, "Bread of the World," to be sung during the celebration. The music is diatonic in character and will present no difficulties to a choir of average abilities.

Mr. Frank E. Tours has provided the music for No. 38. The key chosen is E flat. Two settings are given for the "Kyrie Eleison," exclusive of that for the response after the tenth commandment, a procedure which is to be commended, as it tends to break monotony. In the Creed the sentences beginning "Being of one substance" to "Came down from heaven" are given to the tenors in unison, the remainder of this portion being sung by all the voices. The "Sanctus" is impressively set in four parts throughout, but in the "Benedictus qui venit" two additional solo parts for soprano and tenor are added. There is a short tenor solo in the "Gloria," which is both devotional and jubilant in spirit. The organ accompaniment possesses considerable independence, while, at the same time, it is well laid out to support the voices.

Six Unaccompanied Anthems.

O Thou to whom all creatures bow. Motet for eight voices. Composed by T. Tertius Noble.

[Haughton and Company.]

Mr. Tertius Noble, the gifted organist and choirmaster of York Minster, is one of our most earnest and accomplished musicians. The six unaccompanied anthems are excellent examples of modern high class church music. They demand a well trained and capable choir, and call for musical intelligence from their exponents, but they will assuredly repay the rehearsals bestowed upon them. The words have been admirably selected to meet church requirements.

The motet is based upon the tune "Hereford," composed by Dr. W. Hayes, and it is treated with a mastery of contrapuntal resource and a variety of effects that cannot fail to interest both singers and listeners.

Novello's Parish Choir Book. Nos. 374 and 406 to 413. [Novello and Company, Limited.]

The setting in G of the Benedicite, by J. W. Elliott, which forms No. 374 of this valued series of Church music, possesses some unusual features. The first half of each verse, with the exception of the eighteenth and twenty-seventh verses and the Gloria, is to be sung in unison by the tenors and basses, and the refrain or second part of each verse by the sopranos, also in unison. In the excepted portions all the voices sing the entire verse, and break into four-part harmony for the last three bars; a like method being pursued for the Gloria. The music is in chant form and variety is obtained by harmonic changes in the organ accompaniment. It should be added that no alto voices are required and that the music is easy of execution.

No. 406 is a setting in G of the Magnificat and Nunc dimittis by Battison Haynes, and it is one that merits the attention of all choirmasters who have capable singers at their command. The voice parts are melodious, and although they are chiefly in solid four-part harmony, there are some effective entrances in imitation. The organ accompaniment is full and well balanced. The Gloria is set in fugal form and makes an impressive conclusion. The Nunc dimittis is opened by the tenors and basses in four parts and is allied to music possessing great beauty of tranquil character. The Gloria is the same as that of the Magnificat.

Mr. Lee Williams was asked to contribute to the opening service of last year's Gloucester Festival, and he provided the Magnificat and Nunc dimittis in C, which forms No. 407 of this series. Although written for such a special occasion the music is by no means elaborate or difficult of execution. A notable point is the last verse being sung by the sopranos only, which enables an effective contrast to be secured at the entrance of the Gloria. The first two verses of the Nunc dimittis are designed to be delivered by a bass soloist. The other two verses are set in four parts for tenors and basses, and before the entrance of the Gloria the bass soloist repeats the first verse *pianissimo.* An impressive arrangement.

No. 408 comprises the Te Deum and Benedictus in chant form, by J. T. Field. The key is A, and although the setting is extremely simple, it contains some admirable contrasts and effects, these being obtained by the voices sometimes singing in unison with variously harmonised organ accompaniment. In the Benedictus further variety is obtained by the verses being alternately sung in unison by the men and boys of the choir, with varied harmonies for the organ accompaniment.

Choirmasters in search of an easy setting of the Te Deum in unison, with occasional four-part choral writing, will find such an one in G, provided by James Shaw, in No. 409. Varied harmonies and independence in the organ accompaniment provide effective contrast.

No. 410 is the Jubilate set by the same composer as that of the preceding number. The key is G and the style is similar to that adopted for the Te Deum. The last verse is written for bass solo, or all the basses in unison.

No. 411 provides a simple arrangement of the Te Deum in B flat by John P. Attwater. The vocal writing is chiefly in four parts and is diatonic in character. A transition to the key of G flat for verses twenty and twenty-one, which are intended to be sung unaccompanied, forms an impressive episode.

In No. 412 Mr. Arthur H. D. Prendergast has set the Magnificat and Nunc dimittis in continuation of Boyce's Morning Service in C. He has made deft use of some of the phrases of the latter in the Magnificat and employed Boyce's setting of the Gloria of the Jubilate for that of the Nunc dimittis. Mr. Prendergast has also cleverly imitated the style of the old composer, and the result is worthy of wide favour.

A simple arrangement of the Te Deum in chant form, by Sir John Stainer, will be found in No. 413. A quadruple chant in A flat has been adopted with modifications to meet the requirements of the text. The organ part doubles the voice parts save where the latter are in unison, when simple but effective harmonies are written for the instrument.

Autumn Glory. By E. L. Newman.
Morceau Caracteristique. By William Milner.
Valse Caprice. By Ernest Dale.
[Weekes and Co.]

Amateur pianists in search of solos of light and pleasing character and moderate difficulty may be recommended the above pieces. "Autumn Glory" is a reverie, and manifestly the thoughts which have prompted the musing fit have been pleasant.

The "Morceau Caracteristique" (why not "Characteristic piece"?) is bright and interesting and very effective considering the moderate demands it makes on the player.

The "Waltz Caprice" has little capriciousness, but it is graceful and alluring, and would repay any practice it might require.

New Anthems for Advent. Novello's Octavo Anthems. Nos. 607 and 616. *The Night is far spent.* Composed by Myles B. Foster. *Blessed are they.* Composed by Hugh Blair.
[Novello and Company, Limited.]

The words of both these anthems are taken from the New Testament, and both compositions merit wide acceptance. Mr. Foster's work is remarkably well knit, and it is certainly one of the best of his many productions in this form. It is in four vocal parts throughout. The opening is spirited and contains some effective imitative entrances, which, however, will not be found difficult of execution. The second section, in triple measure, is dramatic in character, and an impressive passage caused by a simple enharmonic transition occurs at the words "Lest coming, He find you sleeping." A return to the principal theme leads up to a vigorous conclusion.

Whereas Mr. Foster's anthem exhorts Christians to be on the alert and watching for their Lord's coming, the text of Mr. Blair's composition sets forth the blessedness of those who are watchful. The music of the latter is consequently of a flowing and graceful character, and the part-writing is smooth and grateful to sing. There are no vocal solos, but there are several fugal entrances which give point and interest to the music. Considerable contrapuntal skill is shown in the treatment of the voices, and several very happy effects are produced by simple means, notably in the closing bars, which, sung by a carefully trained choir, would be very charming.

The 'Prentice Pillar. A romantic Opera in one act. Words by Guy Eden. Music composed by Reginald Somerville. [Novello and Company, Limited.]

The merits of Mr. Somerville's opera were recognised on the original production of the work on September 24, 1897, at Her Majesty's Theatre, during a season of English opera, under the management of Mr. E. C. Hedmondt, and as now issued by Messrs. Novello it may be warmly recommended to operatic companies and amateur operatic societies. Only four characters are required, respectively possessing soprano, tenor, baritone, and bass voices, and the vocal writing does not present exceptional difficulties. Only one scene is required for the telling of the poetical story, and the instrumental music has been effectively arranged for the pianoforte. Apart from its acceptability in its entirety, there are several songs which could be sung separately with excellent effect. The first tenor song, in particular, with its graceful melody and the opportunities afforded for expressive and impassioned utterance, would form a valuable addition to the repertory of a capable singer, and the duet, "O mighty piece of sculpture," may be recommended to all soprano and tenor vocalists.

Hohenlinden. Cantata for chorus of Men's Voices (T.T.B.B.) and Orchestra. The words by Thomas Campbell. The music by Percy Pitt.
[Novello and Company, Limited.]

The spirit of Campbell's well-known and vivid battle scene seems to palpitate in Mr. Pitt's stirring and dramatic setting. The work was performed at the London Musical Festival, at the Queen's Hall, on May 11 last, and made so favourable an impression that it is to be hoped the composition may be heard again in central London at no distant date. Meantime, it well merits the attention of amateur choral societies, who would find in it music interesting to study and effective to sing. The choral writing is vigorous and direct in expression, and the bold and striking harmonic changes excite and sustain the attention of the listener.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Most of our concert-giving organisations have now issued their prospectuses for the coming season. The Festival Choral Society's first concert is fixed for the 19th inst., when Mendelssohn's "Elijah" will be performed. At the succeeding concerts the programmes will consist of a concert-recital of Wagner's "The Flying Dutchman" and a selection from the works of Handel, Coleridge-Taylor's "Hiawatha's Wedding-Feast," and Sullivan's "Light of the World." The new City Choral Society has commenced rehearsals, and will, during the season, bring out Coleridge-Taylor's "Hiawatha's Wedding-Feast," Saint-Saëns's "Christmas" Oratorio, and Gounod's "St. Cecilia" Mass. The societies that chiefly give the cheap Saturday evening concerts announce a number of works. The Midland Musical Society will perform Handel's "Messiah," Mendelssohn's "Elijah," and Gounod's "Faust" and "Redemption." The Choral Union promises "Samson," "Messiah," "Elijah," and "Maritana." The Choral and Orchestral Society will perform a new cantata, "A Song of Thanksgiving," by its conductor, Mr. Joseph H. Adams, and Dr. Herbert Wareing's cantata "The Wreck of the Hesperus," which has not yet been heard in Birmingham. Other works are "The Messiah," "Creation," and "Cavalleria Rusticana."

Mr. Halford's orchestral concerts have already been referred to. His exceedingly interesting series of symphonies, ranging from Haydn and Mozart to Tschaïkowsky and Stanford, will be appreciated by his supporters, who are growing in numbers. The great event of the season will be the visit, in March next, of M. Rachmaninoff, who will play the Pianoforte Concerto he has written expressly for these concerts.

Mr. Max Mossel will introduce Señor Sarasate, Miss Fanny Davies, and other distinguished artists at his drawing-room concerts, and Mr. Oscar Pollack will have a stronger array of talent than usual at the *matinées* of the Royal Society of Artists.

MUSIC IN BRISTOL AND DISTRICT.

(From our own Correspondent.)

Colston Hall has remained for just over twelve months in practically the same state that it was in soon after the fire, and, consequently, no musical performances on a large scale can be given in the city. The directors have recently accepted a contract for the rebuilding of the hall, which is to be completed by next August, at which time the organ, to be constructed by Mr. Henry Willis, and the gift of Sir W. H. Wills, M.P., will be ready. Meanwhile, the Choral Society has decided to rehearse under Mr. Riseley, and a general desire is expressed to give another concert next spring in London.

On the 27th ult. the Bristol Madrigal Society commenced its practices for the season under a new president, Sir George W. Edwards having last January resigned the office, which he had held for seventeen years, while for sixty years he had been a member. Mr. E. A. Harvey, who was hon. secretary and treasurer, succeeds Sir George as president. Mr. D. W. Rootham has, for the thirty-third time, been chosen conductor. Among the compositions taken in hand for the Ladies' Night in January are the Elizabethan madrigals which were sung under the direction of Sir Walter Parratt at Windsor Castle on the Queen's eightieth birthday, and two new madrigals, composed by Mr. Cyril Rootham, of Hampstead, "Strew on her roses" and "Love and Laughter," both of which he has dedicated to the Society.

The Bristol and Clifton Philharmonic Society has decided to give a performance of "The Messiah," on December 16. A miscellaneous concert will be given in the spring, when Mendelssohn's "Athalie," Gade's "Psyche," and Eaton Faning's "Daybreak" are to be performed, under the conductorship of Mr. E. Pavey and Mr. E. Cook.

At Easton-in-Gordano, the St. George's Choral Society, under Mr. Hamilton Clarke, has commenced its practices. It is intended to give in the church, with orchestral accompaniment, Mendelssohn's "Lauda Sion" and Farmer's "Christ and His soldiers." Sir John Stainer's "Crucifixion" will be performed in Lent. Mr. Clarke, who has been organist and choirmaster at Christchurch, Pill, for twenty-three years, has resigned his position, and will discharge similar functions at St. George's in the adjoining parish.

MUSIC IN DUBLIN.

(From our own Correspondent.)

All our musical societies are beginning to wake up after the summer holiday, and meetings to complete the arrangements for the coming season are being held everywhere.

The Dublin Musical Society has decided to give only three, instead of four concerts. This is chiefly due to the fact that the Hall of the Royal University in Earlsfort Terrace, our only adequate concert-room, is taken up during November by an Exhibition of the Arts and Crafts Society of Ireland, and the first concert of the Society, therefore, cannot take place before December 21, when "The Messiah" will be given with a full band and chorus.

The programme of the Dublin Orchestral Society for the coming season will include performances of Brahms's Symphony, No. 2, Beethoven's Nos. 2, 4, and 8, and several new orchestral pieces. Signor Esposito, who will play Schumann's Pianoforte Concerto, is again the conductor.

The Hallé band, under Dr. Richter's baton, will give two performances, on November 28 and 29, the first an evening concert in the Rotunda and the second a *matinée* in the Theatre Royal.

The need of a large public concert hall is a very pressing one, and although the senate of the Royal University allow some concerts to be given in their great hall, there are many conditions which prohibit their permitting many musical performances to be given there; a notable example of this being the case of the Hallé concerts, which are debarred by certain conditions laid down by the University authorities in their charter.

It only remains to mention the Dublin Instrumental Club, whose success at the last Feis Ceoil appears to have renewed the zeal of the indefatigable conductor and secretary, Mr. Robert Dwyer and Mr. H. M. Fitzgibbon, and the committee of which have drawn up a most rigorous programme of rehearsals and practices which, in the words of the prospectus, is framed "with the idea of making the Club a real school for orchestral practice, and a decided and influential factor in the advancement and appreciation of music in Dublin."

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The preparations for the winter season follow very much the same lines as those of last year.

Among choral organisations the first place must be given to the premier society, the Edinburgh Choral Union, which in this, its forty-first session, promises Dvorák's "Stabat Mater" and MacCunn's "Cameronian's Dream," at the third of Messrs. Paterson's series of choral and orchestral concerts. The annual performance of "The Messiah" will be given in the Music Hall, on New Year's Day, 1900; and "Elijah" has been chosen for the third concert in March.

Mr. Kirkhope's choir will provide the chorus for Beethoven's Ninth Symphony at Messrs. Paterson's seventh concert, on January 22, 1900, and at the same concert they will sing Rheinberger's "Cristoforus," a work they have already twice given in Edinburgh. Mr. Miller Craig's choir set forth, as the session's programme, Durante's Magnificat, Grieg's "At the cloister gate," and Liza Lehmann's "Lochinvar."

The youngest and not the least energetic of our choral societies is Mr. Moonie's choir, which in this its fourth season is to be engaged on Coleridge-Taylor's "Hiawatha," MacCunn's "Lord Ullin's Daughter," and the "Creation."

Messrs. Paterson and Son's thirteenth annual series of orchestral and choral concerts begins on December 4, in the McEwan Hall, when the Scottish Orchestra, under Herr Wilhelm Bruch, will open its sixth and its most critical session. The names of Miss Lilian Blauvelt, Madame Marchesi, and Mr. Henschel among the vocalists, and M. Ysaye and Signor Busoni among the instrumental soloists are the most interesting on the prospectus.

Messrs. Paterson also announce recitals by M. Dohnányi (who scored such a remarkable success last year), Señor Sarasate, and Madame Albani.

MUSIC IN GLASGOW.

(From our own Correspondent.)

During the approaching season the Choral and Orchestral Union will give no fewer than thirteen classical concerts, and as many "Pops." on Saturdays. Four of these are to be choral, the performers being the Glasgow Choral Union (Mr. Bradley, conductor), with the support of the Scottish Orchestra (Herr Wilhelm Bruch, conductor); the other concerts will be orchestral. The choral programme of the Union will comprise "The Messiah," "Golden Legend," Dvorák's "Stabat Mater," Brahms's "Song of Destiny," Mendelssohn's "Walpurgis Night," and César Franck's "Les Béatitudes." It is now certain that the last-named work will be introduced during the season, and this will be its first performance in Great Britain. Amongst the solo performers who will appear during the season are—violinists: Herr Karl Halir, for the first time in Glasgow, and M. Ysaye; and pianists: M. Busoni and Mr. Frederick Dawson, in whose progress Glasgow amateurs have all along taken a lively interest.

Mr. Walton has carried on his series of organ recitals in the Cathedral with a considerable measure of success.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Among the works which the Liverpool Philharmonic Society has arranged to give during the ensuing season are Berlioz's "Faust" (10th inst.), Handel's "Messiah" (December 19), Mendelssohn's "Walpurgis Night" (February 20), and Verdi's "Requiem," which is promised for the concluding concert of the series.

The Liverpool Musical Society are to give performances of "Elijah," "The Redemption," Wagner's "Rienzi," and

Sullivan's "Golden Legend." The Society has also booked "King Olaf" for November 16. The chorus has been reduced to something under 150 in number, but consists of carefully selected voices, every member being a trained chorister. As the parts of the chorus have been carefully balanced, the performances are awaited with a considerable degree of interest. Mr. Crossley has again been elected to the conductorship.

Mr. Eugene Goossens has also an interesting prospectus for the ensuing winter. His now celebrated choir has in rehearsal "The Battle Prayer," by Etienne Soubre; a "Soliloquy," by Charles Hansen, which is a novelty; and "The Irish Exiles," by F. A. Gevaert, a work given on one or two occasions last season with great success. The St. Cecilia Musical Society, of Birkenhead, of which Mr. J. W. Appleyard retains the conductorship, has decided to undertake Dvorák's "St. Ludmila." The Wallasey Choral and Orchestral Society, under the direction of Mr. J. F. Swift, has arranged to give "The Messiah" and the "Creation,"

Some interesting new things are in the programmes of the Liverpool Orchestral Society. A symphonic poem by Mr. Granville Bantock will, towards the close of the season, be performed for the first time, under the direction of the composer. Mr. Coleridge-Taylor's "Hiawatha" Overture will be given. A series of "Silhouettes," by Arensky; Mr. William Wallace's symphonic poem, "Sister Helen"; Variations for pianoforte and orchestra by Dr. Villiers Stanford, on the theme of "Down among the dead men"; and works by Mr. Edward German and Mr. Elgar will also have a first hearing at these concerts. Mr. A. E. Rodewald, the able honorary conductor, has compiled, as usual, an exceedingly interesting prospectus. The old "Società Armonica," which, thanks to Mr. Vasco Akeroyd, has renewed its youth, will give several interesting orchestral concerts.

The series of concerts at New Brighton Tower has now concluded. The undertaking has proved a remarkable success. One of the pleasantest of the series was the Edward German concert. On the 3rd ult., when Sir Alexander Mackenzie conducted the selections from his own compositions, his prelude entitled "Astarte" was heard for the first time. It is founded on a dramatic passage from Byron's "Manfred," the leading theme being varied in sympathy with the successive ideas suggested by the poetry. The work proved to be a most interesting feature in an attractive programme. It unites mastery of orchestral resource to real dramatic fire and fibre. Sir Alexander's other compositions included the Scottish Rhapsody, No. 1, the Orchestral Ballad "La Belle Dame sans Merci," the "Britannia" Overture, the Benedictus for violin, and some songs, all of which were well received by a large and appreciative audience.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

After a glorious summer, bringing keenest enjoyment of outdoor life, the first touch of autumn very quickly turns thought to the long evenings of the duller months, now so rapidly approaching, and to the sufficiency of the rumoured projects for their enlivening. Not, however, until October do the plans of those upon whom we are accustomed to depend for our chief musical pleasures grow to such maturity and completeness as to justify the issuing of definite and reliable promises, and the opening of subscription lists in full confidence that adequate provision has been made to meet all reasonable expectation. Of course, our first desire must ever be to learn what fresh interest may be added to those great Thursday evening concerts, so many years ago established by the late Sir Charles Hallé, and still—in their forty-second season—bearing his name. It has long been known that by Dr. Hans Richter their control is to be undertaken, although engagements in Vienna must, at any rate for this winter, take him away from us in December and January. During Dr. Richter's absence Professor Stanford will take his place, except on December 21 and 22, when Mr. R. H. Wilson, the able director of the choir, will conduct the annual performances of "The Messiah."

The choral works to be produced for the first time here include the so long withheld oratorio "Job," of Sir Hubert Parry, Mr. F. H. Cowen's now generally popular "Ode to the Passions," a selection from Wagner's "Parsifal," and the Magnificat of Bach, whose "St. Matthew" Passion is to be revived.

With a wise regard to the financial result, as well as to its unquestionable supremacy among the works of the century, Mendelssohn's "Elijah" is to be given; and it is certainly not imprudent to withdraw from the scheme Brahms's "Requiem," so sombre and so unsuited to the concert-room. The repetition of Beethoven's Choral, C minor, and "Eroica" symphonies (which were all given last winter) will inevitably give rise to reminiscences; but some welcome novelties are promised, which will give freshness and variety and enlarge the scope of our experience. The list of the engagements already made appears fairly liberal, and it includes the names of two young local pianists in whom we must feel special interest—Miss Irene Schaefsburg (a student of our Royal College of Music) and Miss Pauline St. Angelo, who lately created a most favourable impression in London.

Only the dates of the admirable chamber recitals of Mr. Brodsky have yet been published, but there is already so large an accession of subscribers as to cause a difficulty in fairly accommodating them, and a consequent prospect of a considerable augmentation of the fund which Mr. Brodsky so generously devotes to the encouragement of deserving talent in the College over which he presides.

Mr. G. W. Lane every year grows bolder in his arrangements and increasingly liberal in providing for the delectation of his patrons. This season he promises to bring before them Miss Blauvelt, Madame Marchesi, and a host of singers of eminence; as well as M. Busoni, M. Pecskai, Miss Mary Mukle (a violoncellist new to Manchester), and Lady Hallé, should her other engagements permit. And Mr. Lane's large choir will, as in former years, agreeably diversify the programmes and add to the charm of the eye as well as refresh the ear.

The star concerts given by Mr. Harrison, in conjunction with Messrs. Hime and Addison of this city, serve a very useful purpose, and will, this winter, be unusually attractive, inasmuch as both Madame Melba and Madame Patti will appear, as well as Miss Clara Butt, Miss Ada Crossley, Messrs. Edward Lloyd, Charles Santley, Andrew Black, and a host of instrumental celebrities.

The resumption of Mr. Pyne's organ recitals at the Town Hall will be heartily welcomed by very many lovers of such music as always appeals to English people of serious and cultivated taste. Mr. Pyne's masterly execution of standard classical works is highly appreciated, and this year he will dip more freely into our English *répertoire.*

The many smaller suburban amateur societies, which play so important a part in our organisation and in the diffusion of new works, are all actively preparing their cantatas and their selections of concerted choral music. The "Hiawatha's Wedding-Feast" of Coleridge-Taylor will not only be repeated by the Vocal Society of Dr. Watson in the city, but given with orchestral accompaniment at Bowdon, in addition to Bridge's "Flag of England" and Elgar's very attractive choral songs "From the Bavarian Highlands," under the direction of Mr. C. H. Fogg. The Pendleton Choral Union of Mr. Blacow—also fortunate in having an orchestra—will grapple with some standard oratorios and essay interesting smaller works. At Stalybridge and Ashton, Mr. Thomas Keighley, in addition to his regular organ recitals on Saturday and Sunday evenings, will endeavour to popularise chamber music; and at Oldham, Mr. J. F. Slater has announced a series of light opera recitals, and the continuance of those researches among church music which have rendered the services at the Parish Church of Middleton so attractive.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

Judging by the prospectuses which have been issued by the principal musical societies in this district, the coming season promises to be one of exceptional interest. The

Newcastle and Gateshead Choral Union announces, for November 24, a performance which will include Beethoven's Choral Symphony (No. 9) and Brahms's "Song of Destiny," with a chorus of 350 voices and the Hallé Orchestra of eighty performers, under the conductorship of Dr. Hans Richter. For its second concert, on March 27, 1900, the Choral Union will give a performance of Haydn's "Seasons." It is claimed that this will be the first occasion upon which "The Seasons" will have been performed in its entirety in Newcastle.

The Middlesbrough Musical Union will give four concerts during the season. The first of these will take place on November 3, for which the Hallé Orchestra, conducted by Dr. Hans Richter, has been engaged. The programme will consist of Beethoven's Symphony in C minor (No. 5), selections from Wagner, madrigals, &c. The second concert will take place on December 26, and will consist of a performance of "The Messiah"; for the third concert, on February 14, Berlioz's "Faust" has been selected; at the final concert of the season, on April 4, Mozart's "King Thamos" and the closing scene of the first Act of Wagner's "Parsifal" will be performed. At this concert Dr. Joseph Joachim will play Beethoven's Violin Concerto. The conductor of the Society is Mr. Nicholas Kilburn, to whose untiring efforts a large measure of its success is due.

The Sunderland Philharmonic Society will give two concerts during the season. Special interest will attach to the first of these, fixed for December 14, inasmuch as it will introduce to the North of England a new work by Mr. S. Coleridge-Taylor, entitled "Minnehaha," the words, like the same composer's "Hiawatha's Wedding-Feast," being the second of the scenes from Longfellow's "Song of Hiawatha." At this concert Stanford's "Revenge" will also be performed. At the second concert, on March 13, Haydn's "Creation" will be given. The conductor of the Society is also Mr. N. Kilburn.

The South Shields Choral Society, under the conductorship of Mr. M. Fairs, will give a performance of Handel's "Samson" on December 13; and on March 28 Mendelssohn's "Loreley" and Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast."

The Bishop Auckland Musical Society will give a performance of Mendelssohn's "St. Paul" on December 13, with Mr. N. Kilburn as conductor.

The Newcastle Amateur Vocal Society will give J. F. Barnett's "Ancient Mariner" on December 12, and, in March, Mendelssohn's "Lauda Sion."

The first concert of the Newcastle Chamber Music Society will be given on October 24, when Señor Sarasate and Dr. Otto Neitzel will play.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE forthcoming Sheffield Triennial Festival, which takes place on the 11th, 12th, and 13th inst., is the absorbing topic here. Its financial success is already assured, and, so far as can be foreseen, the musical results promise to be equally satisfactory.

In other directions the coming season is likely to be a busy one. The Sheffield Amateur Musical Society (Mr. F. Schollhammer) announces Handel's "Judas Maccabæus" for December 19. The Choral Union (Mr. S. Suckley), with commendable enterprise, has undertaken to introduce Mr. Elgar's "Caractacus" to a Sheffield audience.

The Musical Union (Dr. H. Coward) are rehearsing Goring Thomas's "The Swan and the Skylark" for its opening concert. At a later concert, Dr. Coward's new work, a choral ballad entitled "Tubal Cain," will be performed. The Male Glee and Madrigal Society (Mr. J. A. Rodgers) announces Lloyd's "The Longbeard's Saga" and S. S. Wesley's "When fierce conflicting passions" for its winter concert. The Choral Society in connection with St. Mary's Church will perform the "Hymn of Praise" on the 23rd inst., under Mr. J. A. Rodgers.

The Rotherham Choral Society (Mr. T. Brameld) issues a satisfactory report and announces "The Messiah," "Hymn of Praise," and Rossini's "Stabat Mater." The Barnsley St. Cecilia Society (Dr. Coward) will perform "The Messiah" and Mr. Elgar's "King Olaf." The Retford Choral Society (Mr. Hamilton White) is contemplating an active season, the programmes including Beethoven's "Mount of Olives," Elgar's "Lux Christi," Gounod's "Faust," and Samuel Wesley's "In exitu Israel."

The Chesterfield Harmonic Society (Mr. G. A. Seed) announces Parry's "Job" for its first concert. "Job" is also announced for the Attercliffe Zion Choral Society. Mr. W. W. Chisholm, its esteemed conductor, having resigned, the post has been offered to Mr. H. C. Jackson. The Hoyland and District Choral Society announces a performance of Bennett's "May Queen," under Mr. G. M. Coates. At Heeley the Ann's Road Choral Society will perform Haydn's "Creation" under Mr. E. Jeffs.

Miss Foxon has again arranged for a series of attractive chamber concerts at the Albert Hall, Sheffield, at which Dr. Joachim and Señor Sarasate are to appear.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE following are among the most important prospective events for the approaching season. The North Stafford Festival Society will perform Schumann's "Paradise and the Peri," Tschaïkowsky's "Pathetic" Symphony, Coleridge-Taylor's "Hiawatha's Wedding-Feast" and "The Death of Minnehaha," Beethoven's "Eroica" Symphony, Dr. Swinnerton Heap's "The Voice of Spring," Handel's "Messiah," and Weber's Clarinet Concerto.

The Stafford Choral Society, at its two concerts, will perform Mendelssohn's "Hymn of Praise" and Sullivan's "Golden Legend." The Harvest Festival at St. Mary's Parish Church will be marked by the performance of Dr. Garrett's Harvest Cantata.

THE ceremony of unveiling the monument erected to Brahms, and in which Dr. Joachim, as president of the committee, will be the chief actor, will take place at Meiningen on the 7th inst. There will be performances in connection with that event of the "Deutsches Requiem" in the Stadt-Kirche in the morning, of the "Triumphlied" in the afternoon, and an orchestral concert will take place at the Hof-Theater in the evening. The musical festival to be held at Meiningen on the two following days, under Herr Fritz Steinbach's direction, will include the performance, on the 8th inst., of chamber music (by the Joachim Quartet), of Bach's cantata, "Gleich wie der Schnee," Beethoven's Violin Concerto (Dr. Joachim) and Ninth Symphony; on the 9th inst., second chamber concert, Schubert's "Unfinished" Symphony, Mozart's Pianoforte Concerto in A (Leonard Borwick), Brahms's Fourth Symphony, and other works. An exhibition of portraits of Brahms, illustrative works, and manuscripts will also be held.

LORD STRATHCONA AND MOUNT ROYAL has recommended Miss Clara Lichtenstein as resident instructor in music to the Royal Victoria College, Montreal, which he has founded and endowed in the interests of the higher education of women. Miss Lichtenstein was a distinguished student at the Budapest Royal Academy, and a pupil of Liszt and of other famous teachers there. She has been a member of the musical profession in Edinburgh for eleven years. Lord Strathcona's recommendation to the Board was supported by letters and testimonials from Lord Rosebery, Sir A. C. Mackenzie, Sir John Stainer, Professor Niecks, Professor Prout, Professor Popper, Mr. A. J. Hipkins, Mr. George Henschel, and other distinguished musicians.

THE Alexandra Palace Choral and Orchestral Societies gave an excellent performance, on the 2nd ult., of Gounod's "Faust." The soloists were Madame Fanny Moody, Miss Lilly Moody, Messrs. John Child and Charles Manners, whose names are a guarantee of efficiency. The choir were excellent, singing with decided attack and feeling, and earned a unanimous encore for the "Soldiers' Chorus." The orchestra, though not numerically strong, did well.

The Tonic Sol-fa Association held a Juvenile Choral Festival, at the Alexandra Palace, on the 16th ult. A selection was made from the members of the Association in Leyton, Leytonstone, West Ham, Stratford, Hackney, and the adjoining districts. The voices numbered about 2,000, and the performance was successfully carried out, under the direction of Mr. Filmer Rook, the organist being Mr. C. H. Rowcliffe.

The names of Miss Maggie Davies and Mrs. Clara Novello Davies and the Royal Welsh Ladies' Choir were inadvertently omitted from the report of the National Eisteddfod in our last issue. Both these ladies and the ladies' choir rendered efficient service at the opening concert of the Eisteddfod held at Cardiff.

Mr. C. H. Allen Gill has been appointed conductor of the Muswell Hill and East Finchley Choral and Orchestral Society.

Mr. Fred. Gostelow has been appointed conductor of the Luton Choral Society.

FOREIGN NOTES.

Amsterdam.—The celebrated Amsterdam a capella Choir, which had been dissolved some years ago, has been resuscitated, under the direction of Herr Johannes Messchaert, the distinguished baritone, and gave a very successful concert last month.——The Dutch Opera resumed its performances on the 1st ult. with Goldmark's "Die Königin von Saba," and the season promises to be a very active one, under the auspices of the new conductor, Herr Peter Raabe, a well-known Berlin musician.

Bayreuth.—There was no falling off this year in the attractive powers of the Festspiele, the house having been completely sold out for every representation, while the demand for tickets, in many instances, exceeded the possibilities of supply. The gross receipts amounted to 600,000 marks (£30,000), from which, of course, have to be deducted the undoubtedly heavy expenses. Still, the net result cannot fail to be an entirely satisfactory one to the heirs of the creator of the Festspiele. Indeed, one may say, without irreverence, that what to him was essentially a *res severa*, has proved to them, in a material sense, a *verum gaudium*.

Bergen.—Edvard Grieg is engaged upon the score of an oratorio entitled "Peace," to words by Björnson, which he hopes to complete by next spring, its first performance being intended to take place in Paris, during the Great Exhibition next year.

Berlin.—The "Lieder-Verein," the oldest Berlin Choral Society, with the exception of the "Liedertafel," celebrated, on the 11th ult., the seventieth anniversary of its foundation. During that period, the Society has had but three conductors—viz., Julius Schneider, Gustav Janke, and Carl Mengewein, the present holder of the office. Amongst its numerous members, honorary or otherwise, were Zelter, Franz Abt, Wilhelm Taubert, Kücken, Otto Nicolai (the composer of "The Merry Wives of Windsor"), F. Schneider, and Reissiger. Amongst the works to be produced during the present season by the Singakademie are "Israel in Egypt," "Elijah," and Kiel's "Requiem."——At the Royal Opera, Eugène d'Albert's new opera, "Cain," and Siegfried Wagner's "Bärenhäuter" are in course of being mounted, together with a new operatic work, "Die Grille," by Johann Doebber.——The Conservatorium and pianoforte school conducted by the late Emil Breslaur has been placed under the direction of Herr G. Lazarus, for many years one of the leading professors at that excellent Institution.——Felix Weingartner has employed his leisure during the summer months in completing the scores of a new Symphony, in E flat major, and of a string quartet; the latter is to be first performed by the Halir quartet party during this winter.

Brussels.—The prize offered by the musical section of the Royal Academy of Sciences for a pianoforte trio has been awarded to M. François Russe, a young pianist, who is also one of the laureates of the Conservatoire. At the Théâtre de la Monnaie, which re-opened its doors on the 4th ult., M. Massenet's new fairy opera, "Cendrillon," is to be produced on the 10th inst., under the composer's direction. The new opera by Jean Blockx, entitled "Till Eulenspiegel," is in active course of preparation.

Buenos Ayres.—A new opera by Arturo Berutti, entitled "Yupanki," was brought out recently at the National Opera with success. The composer, several of whose works have already been successfully produced in Italy, is a native of the Argentine Republic.

Chicago.—The prize offered by M. Henri Marteau, the distinguished French violinist, exclusively to American composers, has been awarded to Mr. H. Schvenefeld, a Chicago musician, for a sonata for violin and pianoforte.

Coblenz.—A musical festival on an important scale is being organized by the united choirs of Coblenz, Trier, and Saarbrücken for next year, and is to be held thenceforward annually at one of these three towns in alternation.

Cologne.—According to the annual report just published, the number of pupils at the Conservatorium, during the past academical year, was 479, many of these being of foreign nationality. The excellent Institution remains, as hitherto, under the direction of Professor Wüllner, supported by a staff of forty teachers.

Florence.—A new opera, "Don Giovanni," the libretto founded upon Zorilla's celebrated drama, is shortly to be expected from the pen of Signor Antonio Scontrino, a professor at the Royal Musical Institution of Florence.

Kiel.—A vocal society has been founded recently with the special object of cultivating songs written in "plattdeutsch," the low German dialect immortalised by Fritz Reuter and Klaus Groth, and of which there is a rich store, both amongst the Volkslieder and the settings by old and modern composers.

La Morra.—A statue was unveiled last month, in this little Piedmontese town of Giuseppe Gabetti, the composer of the inspiriting military march, known as "Marcia reale," which was introduced by royal decree throughout the army in 1834, and is being played on every public appearance of the King or members of the royal family in Italy. Gabetti, who was a bandmaster in an infantry regiment, died at La Morra in 1862. His famous composition had brought him in the munificent sum of about £4!

Milan.—Leoncavallo's new opera, "Zaza," is being mounted at the Teatro Lirico, where it is to be brought out during the season. It is in four acts and contains three principal parts and some important choral numbers.

Munich.—Mozart's "Le Nozze di Figaro" has been revived with great success, at the Royal Theatre, under Herr Stavenhagen's direction, the original secco recitatives, as revised by Hermann Levi, being now made use of for the first time and with excellent effect. The first novelty of the present season, the music-drama "Horand und Hilde," by Victor Gluth, a professor at the Royal Akademie der Tonkunst, is to be brought out in the course of this month.—Herr Sigmund von Hausegger, composer of the opera "Zinnober," has been appointed conductor of the Kaim orchestra, in association with Herr Weingartner.

Pará.—A remarkable oil painting representing the scene in the sick-chamber of Carlos Gomez, the composer of "I Guarany" (who died in this his native town some years since), is just now being exhibited in Rome. It is the joint work of the painters Capranesi and De Angelis, and has been executed on behalf of the Pará municipality, where it is to be placed in the public hall. The Brazilians are very proud of their only composer of European celebrity.

Prague.—The Goethe Festival (150th anniversary of the poet's birth), at the German Theatre, included the performance of "Egmont," with Beethoven's music; of "Goetz von Berlichingen," preceded by the same master's "Prometheus" Overture, and of "Tasso," to which Mendelssohn's overture, "Meeresstille und glückliche Fahrt," had been selected as a prelude. The performances were in every way worthy of the occasion.——The cycle of Smetana's operas at the National (Czech) Theatre commenced on the 20th ult., and comprises all the recognised lyrical stage works of the Bohemian master, to the number of eight. The cycle will conclude with a concert performance of the six symphonic poems and other important orchestral and vocal compositions of the master.——Joseph Bayer's new ballet, "Olga," is being performed with immense success at the German Theatre.

Pyrmont.—A committee has been formed with the object of erecting a statue to Albert Lortzing, who for some years occupied the post of orchestral conductor in this town, and whose popularity as a composer of comic opera seems to have taken deep root in the heart of a certain section of the German-speaking races.

Rio de Janeiro.—Under the auspices of the Brazilian Government, a competition has been opened for the composition of a festal hymn and a cantata, to be performed in connection with the forthcoming celebration of the four hundredth anniversary of the discovery of Brazil.

Rome.—A new opera, "La Fornarina," the libretto dealing with an episode in the life of Rafael, the great painter, the music by the Maëstro Collina, was brought out at the National Theatre, last month, and well received.——Puccini has nearly completed the score of his new opera, "La Tosca," the first performance of which is to take place at the Costanzi Theatre, under Signor Mugnone's direction.

Venice.—The first performance of a new oratorio, "La Resurrezione del Cristo," the composer of which is the Abbé Jacopo Tomadini, took place at the little town of Cividale, by the combined choirs of Saint Mark, Venice, and of the Cathedral of Padua. The performance was an excellent one and the work met with an enthusiastic reception, several numbers, including the final Hallelujah, being redemanded.

Vienna.—Under the title of "New Philharmonic Orchestra," an important addition has been made to the orchestral institutions in this capital. It has been founded under the auspices of the "Wiener Musikerbund," and placed under the experienced direction of Herr Carl Stix, formerly conductor of the German Theatre in New York.——The question of the conductorship of the Philharmonic Society's concerts during the approaching season is at present an open one, as both Herr Mahler and Dr. Richter are said to have declined the post. Under these circumstances, the committee will, probably, have to engage some eminent conductor from elsewhere for each concert. Dr. Richter has just signed a renewal of his engagement with the directors of the Imperial Opera, by which the services of the distinguished musician have been secured until January 1, 1905. A new fairy opera, entitled "Es war einmal" (Once upon a time), from the pen of A. von Zemlinsky, is shortly to be brought out here. The Goethe celebrations included the performance, at the Imperial Theatre, of "Egmont," with Beethoven's music, and of "Die Zauberflöte," the latter having been suggested on this occasion by the fact of the great poet having written a continuation, or "second part," of the story contained in Schikaneder's libretto. Herr Mahler conducted and the enthusiasm of the audience was considerable.——A special performance, in memory of the late Johann Strauss, took place on the 1st ult., at the Theater-an-der-Wien. The work chosen for performance was the "Zigeunerbaron," which was preceded by a dramatic prologue, written by Dr. Kalbeck and admirably acted by Fräulein Milton and Herr Josephi. On the 5th ult. the 300th performance was celebrated at this theatre of "Die Fledermaus," the most popular of Strauss's operettas. As regards the posthumous operetta by the latter, entitled "Aschenbrödel," it has been found to be in a more advanced state than had been anticipated, all the melodies and concerted numbers being completely sketched out. The score will be completed by Joseph Bayer.

Weimar.—Performances at the Hof-Theater re-commenced on the 17th ult. with Wagner's "Der fliegende Holländer," and among interesting revivals in the near future are announced Gluck's pastoral opera "Die Maienkönigin" and Weber's "Die drei Pintos."——Concertmeister Nagel, the well-known violinist and teacher, celebrates, on the 1st inst., the twenty-fifth anniversary of his appointment as leading violinist in the Grand Ducal Orchestra. He was greatly esteemed by both Liszt and Hans von Bülow, and has been rendering excellent service to the cause of music in Weimar.

"Unfurnished Apartments" we seem to have heard of, but not an "unfurnished symphony." Such information is, however, furnished by a provincial newspaper, and, furthermore, that the said work is composed by a gentleman named Schubert.

OBITUARY.

HENRY BARRETT-LENNARD.

We regret to record the death of an enthusiastic and devoted Handelian in the person of Mr. Henry Barrett-Lennard, who died at Brighton on August 31, at the age of eighty-one. Born in London, May 28, 1818, Mr. Barrett-Lennard was educated at Westminster School. During his pupilage there he attended the services at the Abbey. One day he heard some music by Handel which so enthralled him that, without any premeditation, he then and there determined to study music. He at once began to take lessons on the organ, which instrument he played until within a few days of his death. He had a small organ in the library of his house at Hampstead, and if a visitor offered to play this instrument the genial old gentleman would always insist upon "something by Handel." In about the year 1844 he acquired a large collection of Handel's scores in the handwriting of the composer's amanuensis, John Christopher Smith, together with Handel's own mahogany book-case, which was made for their reception. This important collection consists of eighty-five volumes, sixty-four of which are uniformly bound. These scores were formerly in the joint-possession of William Harrison (the singer) and Greatorex, organist of Westminster Abbey. Upon the death of the latter, in 1832, they, with the book-case, were sold by auction and knocked down to the then Dean of Westminster (Dr. Ireland) for the sum of 115 guineas. The Dean subsequently gave them to the late J. L. Brownsmith, the organist, from whom they were purchased by their recently departed owner. A drawing of the book-case appeared in the special Handel supplement of The Musical Times in December, 1893. The present writer recalls with amusement a visit he paid to Mr. Barrett-Lennard, when, upon entering the library and being "introduced" to the book-case, its owner, pointing to the interesting piece of furniture, solemnly said: "Go down on your knees, sir, before that." The deceased gentleman was highly gifted and an excellent classical scholar. Quite late in life he made and published English translations of the "Ion," "Hippolytus," and "Alcestis" of Euripides, in their original metres. Although he was one of the old school he took a keen interest in all current events. He had met many interesting notabilities during his long career and was a delightful *raconteur*. One of the most interesting incidents in his life was his presence at Kensington Palace in May, 1837, when the young Queen Victoria was officially informed of her Accession to the Throne of England. Mr. Barrett-Lennard's father was then Chief Clerk of the Privy Council Office and attended that important ceremony in his official capacity. As he was allowed to take with him a private secretary he selected his son, then aged nineteen, who was thus one of the very few subjects of the Queen who witnessed that memorable and interesting function, and of which, except Her Majesty, he was the last surviving participator.

THOMAS KEMPTON.

Ely Cathedral has lost a veteran singer by the death of Thomas Kempton, who died at Ely on the 11th ult., at the age of seventy-three, he having been connected with the choir of the Cathedral for upwards of sixty years, first as a chorister and afterwards as a lay-clerk. The funeral service in Ely Cathedral was deeply impressive, the choral portions being beautifully rendered, and the lesson was read by the Dean. As the body was taken down the nave to the West door on its way to the cemetery the choir sang the deceased's favourite hymn, "Lead, kindly Light." The Kempton family has been connected with Ely Cathedral for many years. Thomas Kempton, whose Service in B flat is so well known, was organist there in 1750, and there has been a Kempton there ever since. The deceased's father and his uncle were both bass singers in the Cathedral, and the lay-clerk traditions of the family are worthily maintained in the persons of Mr. Thomas Kempton, of St. Paul's Cathedral, and Mr. Bell Kempton (son of the subject of this notice), who is a bass in the choir of St. George's Chapel, Windsor.

BENJAMIN WELLS.

The death took place, at Chiswick, on the 6th ult., of BENJAMIN WELLS, the distinguished flautist, at the age of seventy-three. He was born at Cambridge in the year 1826, and at the early age of nineteen he was appointed first flute at the Royal Academy Concerts, of which Institution he was a student and afterwards an Associate and a Professor. It was at one of these concerts that the great Duke of Wellington, who was in the company of Mendelssohn, personally congratulated him upon his performance. Mr. Wells was an intimate friend of Balfe, and played in the first performance of the "Bohemian Girl," and he was a great favourite with the Prince Consort. He had a wonderful command of flute technique, and was generally acknowledged to be without a rival upon his instrument. Of late years he had toured as a successful lecturer on musical subjects. His remains were interred in Kensal Green Cemetery, where so many musicians are buried.

We have to record the death of NICHOLAS BENNETT, J.P., Glanyrafon, Montgomeryshire, which took place on August 18, at the age of seventy-six. He was a musical and literary antiquary, who had brought together a valuable collection of books dealing with the music, poetry, general literature, and history of Wales. He will be remembered chiefly, however, for his labours in connection with the unpublished melodies of the Principality, of which he had collected from 700 to 800 during the last fifty years of his life. In 1896, 500 of these melodies, selected and arranged for the pianoforte by Mr. Emyln Evans, were published in two volumes, which also contained portraits and biographical sketches of past Welsh harpists and *pennillion* singers, and a chapter treating on the latter characteristic style of vocal recitation to the accompaniment of the harp. A cheaper edition of the collection—and which bears the title of "The Lays of my Land" ("Alawon fy ngwlad")—was subsequently issued in one volume. Mr. Bennett's remains were interred in the Churchyard of St. Michael's, Trefeglwys, on August 21.

WILLIAM CHARLES DEWBERRY died on the 15th ult., at Cambridge, where, on January 16, 1843, he was born. Formerly a chorister, solo boy, and afterwards assistant-organist at King's College, Cambridge, he became a student at the Royal Academy of Music. There he studied under Sterndale Bennett, W. G. Cusins, and Dr. Steggall. Like the late Mr. Benjamin Wells, he was an Associate of the Institution. Mr. Dewberry was organist for many years of Clare College and St. Edward's Church, Cambridge, at which University he graduated as Bachelor of Music in 1887. He took an active part in establishing several of the college musical societies and did excellent work as conductor of the Cambridge Philharmonic Society. He composed an Evening Service in E flat and other vocal music.

GEORGE BENJAMIN LISSANT, an old church organist, died on the 14th ult. Born September 22, 1827, he was a chorister at the Queen's Coronation in Westminster Abbey. In 1848 he became the first organist of St. Paul's Cathedral, Calcutta, and for the last twenty-seven years he held the post of organist of St. Augustine's Church, Queen's Gate, to which Mr. John E. West has just been appointed.

T. C. VAN MAANEN died in Dublin, on the 23rd ult., at the age of seventy-three. A native of Holland, Mr. Van Maanen came to England in 1842, and at the age of eighteen was appointed Bandmaster of the 52nd Light Infantry. Subsequent appointments as Bandmaster were 1st Royal Scots (1851), Bengal Artillery (1856), Scots Guards (1869), and Royal Irish Constabulary (1875), which office he held until his death.

The death took place on the 8th ult., at the age of fifty-six, of GEORGE TETLEY, of Woodley Road, Leeds. The deceased gentleman was for twenty-two years organist and choirmaster of St. John's Church, Leeds. He was also formerly the senior orchestral steward at the Leeds Musical Festival.

On the 8th ult., at Leitmeritz, Bohemia, V. H. ZAVERTAL, formerly of Helensburgh, N.B., father of Cavalier Zavertal, of Woolwich.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CAPE TOWN.—On August 16 a most successful performance of Berlioz's "Faust" was given in the Good Hope Hall before a crowded audience. The chorus was exceedingly good even in the most trying passages, and great praise is due to the orchestra for the way in which they performed their part. The soloists, all of whom gave more than satisfaction, were Miss Florence Fraser, Mr. E. Branscombe, Mr. Price, Mr. T. M. Phillips, and Mr. Percy Ould. Mr. T. Barrow-Dowling is deserving of high praise for the efficient and artistic manner in which he conducted the performance.

MILL HILL (DERBY).—On the 3rd ult. the annual choir festival was held at St. Joseph's Catholic Church, when a Mass by Herr Klee, the "Mass of St. Dominic," was sung, conducted by the composer. The solos were effectively rendered by Mrs. Saunders, the Misses M. Wheatcroft and A. Byrne, Mrs. Spiek and Miss Fritz, Mr. S. T. Rodburn and Mr. Walkerdine. The singing of Haydn's chorus "The Heavens are telling" concluded the morning service. In the evening the special features were Mendelssohn's "If with all your hearts" and "O rest in the Lord," Rossi's "Tantum ergo," and Handel's "Hallelujah" Chorus. Mr. A. J. Blakemore is the choirmaster and Mr. Walter Holme the painstaking organist.

ORGAN APPOINTMENTS.—Mr. J. D. Sutherland, Organist and Choirmaster to St. William's Church, Market Weighton.—Mr. Arthur E. Whiteley, Organist and Choirmaster to Queen Street Free Church, Castle-Douglas, N.B.—Mr. John O. Howard, Organist and Choirmaster to Lodge Lane Wesleyan Church, Liverpool.—Mr. E. J. Watkins, Organist and Choirmaster to Richmond Hill Congregational Church, Bournemouth. — Mr. John E. West, to St. Augustine's, Queen's Gate.—Mr. H. A. Beesley, Organist and Choirmaster to All Hallows, Southwark.—Mr. Frederick Phipp, Organist and Choirmaster to St. James's Parish Church, Devizes.

CHOIR APPOINTMENTS.—Mr. George Hoyle (Alto), to Winchester Cathedral.—Mr. J. A. Kelly (Alto), to Chapel Royal, Dublin Castle.—Mr. W. E. Davies (Bass), to Worcester Cathedral. — Mr. T. Lee Lloyd, Choirmaster and Solo Tenor, Ullet Road Church, Liverpool.—Miss Frances McConnell (Solo Contralto), to the American Church of the Holy Spirit, Nice.

ANSWERS TO CORRESPONDENTS.

C. P. J.—(1) *The history of St. Andrew's Church, Wells Street, which includes "a short account of the musical services," by Mr. Docker, is published, and we believe that copies of the book may be obtained from the printer, Mr. Sidney Riorden, Poland Street, Oxford Street, London. We hope to refer to this publication at an early opportunity.* (2) *The former service-books (if they are still in print) of the London Gregorian Choral Association may be obtained from the Secretary, Mr. R. A. Turner, 51, Mount Pleasant Road, Ladywell, S.E.; and those of the London Church Choir Association from Mr. W. R. B. Tann, 7, Park Place Villas, Paddington.*

E. E. P.—*The rule is that an accidental (so-called) placed before a note affects its pitch throughout the bar, unless, of course, the accidental should be contradicted. But it is often desirable, as a safeguard, to modify the application of this, and to make contradictions of accidentally altered notes in the bar following that in which they appear.*

B. S.—*Examinations in music conducted by public bodies naturally elicit more confidence, and their diplomas are of far greater value than those by private institutions or individuals. Those, for instance, of the Royal Academy of Music and Royal College of Music are of the highest repute, as are the Associated Board of the two Institutions.*

C. S.—(1) *The letter "i" in wind is usually pronounced as "y"—wynd.* (2) *The small notes should be played with those of the right hand chords, but the main notes (in the left hand) should be struck as quickly as possible afterwards. The pedal should, of course, be used in all such cases.*

G. A. S.—*We cannot give the names of teachers, but the Secretary of the Institution at which you desire to be examined would doubtless advise you how to proceed; but for pianoforte playing it might be difficult to "prepare thoroughly by post."*

Figured Bass.—*Handel's "Messiah" (full score), printed from the old Walsh plates and having a figured-bass, is still procurable from Messrs. Novello, as are also copies of Bach's works—the Church Cantatas, &c.—similarly figured-bassed.*

N. A. W.—*The accentuation of the word "infinite" must be governed by its musical setting. Sometimes the emphasis is on the first, and at others on the last syllable, but not on the second syllable.*

A. R. C. C.—*The tune, with its repeat, has evidently been composed for a hymn of special metre, of which there does not appear to be a specimen in "Hymns Ancient and Modern."*

G. L. L.—*The chant by Turle that you send is not a quadruple, but a double chant. It was published as long ago as March, 1852.*

E. J. G.—*If you are unable to take lessons, you will find Mr. Randegger's Singing Primer a useful aid in self-tuition.*

Bombay.—*There is a "Danse Macabre" by Liszt. We hope to refer to the other part of your question next month.*

H. T. (America).—*Thanks for your suggestion, which we will bear in mind and act upon as opportunity offers.*

R. P. P.—*You should consult a specialist about your ear trouble.*

TO CORRESPONDENTS.

⁂ *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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DURING THE LAST MONTH.

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BEETHOVEN, L. VAN.—The "Choral Symphony" (No. 9). New Edition, with the voice parts in open score. The English Version (revised) by Natalia Macfarren. Vocal Score, 2s. 6d.

COLERIDGE-TAYLOR, S.—"Hiawatha's Wedding-Feast" (Op. 30. No. 1). Vocal Parts, 1s. each.

ELGAR, EDWARD.—"Triumphal March" from "Caractacus." 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello and Bass, 1s.

HILES, H.—"Harold" Overture. 1st Violin, 1s.; 2nd Violin, 1s.; Viola, 1s.; Violoncello, 1s.; Bass, 1s.

TORRANCE, G. W.—"The Revelation; or, Vision of St. John in the Isle of Patmos." An Oratorio. The words selected from the Apocalypse. 5s.

WENDT, THEOPHIL.—"Air de Ballet, with Intermezzo." 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello, 6d.; Bass, 6d.; Wind Parts, 3s.

ARMSTRONG, A. E.—Sevenfold Amen. On Card. 1d.

BUNNETT, EDWARD.—(in A). Benedictus (No. 2. A Morning Service for Four Voices). 3d.

—— (in A). Jubilate Deo (No. 3. A Morning Service for Four Voices). 3d.

LEMARE, E. H.—(in F). Te Deum laudamus. (No. 447. Novello's Parish Choir Book.) 4d.

LUCAS, REV. ALAN.—(in B flat). Magnificat and Nunc dimittis. 3d.

SHAW, JAMES.—(in G). The Office of the Holy Communion. (No. 438. Novello's Parish Choir Book.) 6d.

DUTTON, S. H.—"Praise the Lord, O my soul." A short, easy, full Anthem. 3d.

BARNBY, J.—"O Lord of Heaven, and earth, and sea." Hymn. The words written by Bishop Wordsworth. (No. 469. Novello's Parish Choir Book.) On Card. 1d.

BENNETT, J. LIONEL.—"Lift high the Cross." A Prose. The words written by the Very Rev. G. W. Kitchin, D.D. (No. 448. Novello's Parish Choir Book.) 3d.

BOTTING, HENRY.—Two Festival Hymns. 1½d.

FETHERSTON, REV. SIR G. R.—"O Thou, from whom all goodness flows." Hymn. 2d.

HOLLINGWORTH, WM.—"O come, all ye faithful." Hymn. 1d. 6s. per 100.

ROE, J. E.—"The St. James's Evening and Processional Hymns." 3d.

HOLLINGWORTH, WM.—"The morning calm on the ocean deep." A descriptive Glee. For a.t.t.b. 6d.

MENDELSSOHN.—"Saw ye not the pallid angel?" Four-part Song. For s.a.t.b. (No. 830. Novello's Part-Song Book.) 3d.

MORLEY, THOMAS.—"What saith my dainty darling?" Madrigal. For Five Voices. s.s.a.t.b. (No. 824. Novello's Part-Song Book). 3d.

PITT, PERCY.—"To Night." Four-part Song. For s.a.t.b. (No. 680. *The Musical Times.*) 1½d.

STIRLING, ELIZABETH.—"All among the Barley." Four-part Song. For t.t.b.b. (No. 325. *The Orpheus.*) 2d.

BERNARD, OSCAR.—"There be none of beauty's daughters." Song. For Contralto or Baritone. 2s.

—— "Serenade." Song. For Tenor. 2s.

WAGNER, R.—"Elisabeth's Greeting." From "Tannhäuser." For Soprano. 1s. 6d.

—— "Elisabeth's Prayer." From "Tannhäuser." For Soprano. 1s. 6d.

COLERIDGE-TAYLOR, S.—"Solemn Prelude." For Full Orchestra (Op. 40). Arranged for the Pianoforte. 2s.

OESTEN, MAX.—Six Easy Pieces. For Violin and Pianoforte (Second Set) (Op. 209). In Two Books. 2s. each.

PITT, PERCY.—"Air de Ballet" (Op. 1, No. 1). For Violin and Pianoforte. 1s. 6d.

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THE TIMES.

Throughout the entire oratorio hardly an effect was missed in the choral writing, and here above all Professor Parker proved himself a master. His treatment of the chorus is remarkable, yet there is none of the common modern tendency to strain or even to seek after effect. His effects come quite naturally, and he works up to superb climaxes with perfect ease. Precisely the same remarks apply, too, to his writing for quartets. There are no less than three quartets in the work, and it is no easy matter to single out any one of them for especial praise. . . . The effect produced by this particularly interesting work was splendid. There is no question of the great gifts of the composer. His technical knowledge of his art is very full; evidently he knows the effect he requires and how to obtain it. It is sincerely to be hoped that his later and more important oratorio will not have to wait until it is seven years old before we hear it in England, for we have abundant room for a composer so fertile in melody and so rich in his effects.

DAILY TELEGRAPH.

Here is a composition thoroughly well put together by the hand of an efficient artist. The effects aimed at are not obscure, the method adopted to reach them never leaves the observer in doubt as to its purport and intention. In fact, while the music goes on we cannot but suspect that if it fail in the points just indicated the fault must lie in our own lack of perception. Let it stand, therefore, that as a constructive and technical musician Professor Parker is entitled to high approval. This conceded, there remains the even more serious matter of style, ideas, and truth, as well as power of expression. . . . Let me tell how, speaking generally, the American musician rises with ease and certainty nearly, if not quite, to the height of his great argument. He does this by strength of hold on the subject matter, by perception of its spirit, and by facility in giving full expression to both in the terms of his art. Rarely does the music drop below the level of the text, or follow the argument on flagging wings, and this, added to many melodious themes, picturesque orchestration, and clever, well-wrought counterpoint, marks the work as one with which, if justice be done, we shall certainly become better acquainted.

STANDARD.

Mr. Parker opens his setting with a short introduction, based upon themes which, in the course of the work, acquire significance. The chorus enters *fortissimo* in unison while the full orchestra thunders out the first subject, of dignified and Brahms-like character. Seven bars later the choir, in four parts, utter *pianissimo* the word "Vigilemus." Similar striking contrasts of tonal force impart considerable dramatic intensity to the number, which is well designed, and creates a favourable impression. . . . His cleverness is further shown in the next number, a chorus, which contains a well-worked-out fugue, terminating with a climax of great dignity and power. . . . The orchestration, albeit at times old-fashioned, is picturesque and effective. It is well laid out to support the voices, and the latter are written for with manifest avoidance of unnecessary difficulties. . . . It shows an earnestness of purpose and a command of resource that beget esteem and excite pleasant anticipations of future compositions from the same pen.

MORNING POST.

The work opens with an orchestral prelude, in which the principal subject of the work is early announced. Towards the end a descending chromatic passage on a pedal bass is heard, which subsequently recurs on several occasions as the work proceeds. The opening chorus is one of the best numbers. It is well designed, presents admirable contrasts, and sustains attention. . . . A clever bass solo, "Spe modo vivitur," in which varieties of rhythm are employed with remarkable skill and good results. The chorus which follows contains a well-developed fugue, which is worked up to an imposing climax. This is succeeded by an aria for soprano, "O bona patria," of a graceful character, but reminiscent of Dvorák's "Spectre's Bride." . . . A tastefully-written tenor solo, "Urbs Syon Aurea," opens the second part of the work, and is attractively orchestrated after the style of Gounod. A well-written and vigorous double chorus is followed by the alto solo, "Gens duce splendida," in which the composer is heard at his best. An unaccompanied chorus in strict style provides efficient variety, and the final number, a chorus with superimposed quartet, brings the work to a brilliant conclusion.

DAILY GRAPHIC.

Mr. Parker has composed an oratorio on a grand scale of striking merit and remarkable effectiveness. . . . Whatever the sources of his inspiration, however, there can be no question of his musicianship. He handles the old forms of figure and aria with consummate ease. His melodies are full of sensuous beauty, and he combines them without any suspicion of effort. Altogether his oratorio must be pronounced highly effective, free from dryness or from any smell of the lamp, yet evidencing consummate scholarship.

PALL MALL GAZETTE.

Well, I like Mr. Parker's "Hora Novissima." I like it, frankly, without hesitation and without the smallest reluctance. . . . The man was full of ideas and imagination, and, perhaps, with lack of stern criticism and careful sifting, but certainly with perfect gaiety, good humour, and courage, he set them all down in due order. To deny the thing originality is to avoid the work altogether. It has the best originality in the world, that of being alive in itself, of possessing liberality, freedom, extraordinary openness of sentiment. I do not know where else to look in quite recent music for just these qualities.

MORNING LEADER.

Prof. Parker has given us a work which, with all its limitations, its slight old-fashioned orchestration, and its occasional straightforward obviousness, should be a welcome addition to the choral *répertoire.*

GUARDIAN.

The cantata is obviously the work of a thoroughly capable and experienced musician. Professor Parker handles his orchestral forces with an easy mastery, and he writes for the voice with quite remarkable fluency and effectiveness. The orchestral introduction is very richly scored, and contains a chromatic passage written over a pedal point of great interest and beauty, which is effectively introduced in the first chorus at the words "improba puniat" . . . We have nothing but praise for the bass air "Spe modo vivitur," which, with the glamour of Mr. Plunket Greene's voice, produced a great and instantaneous effect. It is admirably expressive, and is worked up to a peroration in the major key of very moving beauty. . . . The tenor air, "Urbs Syon Aurea," to which Mr. Lloyd did full justice, is very rich in melody, and written with wonderful skill for the voice. In the concluding number a long orchestral prelude heralds the appearance of a fine, manly theme, on which a most effective fugue is constructed, and which at the climax of the work is sung in unison *fortissimo* by the whole chorus, accompanied on the orchestra by an augmented version of the melodious subject which is associated throughout the work with the Heavenly Jerusalem. . . . The Worcester Festival of 1899 will long be memorable for having introduced to this country such a notable example of American music.

BIRMINGHAM DAILY POST.

Speaking generally, the work exhibits high musicianship throughout. The orchestra is handled with freedom and mastery; the part-writing is vocal and melodious; the solos are grateful; and though Gounod, Dvorák, Wagner, and even Handel and Bach have inspired the composer here and there, evidences of distinct individuality are not wanting. What master, indeed, does not reflect in his early writings the ideas absorbed from the work of his predecessors? . . . Though no audible evidence of its success could be awarded in the cathedral, one felt that "Hora Novissima" had made its mark. It may be useful to add that the work took just seventy minutes in performance.

BIRMINGHAM DAILY GAZETTE.

The work itself may be described as sound and musicianly; attractive alike to the unskilled and to the connoisseur, and, but for the Latin words, calculated to be popular and sung everywhere by societies both large and small. The music being scholarly, it is perforce, and in a certain sense, old-fashioned, but the term implies no censure.

WORCESTER HERALD.

The cantata, or oratorio, is a welcome addition to our *répertoire* of sacred music. It contains much bold and effective writing, and is a good deal unlike most sacred music of the present day. It is almost jovial in certain parts, and is a little wanting in the solemnity which we generally associate with oratorio music. But there is much that is striking and original, and over the whole there is spread a spirit of freshness and brightness which is very charming.

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PRODUCED AT THE WORCESTER MUSICAL FESTIVAL, 1896, AND REPEATED 1899.

THE LIGHT OF LIFE

(LUX CHRISTI)

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THE TIMES.

It is undeniably the work of a composer not only well cultivated and trained in his art, but also gifted in no small degree. . . . On a first hearing the most impressive pieces seemed to be the first chorus, "Seek Him," and that entitled "Light out of darkness." In both of them the handling of the orchestra is masterly, and in the former, and again in the short fugal number, "The wisdom of their wise men," the composer is seen at his best as a writer for chorus.

DAILY TELEGRAPH.

Circumstances have divided "The Light of Life" into two unequal parts—unequal, that is to say, in point of dimension. One of these consists of the "Meditation," now widely known as "Lux Christi." This Prelude has entered into the musical life of the country, and is everywhere accepted in a spirit of necessary appreciation as well as of pure enjoyment. . . . The orchestral "Meditation" revealed to discerning eyes the quality of a musician who had come to stay, and whose "King Olaf," shortly following, opened the public ear to anything he might choose to produce later on. Mr. Elgar is now his own master, sufficiently trusted to do as he pleases, and sure of a respectful audience.

STANDARD.

Mr. Elgar has not adopted any special style of composition, and he seems to be able to write fluently and freshly in any way he chooses. The vocal part-writing should be agreeable to the singers, and the orchestration is masterly without being too ambitious. In short, "The Light of Life" is a work of great merit. . . . The beautiful instrumental opening, styled a "Meditation," has made its way into our concert-rooms, and there are several other numbers in the work which should save it from that neglect which is the fate of so large a percentage of Festival novelties.

DAILY CHRONICLE.

His instrumentation is ingenious and picturesque, without being unduly intricate; his solos are extremely grateful to the interpreters and his choral writing is fresh and spirited. These are great recommendations for a work of this description. . . . The introductory orchestral "Meditation," which so speedily made its way with the lovers of genuine sacred music, was well played, and for sustained pathos and devotional intensity Mr. Lloyd's reading of the Prayer of the blind man could not have been improved upon.

MORNING POST.

Rehearing of the work deepens esteem for its merits. The opening "Meditation" for orchestra is a beautiful movement, and the choral numbers are pervaded with an earnestness of thought and a loftiness of purpose that cause the music to acquire increased interest with more intimate acquaintance. In particular, these remarks apply to the settings of the words of Christ, and especially the solo, "I am the Good Shepherd."

DAILY GRAPHIC.

The Worcester authorities paid a substantial compliment to Mr. Elgar in electing to repeat his oratorio written for the 1896 festival. It deserved the honour and stood the test of a rehearing. He has surpassed it since, but it is still remarkable for its freshness of melodic idea, for its skilful use of representative themes, and for its brilliant orchestration.

PALL MALL GAZETTE.

Mr. Elgar has utilized an artless and unassuming form of libretto with amazing skill and intelligence, has indeed shown himself capable of doing as much with it as it can reasonably be expected that anybody could do. The opening "Meditation," indeed, now takes its rank among the finely contemplative passages of musical thought. . . . The eight-part chorus, "And the eyes of the blind," with its intricate weaving of phrase into phrase, as though one were groping sadly and slowly in darkness, until the whole emerges into the perfectly open simplicity of the common chord, is one of the few successful tone pictures that have been written since the death of Wagner. . . The chorus, "Light out of darkness," is another instance in which Mr. Elgar's noble technique is allied to truth of feeling and singular fervour of inspiration. . . . The fact is that in "The Light of Life" Mr. Elgar wrote a work which belongs doubtless to his younger days, but which will have the charm of lightness, of freshness, of frank emotion to balance its merit against the greater, the severer virtues of a later period.

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DAILY TELEGRAPH.

Mr. Williams has since made important changes in orchestration, as well as in substituting new music for that which appeared to him unsatisfactory. All these "second thoughts" have turned out to be best, and now the work is an adequate expression of joy in harvest. The gem of the piece is a soprano solo, "How sang the birds in those sweet springtime days." Here Mr. Williams shows the grace and charm of Haydn, together with that good old master's sweet simplicity. There is no mistaking the atmosphere of the music. It is that of the sunlit country, vocal with the song of birds and fragrant with the scent of flowers. A delightful fancy plays over this page, and Madame Amy Sherwin gave it chaste and restrained expression. The numbers, owing to the necessarily imposed time limit, are not largely developed, but they follow each other in well judged variety, from the tender contralto solo, "His loving kindness never endeth," to the sonorous chorus, "Then came the summer ardently."

STANDARD.

It is admirably adapted for ordinary church harvest festivals. Its most pleasing number is the soprano solo, "He sent the early rain," the accompaniment of which is extremely picturesque. The male chorus, "The chilling breath of frost," is also well written, and provides effective contrast.

MORNING POST.

The text, by Mr. Joseph Bennett, may be described as a paraphrase of the Psalms commonly sung at church harvest festivals, and for such occasions the music has manifestly been designed. It is laid out for soprano solo, chorus, and orchestra, and makes small executive demands. The chief soprano solo, "He sent the early rain," is grateful to the singer, and has a very picturesquely scored accompaniment. The choruses for male voices supply a contrast with others written for the full choir.

DAILY GRAPHIC.

Though it is somewhat disappointing that Mr. Williams has not given us something entirely new, his unpretentious and pleasant work is none the less acceptable. He would seem to have had in his mind the requirement of church festivals, for not only is his music straightforward and devoid of any great difficulty, but it is for the most part couched in a light and agreeable vein.

DAILY CHRONICLE.

His "Harvest Song," with a setting of words by Mr. Joseph Bennett, is both pastoral and devotional in tone. It consists of a meditative orchestral introduction, some choruses, three solos for soprano voice, and the old chorale tune "Now thank we all our God." Avoiding elaboration or complexity, the composer has contented himself with devising simple effects, telling as well in the church as in the concert-room, so that it can be turned to account for harvest festivals. The choruses are quite within the means of a choir of average ability and intelligence, and the congregation can join (as in the performance of Bach's "Passion" music) in the chorale which closes the first part, and in the Doxology bringing the work to a termination. That it will be acceptable in many quarters there can be no doubt.

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DAILY NEWS.

The sections entitled "Nimrod" and "Dorabella" were much applauded, and also the last movement, which has now been revised, although the alterations do not appear to be very great.

MORNING POST.

The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter since added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.

Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.

Mr. Elgar's new work scored a genuine success. It exhibits most happily his great inventive power and his striking ability in handling his orchestra. He has here produced a series of miniatures, drawn and coloured with the utmost cleverness and originality. Some are tender, some are graceful, and some are humorous, but all reveal the touch of a master. . . . The variations are brimful of character and humour. Since the first performance the composer has rewritten the *coda*, and given it greater importance, much to the advantage of the work as a whole. The performance was a fine one, and confirmed one in the belief that this is not only Mr. Elgar's masterpiece, but one of the most brilliant orchestral compositions that have been produced in the British school, or in any school for that matter, for many years past.

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Mr. Elgar may therefore be very warmly congratulated on the unqualified success of his work, which was given the high compliment of receiving its first interpretation from Dr. Richter and his famous band. . . . The variations are extremely well contrasted, and the orchestration, though masterly and effective throughout, is always treated by the composer as a means to an end, and not as an end in itself. . . . The whole work will add greatly to Mr. Elgar's already high reputation, and it is to be hoped that an opportunity will soon be given of hearing it again. . . . All the favourable impressions produced at the first performance were amply confirmed on this occasion, and it would not, in our judgment, be an exaggeration to say that Mr. Elgar is the most eminent master of orchestral effect which our country has produced, with the possible exception of Sir Arthur Sullivan.

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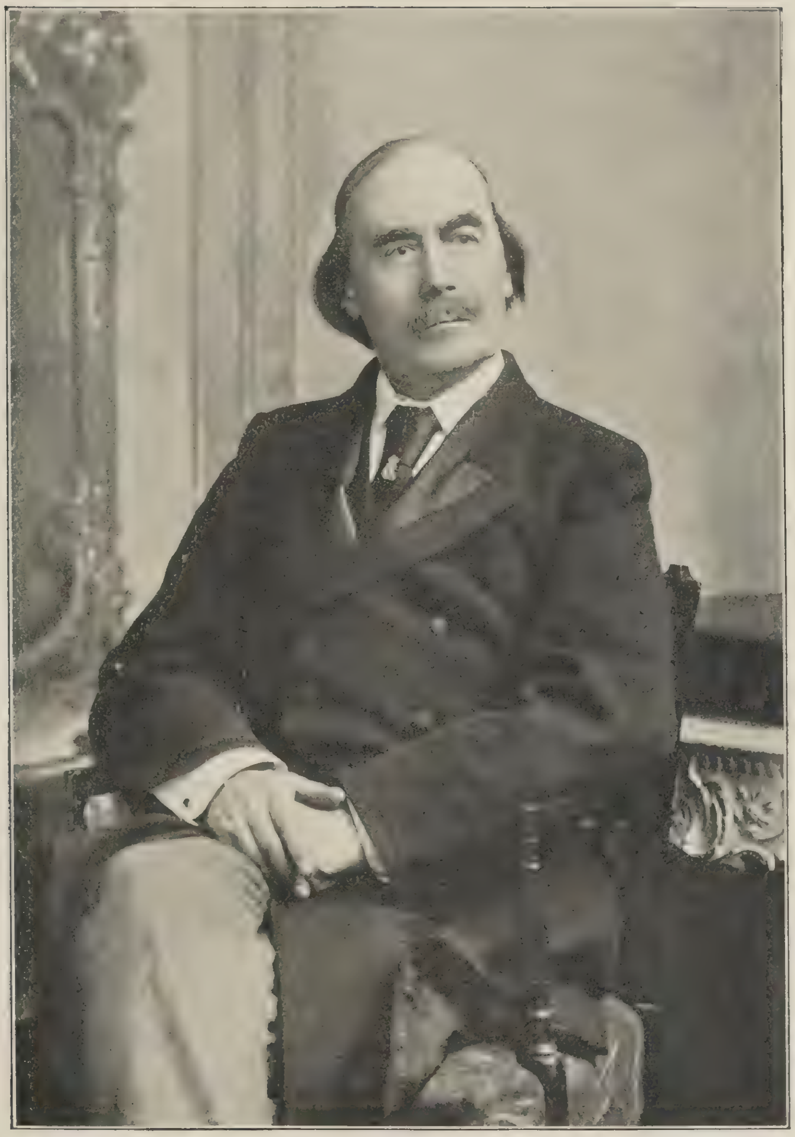

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1899.

Two Extra Supplements are presented gratis with this number. A portrait of Mr. John Thomas, specially taken for this paper by Messrs. Russell and Sons, and a Christmas Anthem, "While all things were in quiet silence," by Henry J. King.

JOHN THOMAS.

The antiquity of the harp admits of no disputation. The names of Jubal and King David are inseparably associated with the instrument. David was in all probability the most skilful harpist of his time. On a certain memorable occasion in the life of King Saul, the harp, in David's "cunning" hands, was put to the test as an instrument possessing neurotic potentialities. "Behold now," said the servants of King Saul to their regal master, "an evil spirit from God troubleth thee. Let our lord now command thy servants which are before thee, to seek out a man who is a cunning player upon the harp, and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and that thou shalt be well." Saul consented, and David was duly summoned. The prophecy of the servants was fulfilled in these words: "And it came to pass when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him." The Hebrew Psalter teems with familiar references to the harp, thus showing that the instrument was an indispensable adjunct to the religious life of the nation. Moreover, the peculiar veneration with which it was regarded during the Jewish era continued under the new dispensation. One of the most striking references thereto is that of St. John the Apostle, the seer of Patmos, who, in terms of poetic beauty and grandeur of expression, says: "And I heard a voice from heaven as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping upon their harps."

The ancient Greeks took delight in the harp and the music thereof. Homer, in the ninth book of his "Iliad," gives the following description of the instrument when referring to the embassy sent by Agamemnon to Achilles during his retirement after he had quitted the Grecian camp in disgust:—

> Amused, at ease, the godlike man they found,
> Pleased with the solemn harp's harmonious sound,
> (The well wrought harp from conquered Thebæ came,
> Of polish'd silver was its costly frame)
> With this he soothes his angry soul, and sings
> The immortal deeds of heroes and of Kings.

THE HARP IN OLDEN TIMES.

Leaving the Greek poet and coming nearer home, we find that so long ago as 160 B.C. Blegwryd ab Seisyllt, King of Britain, was credited with being a good musician and a performer on the harp to boot, so much so that he was designated "the God of Music." Two historical instances are on record showing the strategic uses to which harpers in disguise were put. In the fifth century, when Colgrin was besieged in the city of York by King Arthur, Badulph assumed the character of a harper and thereby gained admission to the beleaguered city in order to consult his brother. King Alfred (A.D. 878) pursued similar tactics when he penetrated into the Danish camp to discover the counsels of his foes. And in the tenth century Anlaff, the Danish King of Northumberland, adopted the same subterfuge with King Athelstan. Dressed as a minstrel "he sang so sweetly before the royal tent, and at the same time touched his harp with such exquisite skill, that he was invited to enter, after which he was dismissed with a valuable present"! Very neatly done, King Anlaff. Thus it will be seen that the harp was looked upon as something more than a highly respectable instrument—indeed, 'twas an instrument fit for kings to set vibrating with their royal touch.

The Venerable Bede gives some very interesting information in regard to it in these Islands during the seventh century. The harp was so generally played in Britain that at entertainments it was customary to hand it from one to another; and "the Venerable" mentions one such guest who, ashamed that he could not play, thereupon stole away lest he should unhappily display his incompetence.

The Welsh people can lay claim to it as their national instrument from time immemorial. In such honour was the harp held in Wales that a slave might not practise it. To be able to play upon it was an indispensable qualification of a gentleman, and a harp could not be seized for debt. Moreover, a professor of this favourite instrument enjoyed many privileges: his lands were free and his person sacred! The musically-descended scion of these harpists of the Principality, one who has been placed at the head of Welsh music in these days, forms the subject of this biographical sketch.

John Thomas was born on St. David's Day (March 1), 1826, at Bridgend, Glamorganshire. He showed remarkable musical talent at a very early age. When he was only six years old he was quite a skilful piccoloist. His father belonged to an amateur reed and brass band, and on the occasion of a county election the services of this instrumental force were called into requisition, doubtless to entice apathetic voters to hasten to the poll. Six-year-old Master Thomas, clad in a pair of "white ducks," marched bravely along with the rest, playing his piccolo with electioneering vigour, if not shrillness. After a time the band was disbanded. Thereupon Mr. Thomas bought for his son a harp from the widow of Jones, the blind harper of Nottage. This Mr. Jones, of the large family of that name, is known to fame as the composer of the lovely melody of "Y Ferch o'r Scer" ("The Maid of Sker"). With this purchase came the turning-point in young John Thomas's life. Who knows how much he owes indirectly to old blind Jones of Nottage! The boy became simply infatuated with his new possession. He practised with passionate enthusiasm—from early morn to dewy eve.

AN EISTEDDFODIC PRIZE-WINNER.

The Eisteddfod! How often has that much-abused institution been the first stepping-stone to fame of clever young Welshmen! It was so in the case of John Thomas. At the age of eleven he competed at the Abergavenny Eisteddfod for one of four triple harps offered as prizes to the best players thereupon. Many competitors entered, of whom John Thomas was the youngest. To the great astonishment of all, himself included, Master John Thomas, aged eleven, was declared the winner of the best harp. No wonder that to this day he treasures that old Abergavenny instrument with an affectionate veneration. This success did not spoil him: it indicated his life-work. The young piccolo-player of Bridgend determined to become a harpist.

RATIONS AT THE ROYAL ACADEMY OF MUSIC.

He found a true benefactor in Ada, Countess of Lovelace, Byron's only daughter. "The Countess," recalls Mr. Thomas, "adopted me, artistically speaking. She paid my fees at the Royal Academy of Music, which institution I entered in September, 1840—when I was fourteen—and where I remained as a student for nearly six years. I was a boarder at Tenterden Street and wore the Academy uniform, which was not unlike a page boy's livery. In fact, on one occasion when I strolled into the Pantheon in Oxford Street, the beadle said to me: 'We don't allow page-boys in 'ere." The food at the Academy was not over-abundant, and the butter was only upon a scraping acquaintance with the bread. In this connection it may not be without interest to quote from a very amusing history of the Academy contributed by Mr. Frederick Corder to the defunct *Overture*. In 1841—the year after John Thomas entered as a student—we learn that Lord Burghersh, the father and general factotum of the Academy in those days, made a thorough investigation of the housekeeping accounts, which had been very extravagant. Mr. Corder says: "A Report was drawn up shewing how a number of economies might be instituted and fixing an allowance of victuals per head, a very liberal one. It consisted of ¾-lb. meat, 1 lb. of bread, 1½ oz. of butter, 1 oz. of cheese, 1 pint of milk, and 1 lb. of potatoes, on which substantial daily portion the students ought to have grown fat. Tea and coffee were expensive luxuries in those days, it should be remembered, and were therefore treated as extras, to be provided by the consumers themselves." Amongst the fellow-students of John Thomas at Tenterden Street were Walter Macfarren (who was "a day boy"), C. W. Doyle, the late H. C. Lunn, formerly editor of The Musical Times, and the late Brinley Richards.

"I worked very hard," says Mr. Thomas, "during my Academy days, much harder, I am afraid, than students do now. One of my fellow-students, the late Charles Fowler, afterwards of Torquay, used to get up at four o'clock in the morning to practise. I followed his example, and both of us, each covered with a blanket—for the rooms were bitterly cold—used to be at work at that early matutinal hour. My professor for the harp—my principal study—was Balsir Chatterton, and I was a pupil of C. J. Read for pianoforte. I studied harmony, counterpoint, and composition first with Charles Lucas and subsequently under Cipriani Potter, who was a pupil of Beethoven.

A BEETHOVEN STORY.

In order to induce his pupils to persevere in the study of counterpoint, Potter used to tell us an interesting anecdote about the composer of the C minor Symphony. Potter went to Vienna to study composition under Beethoven. Upon his first visit to the great composer to arrange for his lessons, Beethoven said: "You must also take lessons in counterpoint from Albrechtsberger," which he did. After a time, Potter said to Beethoven: "Albrechtsberger says that I need not study counterpoint any longer"; upon which Beethoven replied: "Tell him from me that he is an old flatterer! He did not keep *me* long enough at it."

The student days of John Thomas were by no means unproductive in regard to composition. He wrote a Harp Concerto in B flat, with orchestral accompaniment, which was not only well received, but which made a very favourable impression. In addition to a symphony, several overtures, and quartets, he composed two operas—one entitled "Alfred the Great" and the other was on a Spanish subject—all of which were included in the programmes of the Academy concerts. He was by no means an idle student. To complete his record at the "old place" in Tenterden Street: Mr. Thomas was successively elected an Associate, a Sub-Professor, a Professor, and a Fellow of his *alma mater*. For several years he has been a member of its Committee of Management. Thus he has known the venerable walls of the Academy as student and professor for nearly sixty years! This length of service must surely beat the record.

Upon the completion of his pupilage at the Academy, Mr. Thomas speedily became a distinguished performer upon the instrument of his choice. In 1851 he became a member of the orchestra of Her Majesty's Opera, under the conductorship of Balfe, and played throughout that brilliant operatic season of the great Exhibition year, when Jenny Lind was at the height of her fame.

CONTINENTAL TOURS.

In the autumn of the same year he began those annual continental tours which brought him so much fame during the next ten years of his career. He first visited Vienna, where the Earl of Westmoreland (formerly Lord Burghersh) was Her Majesty's Ambassador. The Earl gladly welcomed one of his old Academy boys, and showed him much kindness in that music-loving city, where he met Otto Nicolai, Czerny, and Staudigl. In Dresden he played to the King and Queen of Saxony, and at Berlin before the Prussian Court. On the latter occasion, after he had finished his first solo, Meyerbeer (the director of the Court concerts), before the King and Queen, walked up to the young Welshman in the centre of the room and warmly shook him by the hand, at the same time paying him the most flattering compliments. The King of Prussia presented him with a costly diamond ring.

KINGS AND QUEENS.

From Berlin he went to Hanover, with a letter from the Prussian Court to the King, who received him in the most flattering manner, which he recounts in the following words: "After having had the honour of dining with their majesties the King and Queen, conversing in the most homely manner over a cup of tea about the peculiarities of the Welsh language, and teaching the King to pronounce some of the letters of its alphabet, I played to them several solos in the course of the evening. At the conclusion his majesty, after having highly complimented me, said: 'I notice a remarkable peculiarity in your playing, which I have never found in any other performer upon the harp: it is that your execution in both hands is absolutely equal.' Upon which I replied: 'Your majesty, I think I can account for that. As a boy I commenced playing on a Welsh harp, the strings of which, being placed on the right side of the comb, necessitate its being held on the left shoulder and played upon with the left hand in the treble and the right hand in the bass; otherwise the comb would intercept the view of the strings. On entering the Royal Academy of Music as a student, I had to change the position—to hold the instrument on the right shoulder, to play with the right hand in the treble and the left hand in the bass, as, on the pedal harp, the strings are on the left side of the comb.' His majesty replied: 'You will give me some credit for having made the discovery.' His majesty asked me whether I had ever played before the Queen of England, when I replied that I had not yet had that honour. Upon leaving Hanover I received a handsome present from the King, accompanied with a letter to our Queen, which secured for me the honour of my first appearance at Buckingham Palace."

In addition to many costly gifts from Royal personages, Mr. Thomas returned to England "loaded with gratifying marks of attention from the most distinguished artists from all parts of the Continent." Mr. Davison, in an editorial postscript to an article in the *Musical World* (April 10, 1852), recording the successes of Mr. Thomas, thus characteristically expressed himself: "After this, let us hear no more of the hospitality of our continental neighbours, co-art lovers, and co-fiddlers, co-composers, and co-connoisseurs in general.—Ed., *M.W.*"

At a concert given by him soon after his return to London, Mr. Thomas was assisted by Madame (now Lady) Macfarren, the late Herr Staudigl, vocalists; Miss Kate Loder (now Lady Thompson) and Herr Ernst Pauer, pianists. In the same year (on May 3, 1852) he performed a Harp Concertino in E flat, of his own composition, at a Philharmonic concert. Mr. Davison, in recording the event, said: "The concertino of Mr. Thomas (lately a student in the Royal Academy of Music), a promising and talented musician, is a work of considerable merit. It is well written for the instrument—one by no means suited for combination with the orchestra—and instrumented with decided ability. Mr. Thomas is one of our most skilful performers on the harp; and nothing could be more satisfactory than his performance, both as to mechanism and style. He was received with distinguished favour."

THE FIRST CONCERT OF WELSH MUSIC IN LONDON.

At the Eisteddfod of 1861, held at Aberdare, Mr. Thomas, with all the ancient formalities appertaining to the Gorsedd, was invested with the title of "Pencerdd Gwalia," which, being interpreted, means "Chief Minstrel of Wales." In the following year (1862) he published his valuable collection of Welsh Melodies. On July 4 of that year he gave an important concert of Welsh music at St. James's Hall, the first of its kind in London, which clearly demonstrated to the dwellers in the Metropolis that Welsh music was not only worthy of attention, but that in the hands of Mr. Thomas the music of the Principality was in the safe keeping of one of her most gifted sons. A chorus of 400 voices was accompanied by a band of twenty harps. The late Madame Edith Wynne made her London *début* at that concert, "which," said Mr. Davison, "was not only one of the most successful, but also one of the most interesting of the season. St. James's Hall was literally 'crammed,' and the audience included a large number of professors and amateurs." Amongst others, Thalberg was present, and after hearing the Welsh air

"David of the White Rock ("Davydd y Garreg Wen"), played as a harp solo by the concert-giver, he exclaimed: "Il-y-a l'âme de la musique dans cette melodie là." He subsequently made a transcription of the melody for the pianoforte, and included it in his well-known work, "L'Art du chant appliqué au Piano." Since 1862 Mr. Thomas has given annually a harp concert in St. James's Hall.

AN AVERTED CATASTROPHE.

In 1863 his dramatic cantata "Llewelyn" was performed, for the first time, at the Swansea Eisteddfod, for which it had been expressly composed, the English words of the libretto by Thomas Oliphant (honorary secretary to the Madrigal Society) and the Welsh words by Talhairn, the celebrated Welsh poet. An incident occurred on the evening for which the performance was announced (September 3), which might have been attended by very serious consequences. Mr. Thomas's native town (Bridgend) is within twenty-five miles of Swansea; and his townspeople arrived at the Eisteddfod in their thousands, so that they crowded the building in every part. The gallery alone contained four thousand souls, and the iron girders which supported it were giving way under their immense burden. The area of the building was packed to such an extent that there was no possibility of escape. At this critical moment Mr. Thomas arrived on the platform, and heard the chairman request the trumpeter to blow a blast on the trumpet. This had such an electric effect upon the dense mass of human beings present that there was dead silence. He then besought them to be calm and to move quietly out of the building. Whilst the immense audience were slowly wending their way out of the building Edith Wynne, accompanied by Mr. Thomas, sang his Welsh patriotic song, "Gwlad y Telgnor a'r Bardd" ("Land of the Minstrel and Bard"), ending with the following lines:—

> In holy lays they'll ever praise
> Walia, their kindred, and their God!
> (Garoli Mawl yn llawn o dân
> I'w wlad, ei yenedl a'i Dduw!)

The gallery having been made structurally safe, the performance came off on the following evening, when the building was again densely crowded. The work was received with the greatest enthusiasm, Chorley and Brinley Richards being present. It has since been frequently performed in London.

"LLEWELYN" AT THE WORLD'S FAIR.

Its last performance took place at the Grand Welsh Eisteddfod held at the World's Fair, Chicago, in 1893, at which Mr. Thomas was an adjudicator. Amongst those who sang on that occasion were Mrs. Mary Davies and Mr. Ben Davies. The following is an account of the performance:—

> One of the leading events of the Eisteddfod was the performance of Mr. Thomas' Welsh Cantata, "Llewelyn," which took place on Wednesday evening, September 6. The principal characters were sustained by Mrs. Mary Davies (*Eleanor de Montfort*), Mrs. Jennie Alltwen Bell (*Enid*), Mr. Ben Davies (*Llewelyn, Prince of Wales*), and Mr. D. Gordon Thomas (*The Bard*). The Cantata was rendered by a chorus consisting of 1,000 voices, Brand's Cincinnati Orchestra, and a band of twenty harps; altogether making an *ensemble* worthy of the remarkable occasion. An overture, written by Mr. Thomas specially for the event, led up to the opening scene: the convention of bards, minstrels, and soldiers, which was rendered with much spirit and *verve*. Suffice it to say that the performance of the work was worthy the author who had travelled so many thousand miles to let our cousins over the water know that there still remains amongst us a musical chieftain of the first water. A word as to the opinion entertained by our aforesaid cousins upon the merits of "Llewelyn." The *Chicago Tribune* says: "It is seldom that a work of such sustained melody, simple, sweet, and pure, is to be met with. It bears the impress of natural spontaneity, and there is at no moment an attempt at over-ambitious striving, and the consequent anti-climatic result. The direct simplicity of the work appeals to the heart rather than the head, and through that quality of all others that never dies—the quality of melody."

At the National Eisteddfod of 1866, held at Chester, Mr. Thomas was the recipient of a purse of 450 guineas, subscribed for and presented to him as a token of appreciation of his unwearying exertions in the cause of Welsh music. Amongst the subscribers to this spontaneous testimonial was the Prince of Wales. At the same Eisteddfod his cantata "The Bride of Neath Valley" was performed. The English libretto was by H. F. Chorley and the Welsh words by Talhairn.

"THE JOHN THOMAS (WELSH) SCHOLARSHIP."

A specially eventful year in the career of Pencerdd Gwalia was that of 1871. On the death of his old master, Balsir Chatterton, he was appointed Harpist to the Queen, which office he still holds. Mr. Thomas refers to the Queen's fondness for Welsh music and of the great interest she takes in the performances of the Private Band at Windsor and Osborne. It was in 1871 that he founded, in London, The Welsh Choral Union, which, under his conductorship, did excellent service in the cause of Welsh music for six years. A permanent outcome of this enterprise was the Welsh Choral Union Scholarship at the Royal Academy of Music. It started in a modest way. Mr. Thomas was much struck with the ability shown by the younger members of his choir. He thereupon personally collected a sum of ninety guineas, sufficient to defray the cost of the fees of a student for three years. The first scholar was Miss Mary Davies, whose distinguished career fully justified the foundation of the Scholarship and the wisdom of the adjudicators. So good a thing deserved to be placed upon something more than a temporary footing. With all the musical enthusiasm characteristic of his race, and that indomitable perseverance so deep rooted in his nature, Mr. Thomas set to work to collect the sum of one thousand guineas. He succeeded. The Scholarship (founded in 1883) became a permanent institution, and is now called, and rightly so, "The John Thomas (Welsh) Scholarship." It is competed for triennially by vocalists and instrumentalists of both sexes, at alternate elections, and entitles the holder thereof to three years' free instruction in the Royal Academy of Music.

APPOINTMENTS AND COMPOSITIONS.

In addition to the appointments already mentioned, Mr. Thomas is Professor of the Harp at the Royal College of Music and at the Guildhall School of Music. He is a Member of the Philharmonic Society and a former Director, and also of the Royal Society of Musicians of Great Britain. He is also a Member of the Academies of the Società di Santa Cecilia, Rome, and of the Philharmonic Society, Florence.

Amongst his compositions, in addition to those above referred to, are numerous duets for two harps or harp and pianoforte; two sets of six studies; many solo pieces; transcriptions of the complete eight books of Mendelssohn's Songs without Words, of Schubert's Songs, of Beethoven's Sonata in C sharp minor (Op. 27, No. 2), Handel's Variations in E ("The Harmonious Blacksmith")—all for the harp—songs with harp accompaniment, part-songs, &c. He also edited and published, in 1878, a concerto for harp and flute, with orchestral accompaniment, composed by Mozart whilst in Paris in 1787. He gave an orchestral concert at St. James's Hall to introduce this work to the musical world, and has since played it at one of the Philharmonic concerts, the Hereford Philharmonic, and on many other occasions.

Mr. Thomas has shown literary gifts in various directions. For instance, the articles on "Welsh Music" and "Welsh Triple Harp" in Sir George Grove's "Dictionary of Music and Musicians"; contributions to the "Myvyrian Archæology of Wales" and the "Cymmrodor." He has read interesting historical papers at the meetings of the Cymmrodorion Society and at the conferences of the Incorporated Society of Musicians. He wrote a very readable and instructive article on the harp in the *Victorian Magazine*, February, 1892. He speaks five languages—Welsh, English, French, German, and Italian. It is hardly necessary to say that he is known throughout the length and breadth of his native land, where he has adjudicated at many Eisteddfodau; and he is already engaged as adjudicator and solo harpist at the National Eisteddfod to be held in Liverpool next year.

A EULOGY BY BERLIOZ.

It would be presumptuous to pass any eulogy upon Mr. Thomas's attainments as the foremost harpist of his time. But the following unsolicited opinion of one of the great masters of music—Hector Berlioz—may fittingly find a place here. Writing in the *Journal des Débats* on March 2, 1854, Berlioz said:—

"Quant à M. Thomas, premier harpiste du théâtre de la Reine, à Londres, je l'ai entendu, non pas dans une salle de concert, de loin, entre deux romances, au milieu du bruit des conversations, mais comme il faut entendre les choses et les artistes qu'on aime, je l'ai entendu chez lui; j'étais seul avec lui, et j'ai goûté tout à mon aise les rares et poétiques qualités de son talent. Voilà comment on joue de la harpe. M. Thomas fait réellement ce qu'il veut de son noble instrument, mais il ne vise pas à la difficulté pour elle-même; ses tours de force ont un charme réel. Son jeu est nerveux, passionné, fiévreux pour ainsi dire, mais sans aller jamais jusqu'aux nuances outrées, et sans jamais demander à la harpe de ces effets violens si disgracieux, qu'elle n'accorde qu'en perdant le caractère de suprême élégance qui en fait un instrument si puissant sur certaines organisations. Les morceaux composés par M. Thomas sont en outre d'une remarquable élévation de style. Il m'a charmé, fasciné, magnétisé. Si j'étais riche, comme je me donnerais le luxe d'avoir un tel virtuose pour bercer mes tristes heures et me faire oublier le monde réel!"

[TRANSLATION.]

As to Mr. Thomas, principal harpist of Her Majesty's Theatre, London, I heard him, not in a concert hall, at a distance, between two romances, amid the noise of conversation, but as the things and the artists one loves ought to be heard, I listened to him in his own house; I was alone with him, and I appreciated quite at my ease the rare and poetic qualities of his talent. That is how the harp should be played. Mr. Thomas is thoroughly master of his noble instrument, but he does not aim at difficulty for its own sake; his *tours de force* have real charm. His style of playing is nervous, impassioned, feverish, as it were, but his expression is never exaggerated, and he never seeks to draw from the harp those violent, uncomely effects, which it only grants by losing that character of supreme elegance which gives it such power over certain organisations. The pieces composed by Mr. Thomas are, besides, of remarkable elevation of style. He charmed, fascinated, magnetised me. If I were rich, how I should enjoy the luxury of having such a virtuoso to soothe my sad hours and make me forget the realities of life!

AN APPRECIATION BY MR. WALTER MACFARREN.

Mr. Walter Macfarren, a fellow-student of Mr. John Thomas at the Royal Academy of Music, has been kind enough to send the following "few words" about his old friend:—

"'I ought to have been called David,' said my old friend John Thomas to me in a recent chat; 'for I was born in Wales and on St. David's Day; but it was ordained otherwise, and I have had, although a Welshman, to put up with the very cosmopolitan christian name John.'

"John Thomas and I were born in the same year, we were fellow-students at the Royal Academy of Music, and we have been more or less intimately associated throughout our lives. If our extended knowledge of each other, similarity of taste (indulgence in the vile weed — which John Thomas eschews — excepted), pursuits, and mutual respect and affection constitute friendship, then I may claim to be one of the oldest among John Thomas's numerous friends, and claim also the right to speak of him as I have known him. Although in early days I did not enjoy very intimate acquaintance with the future Pencerdd Gwalia, yet I have a distinct recollection of his manner of speaking and personal appearance, and I marvel at the slight change which is apparent between the John Thomas of to-day and in the days when we were 'school and form-fellows.' My friend presents the same erect and dignified form and lithe figure, the same unclouded brow, and speaks in the same voice with which he conversed with me upwards of fifty years ago. His character has been equally consistent with his personal appearance. An admirable student, he developed into an equally admirable professor; the most modest of boys, he is now the most modest of men; his yearning for every sort of knowledge has made him an accomplished scholar and linguist; and last, but not least, being born one of nature's gentlemen, he remains one of the most gentle of men.

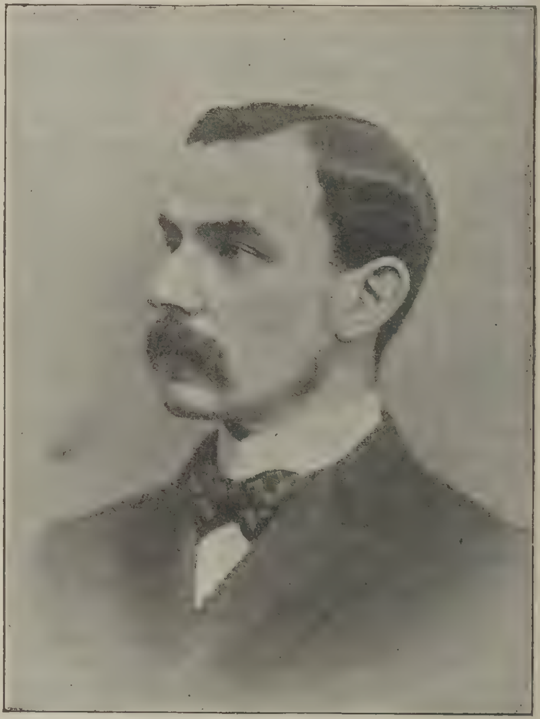
"I am afraid that I have already occupied too much space, but I must be permitted to add a few words respecting my friend's proficiency on his instrument, and having heard all the great harpists of modern times—to wit, Parish Alvars, Felix Godefroid, T. H. Wright, and the two Chattertons—I have no hesitation in saying that none of them approached John Thomas in the technical skill, beauty of phrasing, and refinement of style which have raised him to the very head of his branch of the musical profession in this country."

THE SHEFFIELD FESTIVAL CHOIR.

A TALK WITH DR. HENRY COWARD.

The London and Provincial musical critics raised a chorus of praise—nay, verily, a pæan—in recording the mighty achievements of the chorus at the recent Sheffield Musical Festival. "I have not returned to hear the second part of 'The Messiah' at a Festival for fifteen years," an eminent veteran of the fraternity was heard to remark. But not only was he present for Part II. in the Albert Hall, but, like his colleagues, he remained until the last note of that glorious Amen chorus resounded in its exultant tones. In order to obtain for the benefit of our readers some of the secrets of the extraordinary success attending the efforts of the choir, Dr. Henry Coward, a master chorus-master, kindly furnished "Our Special Correspondent" at the Festival with an opportunity for a quiet chat upon some matters choralistic.

First, however, honour to whom honour is due. And that is to Dr. Coward himself, not only as the chorus-master of the Festival, but as the life-giver to that splendid choral force. Although he was born in Liverpool, Henry Coward is a Yorkshireman by family and descent, and since he was seven years old he has been an inhabitant of Sheffield. On the 26th of this month he will attain his jubilee. As a boy Dr. Coward was apprenticed to one of those industries for which Sheffield is famous. In due time he won prizes for dexterous handicraft at Sheffield Exhibitions, and thus he was looked upon as one of the most skilful artizans of the town. But greater things were in store for him. When he was fifteen years of age he attended a Tonic Sol-fa singing-class. He not only made remarkable progress in his Doh-me-soh studies, but he soon began to teach the method to others. Success attended him, and not a few of his present-day attainments are due to the fact that he has had to surmount difficulties with no other aid than that of self-help. He showed so much aptitude for teaching that he determined to become a schoolmaster. Upon leaving the workshop he passed through the pupil-teacher stage, and in twelve months found himself headmaster of a British school. Music, however, occupied much of his time. He conducted several choirs, the Sheffield Amateur Orchestral Society, edited a tune-book, became musical critic of the *Sheffield Independent*, composed a cantata, and, moreover, he studied continuously. Thus he led a busy life, not only in the direction of self-improvement, but in the beneficent work of popularising music in Sheffield, where he is held in the greatest respect by all classes of the community. It is no wonder that music



DR. HENRY COWARD.

FROM A PHOTOGRAPH BY MR. DICKINSON, GLOSSOP ROAD, SHEFFIELD.

became the all-absorbing passion of his life, and that therefore ten years ago he entered the musical profession.

In 1889 he took the degree of Bachelor in Music at the University of Oxford, and the Doctorate followed in 1894. He is also a Graduate of the Tonic Sol-fa College. It is impossible within the limits of these preliminary remarks to adequately record Dr. Coward's labours on behalf of the cause of music in Sheffield. One event must, however, be mentioned. On the occasion of the visit of the Queen to Sheffield, May 21, 1897, Dr. Coward conducted, from an improvised watch-tower, a choir of 50,000 school children gathered together in Norfolk Park. The manner in which he led this Gargantuan array of singers on that memorable occasion called forth expressions of the highest praise. It is no wonder that so masterly a piece of vocal generalship should have had its fitting complement in his being presented to Her Majesty on that eventful day in the history of Sheffield.

But it is time to refer to the Festival Choir which has so greatly distinguished itself during the past month. It numbers 322 voices, distributed thus :—

Sopranos, 87. Altos, 76.
Tenors, 72. Basses, 87.

Every singer has to pass through the ordeal of a severe test before gaining admittance into the choir. This test is of a threefold nature: (1) the singing of one of the runs in "For unto us," (2) reading from sight, and (3) an exercise in time. The sight-reading and time tests were specially written by Dr. W. G. McNaught. The entrance examination is conducted by a Committee and thus no favour is shown to any candidate; even the members of Dr. Coward's own choir have to pass the examination which is very properly insisted upon. After the Festival the choir is disbanded.

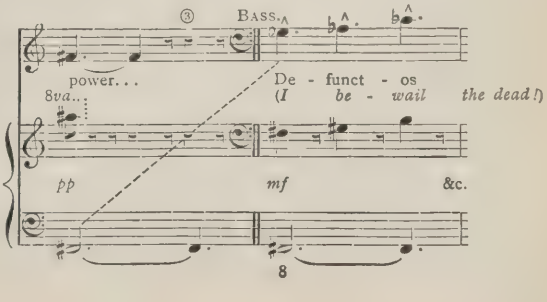
The rehearsals for the Festival commenced in the second week in January. Fifty choral rehearsals were held for the seven works duly performed. "The rule," says Dr. Coward, "was that the singers *must* attend at least seventy-five per cent. of the rehearsals: if not, out they go. All the choir are Sheffield people, except some fifteen or twenty who live within a radius of twenty miles. One enthusiastic member has travelled no less than 1,500 miles to my rehearsals! Another, who has had to train it twelve miles in and out every time, has not missed a single rehearsal. A batch of six have had to stay the night with friends in the city on every occasion, as there was no means whereby they could return to their homes. We know of no social distinctions. A manufacturer will stand side by side with one of his workmen; a manufacturer's daughter next to one of her father's work-girls; a lady of high degree beside a dressmaker, and yet there has never been the slightest jar—everyone has been animated with a pure love of the art."

The choir is a purely voluntary one. The only payment is that known as "expenses," which in the case of "the 1,500 miles traveller" must have knocked the word "nominal" into a cocked-hat! Each lady-singer received the sum of twenty-five shillings, out of which she had to disburse the cost of all her music, travelling expenses, and the regulation "garment of praise," which at Sheffield was embodied in the technical term—blouse. Our lady readers may be interested in knowing that the blouses worn by the sopranos were of a greenish hue, and that those of the altos reflected the tone-colour of their lovely voices—"the pink of perfection." The men received five shillings less—that is, a sovereign—an amount which had to cover the cost of music, travelling expenses, refreshments, &c. The Festival, it should be noted, is unusually strong on its administrative as well as on its musical side—the business men are musical, and the musical men are businesslike. Happy Sheffield!

"Then as to your methods, Dr. Coward." "Well, I pattern *everything*. English people are very imitative, and I find that I get the best results by showing them with my own voice *how* to do it. I pay great attention to the elocutionary side of chorus-singing, to phrasing, tone production, and poetic interpretation. I have every confidence in my singers, and they, on their part, possess the knowledge and have the enthusiasm to respond to my teaching, with what results you have heard to-day. Perhaps you could get some better idea of the plan I pursue if I borrow for you from one of the choir a copy of one of the works we have performed." This Dr. Coward was kind enough to arrange—the work in question being Sullivan's "Golden Legend."

Here are some specimens of the marks—sometimes in blue pencil, sometimes in red, now and then in red *and* blue—that were made by that good bass singer, Mr. Harry Traviss, at the various rehearsals. The references are to Novello's octavo score :—

P. 3, l. 1. The word "cannot" is underlined.
" 4 (and elsewhere). An English translation is written under the Latin words. The change of rhythm (l. 3) is bluely encircled.
" 7, l. 2. The following to guard against any faltering in taking the G flat (enharmonic change): it is not only spoken about at the rehearsal, but the singer has to mark it in his copy. Similar warnings are to be found in other places.



P. 9, l. 4, bar 2. "One of the keenest dissonances in the work."
,, 21, l. 3, bar 3. "Don't take the sibilant too soon."
,, 34, l. 3. "Crystallize words and rather thin tone. Listen to the accompaniment."
,, 35. The words "woe" and "fear" are underlined.
,, 40, l. 2. ("Alas!") "Not *ah-loss*."
,, 46, last bar. There is a significant warning—"Words."
,, 47 ("O gladsome light"). There are many dynamic indications and underlinings throughout. For instance, under such phrases as those in the *tenor:* p. 47, l. 1, bar 3, l. 2, bars 5 and 6; *bass:* p. 48, l. 3, bar 4, p. 51, l. 1, bar 2 (first bass), which has the direction, "slightly accented." Under the reiterated low F's (second bass) appears the word "soundless."
,, 67, l. 3 (sopranos and altos). "Disappear into eternity."
,, 74, l. 4. "Penetration and softness needed here."
,, 92. ("The night is calm"). "The old madrigal style."
,, 101. The word "pure" doubly underlined throughout.
,, 107. The word "Murderer" very much blue-marked.
,, 108. Against "Un*bar* the door"—"an explosive."
,, 129, l. 2, bars 1 and 2. "Triplet rhythm and dotted quaver after."
,, 130. At the entry of the fugue subject—"One breath." At letter E, "let each part enter prominently and then taper off."
,, 135, bar 1. "Not too" *ff*—thus indicating a reserve of strength for the final chords, which is indicated by a tremendous < on the unison E at the word "shine"—and the note did shine!

Such are a few examples of the thoughtful care, the commendable thoroughness, and the minute attention to detail which characterise Dr. Coward's choir-training. No wonder that such wonderful results were attained at Sheffield. It must, of course, be admitted that he has splendid material to work upon and mould into shape. His singers have magnificent voices and an innate love of music. But in addition they possess enthusiasm, alertness, intelligence, and unlimited capactiy for taking pains. Moreover, they have a thorough belief in their conductor, they would do almost anything at his command. In proof thereof a gentleman of some local importance and a member of the choir remarked: "I don't know how it is, but at rehearsals the Doctor makes me feel like a child. I am forced to do his bidding. "Aye!" observed a fellow chorister, "if he told us to stand on our heads we should be inclined to do it." No wonder then that their leader's strong magnetic personality, his soul-deep love of music, no less than his boundless energy, and his white-heat enthusiasm permeated every member of that superb choral force which gave distinction to the Sheffield Musical Festival of 1899.

As a special tribute to the excellence of the Sheffield Chorus, we adopt the unusual course of giving the name of every member of the Festival Choir.

SHEFFIELD MUSICAL FESTIVAL, 1899.

The Chorus.

SOPRANOS.

Abbott, Miss M. L.
Alderson, Miss
Barker, Miss H.
Baum, Miss Rose
Beard, Miss Beatrice M.
Bickerstaff, Miss M.
Bird, Miss E. E.
Brailsford, Mrs.
Bramwell, Miss M. J.
Bright, Mrs. Joseph
Brown, Miss Lottie E.
Burton, Miss Pattie
Cantrell, Miss F. M.
Carter, Miss G. E.
Charlesworth, Miss J.
Clarke, Miss C.
Clark, Miss Emma
Coldwell, Miss B. M.
Cole, Mrs. T. S.
Cooke, Mrs.

SOPRANOS (*continued*).

Cooper, Mrs.
Cross, Miss Annie
Davies, Miss E.
Dixon, Miss D. M. W.
Dixon, Miss Edith
Ellis, Mrs. E. A.
Elshaw, Mrs.
Favell, Miss Dora
Frankish, Miss Kathleen
Gadsby, Miss A. M.
Gaunt, Mrs.
Gibson, Miss M. H.
Greaves, Miss Ethel M.
Gray, Miss Amy
Hahn, Miss Carlsheim
Harrop, Mrs.
Hawksworth, Miss F.
Hookins, Miss E. G.
Horton, Miss M. C.
Husband, Mrs.
Hutchinson, Miss E. S.
Ibbotson, Miss R. M.
Johnson, Miss H. A.
Keat, Miss B.
Kershaw, Miss B.
Kingdon, Miss Marion
Knowles, Miss E.
Longden, Miss S. E.
Maitland, Mrs.
Makin, Mrs.
Marsh, Mrs. H. P.
Marsh, Miss Ada
Murrowood, Miss
North, Miss C. M.
Parker, Miss Maria
Parkes, Miss E. B.
Perkinton, Miss F.
Pexton, Mrs.
Reuss, Miss B. E.
Rich, Mrs.
Rich, Miss Eva
Ripper, Mrs.
Ripper, Miss Eva M.
Robertshaw, Miss F. L.
Robertson, Mrs.
Robinson, Mrs. W. H.
Robinson, Miss F. C.
Sanders, Miss E.
Sanderson, Miss E.
Seager, Miss E.
Senior, Mrs. Charles
Senior, Miss E. K.
Shera, Mrs.
Short, Mrs.
Simpson, Miss E. J.
Slater, Mrs. (*née* Miss Annie Webster)
Tasker, Miss S. E.
Tedman, Mrs.
Tunnicliffe, Mrs.
Tutin, Miss Lizzie
Wall, Miss E.
Ward, Mrs. A. J.
Waterfall, Miss
White, Miss L.
Widdowson, Miss F.
Winder, Miss M. E.
Wynn, Miss Blanche

CONTRALTOS.

Andrew, Miss A. G.
Andrew, Miss Bertha
Aston, Miss A.
Bee, Miss Annie
Biggin, Miss E. A.
Birtles, Miss Agnes
Bivens, Miss Ellen
Blackshaw, Miss E.
Booth, Miss Myra
Brook, Miss P.
Brown, Miss Alice
Brown, Miss A. E.
Cauwood, Miss Kate
Charge, Mrs. E. H.
Chisholm, Miss Nellie
Cocker, Mrs. J. G.
Cowlishaw, Miss A. A.
Cowlishaw, Miss M.
Craven, Mrs.
Dewe, Mrs.
Dickenson, Miss Ada
Dyson, Miss
Eaton, Mrs. J. B.
Fenton, Mrs.
Flannery, Miss M.
Foster, Miss Kate
Freeman, Miss A.
Gadsby, Mrs.
Glossop, Mrs. E. B.
Grice, Mrs.
Hack, Mrs.
Hatfield, Miss Annie
Hall, Miss Elinor
Hall, Miss Jessie
Hancox, Miss Jennie
Hepworth, Miss Lucy
Hoole, Miss Florence
Horsfall, Mrs. T.
Horsfall, Miss M. A.
Howell, Miss *Zoé*
Inkley, Mrs.
Jessop, Miss L.
Kirk, Mrs.
Lawson, Mrs. J. H
Neave, Mrs. Alvenia
Padget, Miss
Paliser, Mrs. F. A.
Pearson, Mrs. H. M.
Pennington, Miss C. S.
Pennington, Miss N.
Pollard, Miss E.
Popple, Miss Nellie
Robinson, Miss M. A.
Scott, Mrs.
Shimeld, Miss A. M.
Sidebottom, Miss
Skerritt, Miss Amy
Skerritt, Miss Bertha
Styring, Mrs.
Thexton, Miss H. M.
Thompson, Mrs. J. H.
Tucker, Miss H. M.
Tutin, Miss Clara
Uttley, Miss L.
Varley, Miss L.
Vazson, Mrs.
Ward, Miss C.
Ward, Mrs. N. Leng
Whitehead, Miss A.
Whitehead, Miss M.
Widdowson, Miss E. F.
Wilkinson, Miss F.
Wilkinson, Miss R.
Wills, Miss A. H.
Woodcock, Miss E.
Wynn, Mrs. W. F.

TENORS.

Barton, S. H.
Bassett, F.
Beardshaw, A.
Biggin, A. E.
Bingham, Nettleship
Bingley, F.
Bivens, G. E.
Bright, Joseph
Bryars, Harry F.
Budds, J. Arthur
Burrell, Herbert
Burrows, A. S.
Burrows, W. H.
Cartledge, F. W.
Cooper, J.
Cousins, Frederick
Coward, H. S.
Cowley, Joseph
Crossley, C.
Eccles, T. Arnold
Elliott, T. G.
Fieldhouse, Harry
Froggatt, J. William
Furness, William Thomas
Gibbs, Elisha
Godber, Isaac
Granger, J. J.
Green, T. William
Gregory, Ben
Gregory, J. Francis
Hague, A. Thomas
Harris, W.
Harrop, George
Hatfield, William Charles
Hill, R. J.
Hobson, Albert Edward
Hunt, Arthur E.
Ibbotson, J.
Jessop, Charles
Jones, A. E.
Kaye, J., jun.
Kenning, J. C.
Kitching, G. E.
Maclaurin, James
Maclaurin, Fred.
Maclaurin, W. H.
Mason, H. W.
Mitchell, Rev. F. G.
Neale, Edward
Pearson, J. William
Pickering, William
Ridge, Walter
Robinson, William Henry
Senior, T. F.

TENORS (*continued*).

Shimeld, Maurice
Sladen, Charles
Swinburn, Charles
Talford, Samuel, jun.
Todd, T. Wilkinson
Tomlinson, Maurice
Turner, Joseph
Tye, W. H.
Unwin, E. J.
Uttley, Ernest
Vazson, Joseph
Wagstaff, W.
Walton, J. E.
Walton, T.
Ward, Arthur J.
Watson, P. R.
Wilson, W. H.
Wragg, William

BASSES.

Booker, G. F.
Brown, R. J.
Cawthorne, G. F.
Crapper, H. W.
Darbyshire, William
Eaton, J. B.
Fagg, T C.
Fenton, R. W.
Finnemore, Rev. J.
Flannery, M. J.
Glossop, E. B.
Gray, Joseph
Greenwood, J.
Guest, George
Hague, H.
Hall, Frederick
Hall, H.
Hallam, J. H.
Hamer, W. A.
Harrison, J. C.
Harrop, F. G.
Haslam, Wilfred
Hearnshaw, E. P.
Holling, G. B.
Hudson, John
Innocent, A. E.
Jervis, Walter
Johnson, J. J.
Johnson, Samuel
Laister, Frank
Langwell, W. W.
Lawson, J. H.
Leah, H. W.
Lycett, Joseph
Mangan, J.
Marrison, J. B.
Marsden, J. R.
Maxfield, Joshua
Memmott, J.
Milnes, Thomas
Moss, Robert
Needham, E. G.
Nicholl, Charles
Nichols, William
Phillips, Louis
Plowright, J. W.
Reynolds, Horace
Richardson, A. Frank
Richardson, J. G.
Riden, Albert
Rudd, William
Sanderson, William Henry
Seed, George A.
Senior, Charles Randall
Shimeld, Frank
Skelton, William S.
Slack, John
Slater, Arthur
Smith, F. A.
Southey, G. William
Stagg, Herbert
Stancer, H.
Stevenson, W. R.
Stones, John
Stray, William
Swann, G. H.
Swinburn, Albert
Tattersall, John William
Taylor, J.
Thompson, J. H.
Tomline, William
Traviss, Harry
Turton, J. H.
Walkland, George
Ward, F.
Ward, Harry Percy
Waterson, H.
Watson, J. T.
Watson, T. H.
Wilde, W. H. E.
Wilkinson, Ambrose
Winkley, J Luther
Wood, W. W.
Wooding, Jonah
Wragg, Joseph
Wright, A. H.
Wrigley, Francis

CHORUS-MASTER—HENRY COWARD (Mus. Doc., Oxon.).

SIR GEORGE MARTIN ON THE TRAINING OF CHOIRMASTERS.

A PAPER READ AT THE CHURCH CONGRESS.

THERE is an ever increasing demand for good choirmasters. In nineteen out of twenty cases when I am asked to recommend an organist and choirmaster, the qualification for choir-training is placed foremost. Of course a good player is always desired, but the capacity for choir-training is more urgently insisted upon. Let us then examine for a few moments the methods of training young men to meet this important requirement.

Under favourable circumstances the best school is the Cathedral. A boy enters a choir at the age of eight or nine, and for five or six years his voice is being trained, and his musical education is being built upon the soundest foundations. If he should happen to be apt and clever he probably makes himself useful to the organist, and eventually becomes articled to him, very frequently being intrusted with the elementary training of the younger boys in theory, &c. At the age of eighteen or nineteen he is quite qualified to undertake the duties of a choirmaster.

We will now deal with those who are not trained in this manner. Let us take the case of a young man beginning his musical education, and we will give him the advantage of ample means (not too frequently the case), so that he may have the very best training possible. He will enter one of the great musical institutions, and, if he be wise, he will for the first two years take the pianoforte as his principal study, while the organ will be his second study. He then purchases a pedal pianoforte, or procures regular practice on an organ. In this way, if he be very diligent, he practises, say, five hours, the rest of his day being occupied with classes which he is compelled to attend, and his harmony and counterpoint studies fill up any spare time.

All this is very necessary and good, but what is he doing towards becoming an efficient choirmaster? Absolutely nothing, excepting in one instance. There exists at the Royal College of Music a choir-training class, under an experienced and able professor. A choir, more or less professional, is engaged to sing, and standard works are regularly performed, while hints are given as to pace and other matters. But the student finds, when he has secured his first appointment as organist and choirmaster, that the conditions are utterly different. Instead of a professional choir, he probably has the rawest of material to work upon, and before even the simplest chant can be sung he has to set to work to get the voices correctly produced.

But how has he been prepared to face and overcome this difficulty? The natural course, one would think, would be that every organist, knowing the importance of being able to train voices, would show some desire to train his own voice. He would, one would think, as a means of gaining experience, take lessons in singing or voice production as a secondary study. But it is quite the exception to find this course taken, and everything has to be learnt after being appointed to a post as organist. This may account for the condition of the music in some of our churches. It is not overstating the case to say that such singing as is frequently heard in church would not be tolerated anywhere outside a sacred building; and to musical people, the choral service, instead of being a help to devotion, is in some cases an almost unendurable hindrance.

My experience has taught me that the worst singing is frequently found where the clerical authority is possessed of "a little knowledge" of music. The constant interference of faddists has a depressing and irritating effect on the young organist, and tends towards damping the enthusiasm of the choir, while undermining the responsibility of the choirmaster. Wherever good work of any kind is done, it may be taken for granted that the chief authority is a good organiser. A good organiser does not engage his co-workers at considerable expense, and then try to do all the work himself—he lays down certain lines for each to work upon, and if he be wise he allows considerable margin, so that a man may display his individuality and give the best that is in him, without being worried by interference in small matters.

Happily we have another side to the picture. In our Cathedrals, and in many of our principal churches and college chapels, a great deal of time and labour are spent, especially in the training of boys' voices, and Americans and foreigners are the first to acknowledge the excellence of the tone produced in these choirs. The scale of payment of organists, though somewhat improved of late years, is still miserably small, and in many cases it would be impossible for the organist to spend more time than he already does over his choir; yet, if he were really well-equipped as a choir-trainer, even under present conditions the execution of church music would be enormously improved.

I think, then, that we may take for granted, first of all, that good choir-trainers are urgently needed, and that in our public music-teaching institutions little is done to develop this very important side of the profession of music.

How then can matters be improved?

First.—By the study of voice production. On this I lay the greatest possible stress. I repeat that it is rarely done.

Secondly.—Would it not be possible for these music-training schools to affiliate themselves with a certain number of churches, near at hand, so that their students might attend, and, when sufficiently qualified, take the practice of the boys occasionally? I venture to think that this, after a course of lessons in voice production, would amply meet the difficulty.

Although it is generally desirable to combine the offices of organist and choirmaster, yet in cathedrals and churches where much elaborate music is being done, the only way to get the *best* performance is by having a conductor. This is becoming more and more customary, and in this case the organist would be subordinate to the conductor.* It is extraordinary how well certain choirs, accustomed to sing together, do without a conductor; but the attack can never be as firm and confident, and the finish can never be so refined, as when the voices are under the influence of a sympathetic and able conductor.

As organists have in so many cases to deal with volunteer choirs, it is essential to cultivate a manner when correcting mistakes that will not discourage or irritate the singers. All really successful teachers have the happy faculty of interesting and encouraging their pupils, and so getting the best results.

The subject of church music does not come within the scope of this paper, but while allowing that of late years a large quantity of music has been published which in some cases is unsuitable and even pernicious, yet we must always remember that a severe style of church music would be as much disliked by some as it would be delighted in by others, and that any attempt to tie down music to a certain date or period, or to copies of that period, would be contrary to the broad-minded traditions of the Church in England, as well as to seriously hinder the development of music as an art.

JOHN TROUTBECK.

A familiar figure has been removed from Westminster Abbey and its precincts by the death, which we much regret to record, of the Rev. Dr. John Troutbeck, Precentor of Westminster, who, at the age of sixty-six, passed away on the 11th ult., at his residence, 4, Dean's Yard, Westminster. Neither he nor his friends expected so early a summons. Only a month previously, in reply to an enquiry about the history of the old Abbey pulpit now in Trottiscliffe Church, as recorded on p. 660 of our October number, he wrote the following post card:—

> Hotel Schwarzwald, Titisee, Baden,
> 10 Sept., 1899.
>
> I hope to be at home in about a fortnight and will then address myself to discovering your pulpit query.
>
> Yours very truly,
> J. Troutbeck.

He returned, but, alas! only to die. A biographical sketch of the much-lamented Precentor appeared so recently as in our May issue. In connection therewith Dr. Troutbeck was not a little proud of the discovery of the Precentor's seal attached to an ancient document in the Abbey and which was reproduced in *fac-simile* in these columns; and he was also much pleased at the receipt of letters from former chorister boys who had read the biography of their old Precentor-friend of Manchester. A man of patient continuance in well-doing, the late Precentor will be greatly missed in various circles, though nowhere more so than at Westminster Abbey, with which, had he lived a few weeks longer, he would have been officially connected for thirty years. In regard to his work as a translator of musical librettos—work which he did so well—we learn that this occupation of his leisure hours remained amongst the happiest and most interesting of his life.

We cannot do better, by way of supplementing what we have already written about Dr. Troutbeck, than by quoting the following appreciation of him which concludes a sympathetic notice of his life and work contributed to the *Guardian* of the 18th ult.:—

"Dr. Troutbeck enjoyed the close friendship and complete confidence of Dean Stanley—who brought him to Westminster in 1869—and of his lifelong friend and former master, Dean Bradley. He had a wonderful aptitude for dealing with men of all classes, winning the respect and confidence of all by his frankness, sound sense, and unselfishness. His aptitude for business, and his skill as an organiser, enabled him to cope with a great press of work, much of which was quite extraneous to his regular duties as Precentor and Minor Canon. In the skilful arrangement of great functions at the Abbey, his organising powers were remarkably displayed. Long before the position of Precentor at the Abbey was open to him, he had distinguished himself, in the conduct of the services, by the extraordinary excellence of his chanting and reading. The notice of his musical publications shows how great an influence he had for many years before his death exercised in connection with the Abbey services. As Precentor and head of the choir, he became primarily responsible for the conduct of all the Abbey services, the choice of the music, and the drawing up of the service-lists, besides a number of other duties being entrusted to him. How worthily he quitted himself in this trust all know, who know anything of the management of the services at Westminster. It would be impossible to enumerate all the varied activities of his busy life, all the cares that devolved upon him. He was consulted upon all kinds of questions, and all who sought his advice and assistance found the resources of his knowledge and experience ungrudgingly placed at their disposal.

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* Of course, in the case of unaccompanied music a conductor is absolutely necessary.

"As a churchman, Dr. Troutbeck always held moderate views, shunning everything that savoured of extravagance and unreality.

"Manly, straightforward, truthful, and firm of purpose, walking ever in the faith and fear of God, disinterested and self-sacrificing, Dr. Troutbeck has left behind him a place which will not easily be filled. The Church is poorer for the loss of so faithful a minister, yet the memory and the power of such an example are an imperishable heritage and remain for a blessing from God, Who gives grace unto His servants. 'Blessed are the dead which die in the Lord. Yea, saith the Spirit, for they rest from their labours.'"

THE remains of the late Precentor of Westminster found a fitting resting-place in the East walk of the Abbey Cloisters, where they were interred on the 14th ult. The coffin containing the body was carried by workmen in the employ of the Dean and Chapter. The pall-bearers were: (1) Mr. Randolph Coward, Dr. Troutbeck's private secretary; (2) Mr. Robins, senior chorister of the voluntary evening choir of the Abbey; (3) Sir Frederick Bridge; (4) Sir John Stainer; (5) the Rev. A. F. Rutty, head-master of St. John's Foundation School; (6) Mr. Otto Goldschmidt; (7) Prebendary Tucker, secretary to the Society for the Propagation of the Gospel; (8) the Rev. Edgar Sheppard, Sub-Dean of the Chapels Royal; (9) Mr. J. G. Talbot, M.P.; and (10) the head-master of Westminster School, the Rev. W. G. Rutherford. The procession was met by the Dean and Chapter in the nave of the Abbey, where were ranged in processional order, the Abbey choir together with the Children and Gentlemen of the Chapel Royal. The opening sentences were sung to Croft's music and Psalm xc. to T. Purcell's chant. The lesson was read by the Dean, Dr. Troutbeck's form-master at Rugby. Then followed the anthem, Spohr's "Blest are the departed," to which succeeded Cardinal Newman's fine hymn, "Praise to the Holiest in the height." At the graveside the sentences, "Thou knowest, Lord," and "I heard a voice from heaven," were sung to music by Purcell and Goss. After the final prayers had been said by Archdeacon Furse, Dr. Watts' hymn, "O God, our Help in ages past," concluded a very impressive and beautifully-rendered burial service. The mourners included Mr. J. Troutbeck, Dr. H. Troutbeck, Miss Troutbeck, and Miss E. Troutbeck (children of the late Precentor), Canon Duckworth, Mr. Henry Duckworth, and Sir Dyce Duckworth (brothers-in-law). Bishop Barry was also present at the graveside.

As showing the eclectic taste of the late Precentor Troutbeck, it may not be without interest to print the service-list which he drew up to be sung at Westminster Abbey during the Church Congress week.

SERVICES.

Stanford in B flat, Bridge in G, Walmisley in C, Cooke in C, Harwood in E flat, Stainer in A, Garrett in F, Alcock in D, Smart in F, Lloyd in E flat, Garrett in E flat.

ANTHEMS.

"Send out Thy Light," Hiles; "Praise the Lord, O Jerusalem," Purcell; "I was glad," Elvey; "O that I knew," Bennett; "If the Lord Himself," Walmisley; "Praise the Lord," Goss; "How lovely," Brahms; "Come, Holy Ghost," Attwood; "Hosanna," Sullivan; "Hear, O Heavens," Humfrey; "O Worship the Lord," Barnicott; "Happy is the man," Bridge; "The Spirit of the Lord," Stainer; "Rejoice in the Lord," Purcell; "Like as a Father," Martin; "How lovely," Salaman; "The Wilderness," Wesley; and "I waited for the Lord," Mendelssohn.

WATSON — WHEWELL cover the names of celebrities in the most recent volume (LX.) of the "Dictionary of National Biography." Samuel Webbe, the composer of 300 glees, part-songs, &c., naturally finds a place. He was organist of the Sardinian Chapel, and in the Laity's Directory of 1793 it is stated that he would give instruction gratis every Friday evening "to such young gentlemen as present themselves to learn church music." John Danby and Vincent Novello were pupils of Webbe. His less distinguished son, Samuel Webbe the younger, was at one time organist of the Unitarian chapel in Liverpool and afterwards of some Roman Catholic chapels, thus he was an organist of the Vicar of Bray type. Thomas Weelkes, the composer of the fine madrigal "As Vesta was from Latmos hill descending" (which he contributed to "The Triumphes of Oriana"), is also included. He modestly refers to his first publication as "six dishes full of diuers Madrigalls, the first fruicts of my barren ground, unripe, in regard of time, unsauorie, in respect of others. Therefore, tast, and againe, I pray you, if they lyke your appetite, spare not my Orchard: if they offend your stomack, laye them by to ripen, and you shall proue of my latter Vintage."

ONE of the old anthem composers is noticed in the person of John Weldon. He was a pupil of Henry Purcell and the composer of several beautiful anthems, of which "Hear my crying" is a typical example. Burney depreciated Weldon, saying that "his productions appear flimsy after those of Croft's"; but posterity has by no means endorsed this opinion of the learned historian. Weldon, like Dr. Arne, was buried at St. Paul's, Covent Garden. Amongst the other musicians' names is that of Thomas Welsh, the vocalist, whose singing as a chorister at Wells Cathedral was so attractive that "on Saturdays the city hotels felt the invasion of visitors, and on Sundays the church was crowded to excess." Willoughby Hunter Weiss finds a place by reason of his fame as the composer of "The Village Blacksmith," and Thomas Henry Weist-Hill (should he not have come under the "Hill" section?) is also noticed. The statement that Charles Wesley was organist of Surrey Chapel "before 1794" is, we venture to state, wrong. The first organ in Rowland Hill's octagonal Sanctuary in the Blackfriars Road was erected in 1793, when John Immyns, son of John Immyns, founder of the Madrigal Society, was elected organist. He held the post for a year, until his death in 1794, when he was succeeded by

Benjamin Jacob, who was organist until 1825. Two other biographies of distinguished musicians are also included in this volume—Samuel Wesley and his son, Samuel Sebastian Wesley.

The following report of the annual meeting of the Sunday Concert Society appeared in *The Times* of the 10th ult.:—

A general meeting of the members of this society was held yesterday evening in the small Queen's Hall, Langham Place, Mr. F. Cox presiding. The report of the council gave particulars of the arrangements for the concerts during the forthcoming season on Sunday afternoons, when the famous Queen's Hall Orchestra will perform, and on Sunday evenings, when a more varied programme will be given at cheaper prices than in the afternoons. The report was carried unanimously, and some draft regulations which had been prepared for the reconstitution of the society and the enactment of its rules were carried unanimously. Dr. S. Ringer was elected as an additional vice-president of the society, and Mr. F. Cox was elected hon. treasurer in his stead. Sir W. Lawrence Young and Sir A. C. Mackenzie were added to the council. Dr. Ringer said he was sorry to have to report that, from various causes, which most certainly did not include a lack of energy on the part of the council or manager, the total receipts fell considerably short of the expenses. Mr. Newman, the lessee of the hall, had, however, with great public spirit, and with a desire that the reconstituted society should start free from debts and obligations, paid the deficit out of his own pocket. In these circumstances, there were obviously no surplus funds available for presentation to the Prince of Wales's Hospital Fund, which was the charity which at the outset of the society's formation had been designated as the recipient of any profits from the giving of the concerts.

The *St. James's Gazette*, in noticing a London concert at which Mr. Edward Lloyd sang the air "Onaway! Awake, beloved!" from "Hiawatha's Wedding-Feast," says:

> "In this melodious air, with its picturesque accompaniment, Mr. Coleridge-Taylor has probably given us the art-song of the future, as it will some day be employed by the English operatic composer who cannot make scientific music interesting, and is ashamed (perhaps unable) to write a tune."

Melody! aye there's the rub. The above deliverance of the critic is in accord with an unreported observation of a successful English composer. In commenting upon the methods of some of his creative brethren, he said: "Directly one of them finds that he has written a melody, he exclaims, 'Good gracious, I've written a *tune*,' whereupon he forthwith proceeds to consign it to the waste-paper basket." But that indispensable adjunct of the composer's workshop is not the place for real tunes: it can be better utilised as the depository of that verbosity technically called "development," or working-out," but not unknown by the term "padding," and of those uninspirations which come under the designation of "deadly dull."

Two important scholarships will shortly be competed for at the Royal Academy of Music. The first is the Lady Jenkinson's Thalberg Scholarship, founded by subscription raised by Lady Jenkinson, 1877, in memory of the distinguished pianist and composer, Sigismund Thalberg. This scholarship is open to male pianists, who must be British-born subjects, between the ages of fourteen and twenty-one years. Candidates are required to pass an examination in general education previous to the musical competition. The scholarship, which is tenable for two years, amounts to about £20 a year, which is appropriated towards the scholar's fees for instruction at the Academy. The other prize is the Sainton-Dolby Scholarship, founded by subscription, 1886, in memory of the great singer of that name. It is open to contralto vocalists, who must be British-born subjects, between the ages of seventeen and twenty-one years, and who are not and never have been students at the Royal Academy of Music. The scholarship is tenable for three years, and the fund provides 15 guineas a year, which is appropriated towards the scholar's fees for instruction at the Academy. Further particulars as to the conditions of the above scholarships may be obtained upon application to the Secretary, Royal Academy of Music, Tenterden Street, London.

Notices by actual auditors of performances of Handel's works under his own direction are scarce enough. No apology is needed, therefore, for a brief extract from a letter of Lady A. Irwin's in the possession of the Earl of Carlisle, and, apparently, addressed to one of his ancestors. Handel's oratorio "Deborah" was first "exhibited" at the King's Theatre, on March 17, 1733. The prices of admission were raised, the boxes to a guinea, the gallery to half-a-guinea, and this caused great discontent. We learn, moreover, from Rockstro's life of the composer, that the "work was by no means warmly received." In Lady Irwin's letter, dated March 31, 1733, we read that—

> "Handel thought, encouraged by the Princess Royal, it had merit enough to deserve a guinea, and the first time it was performed at that price, exclusive of subscribers' tickets, there was but a 120 people in the House."

Schoelcher states that the subscribers were "greatly shocked, and not without reason, at being forced to pay extra for their places." Lady Irwin, however, remarks that

> "The subscribers being refused unless they would pay a guinea, they, insisting upon the right of their silver tickets, forced into the House, and carried their point."

In the *Daily Journal* advertisement of the second performance, the prices are reduced, and there is a N.B. to the effect that: "Subscribers' silver tickets will be admitted." Of the performance itself, Lady Irwin writes:—

> "I was at this entertainment (*sic*) on Tuesday; 'tis excessive noisy, a vast number of instruments and voices, who all perform at a time, and is in music what I fancy a French ordinary in conversation. . . .

A somewhat extra-"ordinary" comparison, Lady Irwin!

The Meyerbeer Fund has this year at its disposal three prizes, which are to be competed for as follows: (1) a choral double fugue, (2) an overture for full orchestra, and (3) a dramatic scena—"Coriolanus at the gates of Rome"—to verses by Theodor Rehbaum. The total money value of the prizes is 4,500 marks, concerning which all particulars may be obtained upon application to the German Ministry of Fine Arts, Berlin.

Amongst the forthcoming musical books of the season will be an English version of Heribert Rau's romance on the life of Mozart, which Messrs. Jarrold will issue under the title of "The Tone King"; and a translation (published by Messrs. Seeley) of Professor Dietrich's recollections of his comrade and friend, Johannes Brahms.

The article on the Barrel-organ in Trottiscliffe Church, which appeared in our last issue, has attracted much attention. Mr. J. Herbert England, organist and choirmaster of All Souls' Church, Halifax, has sent us the following notes upon the subject of church barrel-organs:—

The first organ (in modern times) in the Old Priory Church, Bridlington (1100-1135), was a barrel-organ, the gift of Capt. R. Lowry, built, in 1834, by Postill, of York, at a cost of 200 guineas. It stood in a gallery erected for the purpose (replacing an old structure), and had a very large, elegant, gothic case, with gilt front pipes, six times as large as the instrument itself. It was blown by hand and possessed three sets of barrels, eight stops—large and small open diapason, stopped diapason (divided treble and bass), principal, twelfth, fifteenth, and sesquialtera. It was also furnished with a keyboard, G G to F, in case a player might turn up, for there was no resident musician in the town. In 1838 Mr. Postill was directed to remove the barrels, and the organ was enlarged, and made available for playing at the keyboard only. The organ was taken down in 1889; sold in 1893 to a private gentleman at Hull.

There are, or were, church barrel-organs in Eynsham Church; Bladon, near Woodstock; Coxwell, Berkshire; Wiston, Suffolk; Warden, Bedfordshire; and Bainton, near Bridlington.

There is a barrel-organ combined with a larger instrument in the chapel of Warneford Lunatic Asylum, near Oxford. When there is no available talent for the keyboard instrument, one of the *inmates* turns the handle of the barrel-organ!

A curious musical epitaph has been discovered by Mr. Charles Drury in Youlgreave Churchyard, Derbyshire. It is on an upright stone to the memory of one Samuel Taylor, who died January 14, 1848, aged seventy-two. Here is the monumental stanza:—

> To the down Bow of Death
>   His Forte gave way,
> All the Graces in sorrow were drown'd.
>   Hallelujah Crescendo
> Shall be his glad lay
> When Da Capo the Trumpet shall sound.

What's in a name? Last month was celebrated the fiftieth anniversary of the demise of Frederick Chopin, who died in Paris on October 17, 1849. In the same year, on March 18, there died in London (at Grove Place, Brompton) the Rev. Frederick Choppin. "He was of St. John's College, Oxford, M.A., 1810," according to the notice of his demise in the *Gentleman's Magazine* of fifty years ago.

The Bridlington Festival will probably be held on April 26, 1900. The following works have been selected for rehearsal: Verdi's "Requiem," Stanford's "Revenge," and Coleridge-Taylor's "The Death of Minnehaha." Mr. Bosville, of course, conducts.

Herr Richard Strauss has utilised his leisure during the summer recess by composing a number of *Lieder*, and also two male choruses, to verses from Herder's "Stimmen der Völker," his first contribution to male choir literature.

Mr. Macdonald Smith has collected and issued in pamphlet form the articles on pianoforte-playing which he has contributed to various musical journals in England and America. The publication, which treats of the author's system of "touch and technique" ("from brain to keyboard"), is worthy of thoughtful perusal.

Mr. F. H. Cowen has been appointed—or, to be strictly accurate, re-appointed—to the conductorship of the Philharmonic Society. Congratulations thereupon to the veteran Society and to the composer of the "Scandinavian" Symphony. Since Mr. Cowen laid down the Philharmonic baton seven years ago he has greatly strengthened his position as a conductor of orchestral music. Therefore, it may be assumed that at Queen's Hall he will repeat his Manchester triumphs and worthily maintain the best traditions of the Philharmonic conductorship.

Signor L. A. Villanis, the distinguished musical critic of the *Gazetta di Torino*, has just completed a work entitled "Il Clavicembalo e la sua letteratura," upon which he has been engaged for a number of years, and which will form an important contribution to the history of the development of the pianoforte and the music written for the instrument, or its earlier representatives, up to the period of Beethoven.

The Rev. H. G. Daniell-Bainbridge, M.A., Minor Canon and Sacrist of Westminster Abbey, and Priest in Ordinary to the Queen, has been appointed by the Dean to succeed the late Rev. Dr. Troutbeck as Precentor of Westminster Abbey.

Mr. Walter Alcock will resume his Saturday afternoon organ recitals at Holy Trinity Church, Sloane Street, on the 4th inst. These interesting performances begin at 4 p.m.

THE SHEFFIELD MUSICAL FESTIVAL.

(By our Special Correspondent.)

An unrivalled Festival Choir and a genius Chorus-master—Henry Coward by name. O where shall these be found? At Sheffield, in a county where choral singing is wont to be made. Yes, the "representative theme" of the Sheffield Musical Festival was—the chorus.

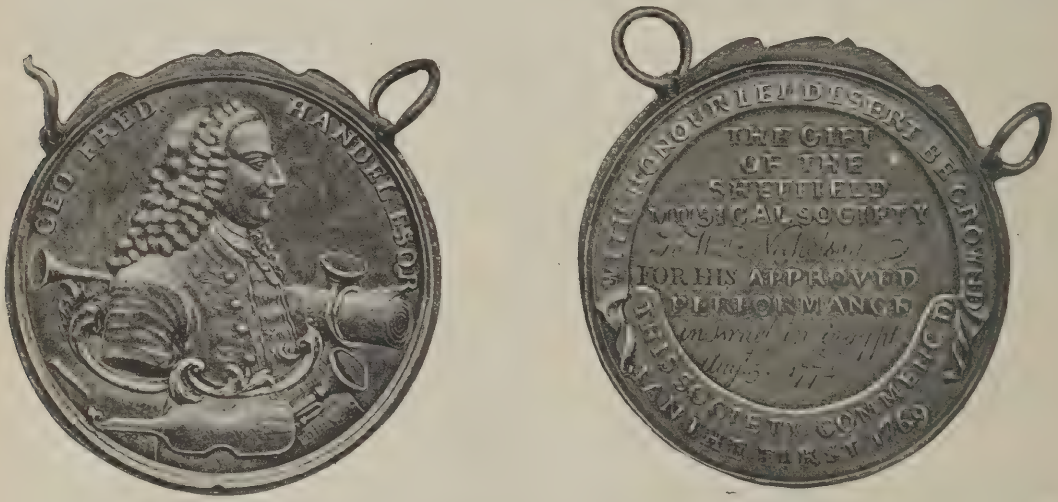
This music-making is not a matter of ancient history. It germinated in a successful performance of Mendelssohn's "Elijah," conducted by Dr. Henry Coward, on October 10, 1895. In the following year—October 13 and 14, 1896—a Festival, lasting two days, was equally successful, both from an artistic and financial point of view. A surplus profit of £780 (of which £120 were given to local medical charities) paved the golden way for a Festival on a larger scale, which was held in the Albert Hall on the 11th, 12th, and 13th ult. And here it may be remarked that this Festival is promoted independently of charity, though in justice to the good people of Sheffield it should be stated that charity in one of its best forms—the healing of the sick—is benefited thereby.

The city of Sheffield is fortunate in having a number of public-spirited men who, with the Duke of Norfolk at their head as an active President, united themselves together and worked shoulder to shoulder in order to make the Festival a thorough success from all points of vantage. The excellence of the business arrangements merits unstinted praise, and in this connection the name of Mr. Willoughby Firth, the chief honorary secretary, naturally calls for special mention, not only for his unwearied exertions in the management of this Festival and that previously held, but also for his unfailing courtesy and generous hospitality throughout.

As in 1896, Mr. August Manns was the conductor in chief of the Festival, and he again brought with him his band from the Crystal Palace. The soloists were of the first rank, and the chorus—to whom and their wonderful chief I have specially referred in another column—was an entirely voluntary one. Here, then, were all the elements which, skilfully welded together, make for high achievement, especially in music-loving Yorkshire.

The Festival opened on the morning of Wednesday, the 11th ult., with "The Messiah." It is absolutely impossible to describe the magnificence of the Sheffield choir. Their singing of those familiar choruses was literally overwhelming; and it is no exaggeration to say that the music was thereby invested with a freshness, a vitality, a soul-moving earnestness far beyond anything hitherto attained by any choral force in this country. Attack, vigour, phrasing, articulation, perfect ensemble, and unsurpassable tone, all combined to stamp the performance of Handel's masterpiece as masterly. But this was not all. Every one of the artists forming that superb choir was imbued with the rare gift of what may be designated heart-art in music, which is indispensable to the ideal interpretation of so sublime a work as "The Messiah." This was illustrated in the rendering of such a chorus as "He trusted in God," in which the derisive scorn of the words received their fullest significance. How seldom does a choir get behind the mere crotchets and quavers, the sharps and flats of the music and thus rise to the heights of its poetic interpretation.

It would be quite easy to exhaust all available adjectives in describing—or rather in attempting to describe—the extraordinary results achieved by the choir at this memorable performance and indeed throughout the Festival. Even so small a blemish as the over-accentuation of the dotted semiquavers in "His yoke is easy," due in all probability to over-anxiety, was as a spot on the sun of this splendid achievement. The runs in "For unto us" were not only sung with faultless accuracy in regard to tune, evenness, time, and rhythmic observance, but one's breath was almost taken away by the overwhelming effect of a marvellous *crescendo* towards the end of each run, which culminated in a terrific *forte*, the final note of the phrase being released, as a distinguished critic has it, "with a smartness suggesting almost the crack of a whip." The "Hallelujah" chorus acquired an added dignity to its grandeur at the hands—or rather the voices—of those Sheffield choristers. And what shall be said of that oft ill-treated "outgoing voluntary"—the "Amen chorus"? On this occasion no one in that vast audience moved. All—even the *blasé* London critics—were held spellbound by the torrents of sound that poured forth from those full-voiced Yorkshire throats. Climax seemed to be piled upon climax, and yet there was never an anti-climax, but an ideal culmination that was positively overwhelming.



QUAINT SILVER MEDAL, STRUCK TEN YEARS AFTER THE DEATH OF HANDEL, IN THE POSSESSION OF MR. W. T. FREEMANTLE, OF ROTHERHAM.

(*Reproduced from the Sheffield Musical Festival programme-book, by kind permission of* Mr. J. W. Northend, *Sheffield.*)

The soloists were Madame Ella Russell, Miss Clara Butt, Mr. Ben Davies (who specially distinguished himself in the "Passion" music), and Mr. Andrew Black, who was as conscientious an oratorio singer as ever. The additional accompaniments of Mozart and others were used. Is it not time that some of these "hangers on" of Handel's score were sent about their business? And why were the choruses "Since by man" and "For as in Adam" sung as quartets?

The first part of the concert on Wednesday was devoted to Mr. Edward Elgar's "King Olaf," a work which rapidly established his fame as a representative British composer. "King Olaf" was composed for the North Staffordshire Musical Festival, held at Hanley, in 1896. Its choral merits more especially were impressively demonstrated on the present occasion. I think I may venture to say that the rendering of the choruses more than satisfied the composer, who conducted what was, on the whole, a very fine performance. Mr. Elgar's stirring strains provided a fine outlet for the dramatic instincts of the choir. The singers liked the work, and the composer was not at enmity with the singers, judging from what he said to them after the performance, and from their reception of the composer-conductor. The principals were Miss Alice Esty, Mr. Edward Lloyd, and Mr. Charles Knowles, the last-named a Yorkshire vocalist, who rendered good service during the Festival. The second part of the concert included Mozart's Symphony in E flat, in the performance of which the orchestra showed that they were capable of high attainment, Rubinstein's "Air de Poppée" ("Néron"), sung by Miss Lilian Coomber; the "Prize Song" from the "Meistersinger," sung by Mr. Edward Lloyd, and Elgar's imposing "Imperial" March, conducted by the composer.

Thursday's proceedings opened with "Samson and Delilah," by Saint-Saëns, a clever but unsatisfying work, which contains some doubtful elements of popularity. What little the chorus had to do they did well, the rendering of the charming female chorus, "Fair spring smiles again," being specially worthy of mention by reason of its pure vocalisation and faultless tone-production. Miss Marie Brema and Mr. Edward Lloyd were irreproachable in the title-*rôles*, and Mr. David Bispham and Mr. Charles Knowles were efficient in the parts of *The High Priest* and *Abimelech*. A special word of acknowledgment is due to Mr. Joseph Lycett for the excellent manner in which he filled one of the minor parts. The concert concluded with Liszt's "Die Loreley," sung by Miss Alice Esty, and Schumann's ever welcome Pianoforte Concerto, the solo portion of which was finely played by the distinguished Yorkshire pianist, Mr. Frederick Dawson.

Sullivan's "Golden Legend" and Beethoven's Choral Symphony provided a feast of fat things for the evening music-making. No wonder that every seat in the Albert Hall was occupied by an eagerly expectant audience. The same story has to be told of the chorus—no deterioration, but improvement, if indeed that were possible. The opposites in ideal choral singing were exemplified in the exquisite calm of "O gladsome Light" (encored) and the majestic sonority of the Epilogue. The rendering of the latter was a veritable triumph, and the *crescendo* on the unison high E towards the end, no less than the gorgeous, but unforced *fortissimo* of the concluding bars, was electrifying. The gem of the performance, if not of the Festival, was the tender grace of "O pure in heart." Oh! the moving power of simplicity in music. Madame Ella Russell, Miss Jessie King, Mr. Ben Davies, and Mr. David Bispham did excellent work in the solo portions. Beethoven's *Choral* Symphony followed. The italics in the title are fully justified by the part the Sheffield choristers played (or rather sang) in Beethoven's exacting work. How they revelled in what to most choirs almost borders upon impossibilities. And with what ease they surmounted all the difficulties in spite of the high pitch. The "representative theme" of the Festival admits of no variation in regard to eulogy.

English music was commendably to the fore at Sheffield. On Friday morning Sir Hubert Parry's "King Saul" was finely performed. The chorus went on from strength to strength, being not a little on their mettle (or, *pace* Sheffield, should it not be metal?) under the enthusiastic sway of the composer's baton. "It is the best performance of the work I have ever had," remarked Sir Hubert to me; "those Sheffield singers are really wonderful." The principals were Miss Marie Brema, Madame Ella Russell, Miss Clara Butt (who specially distinguished herself in the part of *The Witch*), Mr. Edward Lloyd, Mr. Andrew Black, and Mr. Charles Knowles.

The Festival was brought to a worthy conclusion by a concert on Friday evening, which included "The Naiades" Overture, by Sterndale Bennett, a graceful tribute to a native of Sheffield; Saint-Saëns's "La Fiancée du Timbalier" (Miss Marie Brema), Stanford's "Three Cavalier Songs" (Mr. David Bispham), the Final Scene from "Die Walküre" (Miss Marie Brema and Mr. Bispham), and, by way of an appropriate doxology, Mendelssohn's "Hymn of Praise."

The chorus and their chorus-master, Dr. Henry Coward, were the bright shining lights of the Sheffield Festival; but, as already stated, I have specially referred to their work and methods in a leading article in another column. It only remains to gather up a few threads wherewith to complete the texture of this report. Mr. August Manns conducted with the skill resulting from technical equipment combined with long experience. The orchestra, however, did not attain to the high-water mark of Festival efficiency. Full acknowledgment should be made of the admirable services of Mr. J. W. Phillips as organist at the performances, and not a little of the success of the choral singing was due to his admirable accompaniments at the rehearsals. The analytical programmes were the joint-authorship of Mr. F. Schöllhammer and Dr. Henry Coward. It was an excellent idea to print, in parallel columns, the analysis side by side with the words.

In conclusion, it is quite certain that, festivally speaking, Sheffield has come to stay. Vulcan must again give place to Orpheus three years hence. In view of that more than probable event we venture to offer one or two suggestions. (1) that the Committee should commission one or more works from those composers whose strength lies in choral music; (2) that a place should be found for one or more unaccompanied vocal pieces, one of which might be a specimen of the English madrigal school; and (3) that the low pitch should be used in 1902. To that Festival we look forward with hope and expectation.

CHURCH MUSIC AT THE CHURCH CONGRESS.

For the first time in its existence of thirty-eight years, the Church Congress met in London during the second week of last month. It cannot be said that so important a feature in the services of the Church as the music of the sanctuary has received undue attention at these ecclesiastical gatherings. As a matter of fact, the subject has been entirely ignored at very nearly half of those already held—that is to say, papers on Church music have been read at only nineteen out of the thirty-seven previous Congresses. No suspicion of such neglect can be attributed to the powers that be upon whom devolved the management of the Church Congress of 1899.

WESTMINSTER ABBEY.

The subject was ushered in with singular appropriateness by a deeply impressive service in Westminster Abbey on the evening of Wednesday, the 11th ult. The occasion had its interesting and pathetic side—interesting by reason of the illustrations given of the Church music of the sixteenth, seventeenth, eighteenth, and nineteenth centuries, and pathetic in the sad circumstance that Precentor Troutbeck, who died on that very day, had made all the arrangements for the service previous to his departure for a well-earned holiday. After shortened Evensong the Bishop of Richmond gave an eloquent address, taking as his text the familiar words, "After the fire, a still small voice." The duties of the composer of Church music and those of the organist and choirmaster, both of whom had great and equal responsibilities, were earnestly dwelt upon. In regard to the careful instruction and training of the choir, the Bishop said:—

"The organist must not only interpret the music, he must interpret also the principles of worship and the structure of the service. He may well go farther and explain the intention and the spirit of each psalm and hymn. 'I will pray with the understanding; I will sing with the understanding also.' There is a conspicuous lack of intelligent worship in many congregations. The choir must take the lead; the choir-trainer must show the way.

"I once read, I do not remember where, of an organ in a little German village on which were carved the following words. Above the keyboard:—

> Thou playest not for thyself, but for God's people,
> So let thy playing—simple, earnest, pure—
> Lift up their hearts to God.

Above the stops on the right—

> Thy organ's melody must ever be
> In perfect sympathy with words of praise.
> Catch thou the true deep spirit of thy hymns.

On the left—

> Oft hearken to the voices of the choir,
> So they and thou wilt likelier lift to God
> One harmony, one praise.

Surely these simple words gather up the true qualifications of organist and choir-trainer — alertness, sympathy, and, above all, faith. His service is an offering to God, his worship an approach to God."

The following anthems were then sung:

Sixteenth Century.	"If ye love Me"	Tallys.
	"Bow Thine ear, O Lord" ..	Byrd.
Seventeenth Century.	"Hosanna"	Gibbons.
	"Praise the Lord, O my soul" ..	Purcell.
Eighteenth Century.	"Praise the Lord, O my soul" ..	Croft.
	"God is our hope and strength"	Greene.
Nineteenth Century.	"If we believe"	Goss.
	"The Wilderness"	S. S. Wesley.

This excellent selection was worthy of the best traditions of our English Church music. That these splendid anthems should be sung in "the dear old Abbey" was in the highest degree appropriate to the occasion. The first three were rendered without accompaniment, under the able direction of Sir Frederick Bridge, the Abbey organist, who accompanied the remainder upon the organ. The service closed with the singing of the hymn "O God, our help in ages past."

"WELSH HYMNOLOGY."

On the same evening, in the Great Hall of the Church House, the Dean of St. David's read a valuable paper on "Welsh Hymnology." Although this discourse dealt principally with the words of Welsh hymns, the following extract in regard to the singing of them deserves to be quoted. The Dean said that "The hymns of Wales form the very backbone of the religious life of the Principality, beyond, as I believe, anything else.

"But why," continued the Dean, "it may be asked, should it be so in Wales more than in England? For one thing, there is the fact already mentioned that hymns formed a prominent feature in the religious movement of the last century. There is of course the innate love of the Welsh people for poetry and music. A good deal is also to be said for the custom, which prevailed up to about thirty years ago, of learning by heart most of the hymns used in public worship. The congregation were expected to know by heart the hymns generally used, and for the benefit of those who did not, or could not, the words were given out in two lines at a time, and repeated two or three times over. To take a hymn-book to church was a thing almost unknown in my younger days, and those who did so were regarded as guilty of cultivating English pride ('balchder Seisnig'), and of making light of the traditions of the elders.

"And here let me refer to a custom which the old habit of storing the memory with hymns made it easy to observe, a custom which prevailed, and still prevails, in some parts of South Wales. I refer to the custom of singing hymns during the celebration of Holy Communion. After the first railful, those who had communicated retired to the body of the church, and there sang sacramental hymns while the service proceeded, until at the close the entire body of communicants joined in one Eucharistic song of adoration and praise. Nothing more impressive have I ever witnessed. Nor was this custom confined to Wales, for Denison in his book called 'Heavenly Banquet,' published in 1619, tells us that singing at the Communion was common in his time. 'It was a general fashion used in our church in employing the congregation during the time of communicating.' In 'Strange's Alliance' the practice is frequently mentioned—'While some were receiving, others were left to employ themselves in the singing of a Psalm.' Another writer (Lilly) mentions the practice as in vogue in 1624, and says: 'During the distribution of the elements he well remembered they sang thirteen parts of the 119th Psalm.' And that this custom prevailed pretty generally in Wales in the last century may, I think, be inferred from the fact that no less than six editions of Thomas Baddy's 'Sacramental Hymns' were published between 1703 and 1740."

THE ALBERT HALL MEETING.

The most important meeting of the Congress, from the standpoint of Church music, was that held in the Royal Albert Hall on the evening of Saturday, the 14th ult., when a large audience, mainly composed of organists, choirmasters, and members of church choirs, was assembled in the vast edifice at Kensington. The orchestra was occupied by the members of the London Church Choir Association and the London Gregorian Association, who, under the direction of Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, greatly contributed to the enjoyment of the occasion. The accompanying organists were Dr. Warwick Jordan, honorary organist of the London Gregorian Association, and Mr. F. B. Kiddle, organist of St. Marylebone Parish Church. Previous to the commencement of the meeting, organ recitals were given by Mr. W. S. Hoyte and Mr. F. A. W. Docker, and thus the time of waiting was pleasantly beguiled away.

THE BISHOP OF LONDON ON CHURCH MUSIC.

The Bishop of London, as President of the Church Congress, occupied the chair, and in his introductory remarks he not only admitted that he knew nothing of the technicalities of music, and he owned to the possession of a very imperfect ear. "His interest," he said, "was concerned with the intellectual, educational, and devotional side of music. He would venture to say that too much care and too much thought could not be bestowed on the selection of music that was rendered in the Church service. He noticed two things from the evening's programme—that the oldest and the most modern music were quite sure to take care of themselves, the oldest, because there were sentimental and other considerations which would always secure it a high place, and the most modern, because it expressed forms and fashions of thought and feeling which were perfectly sure also to secure its due consideration. But it was the music that lay between these two which sometimes ran a chance of being forgotten. He was very anxious that the old traditions of Anglican Church music should always be continuously preserved. The services of the Church required consideration from a number of sides, and they had a distinct educational value. The services at any particular church ought to be such as to educate those who attend them, and he did not think that any church services were properly conducted if they simply thought of the old and the modern music and left out all that lay between. He hoped they would not think him exceedingly insular if he said he rather regretted to see the tendency on great occasions to select almost habitually foreign music. He could say that where other people could not, because when he went to a church he generally found it was on some occasion on which a great effort, musically and otherwise, was made. He noticed on these occasions that he got a very large amount of modern German music. He had nothing to say against modern German music, but he was only pleading sometimes for a little Anglican music. He would like to point out what he meant exactly. In connection with this Church Congress there had been two services held at St. Paul's Cathedral. The anthem on one occasion was by Brahms, and on the other by Spohr—both most beautiful anthems and most appropriate, but considering that they were English people met together, he thought they might sometimes have a little English music. He only wished to add the assurance of his most sincere sympathy with Church music, of his high appreciation of its great importance, and his great hopes that the words spoken that night and the enthusiasm of that great audience might carry home some lessons which might be profitable to all in the future."

The next speaker was Sir Hubert Parry, who contributed a paper entitled "The Essentials of Church Music," which we had intended to print in its entirety. For various reasons it was impossible for the manuscript to reach us in time for publication, and, therefore, we are compelled to withhold reference to Sir Hubert's paper till our next number.

PROFESSOR STANFORD ON ORGANIST *v.* PRECENTOR.

After the singing of the old 100th Psalm, a deviation from the printed programme was the appearance of Professor Stanford, who discoursed on "The choice of music in church choirs." Judging from the applause that was unstintingly meted out to him, the Professor scored his best points—if not his counterpoints—by his references to the thorny question of Organist *v.* Precentor. He said, in regard to the mischoice of music in cathedrals, that the "real root of the mischief was, he was convinced, the trammelled position of the man who was responsible for the performance of the music, and who was, perhaps, in many cathedral bodies, the only representative of thoroughly trained knowledge of the subject—the organist. In most cases the responsibility for the choice of music was not centred in him, the expert, but was either altogether in the hands of one of the clergy or divided between a precentor and the organist. Division of responsibility, or the assignment of it to the non-expert, was alike, to his mind, a fatal mistake. If such conditions as these were to prevail much longer in their cathedral and church choirs, they might say good-bye to the great store of noble music which their musical forefathers had bequeathed to them. They would find in its place flimsy and ephemeral trash, which had just enough sensationalism in it to tickle the musical palate; they would find music, much of it excellent in its proper place, but written for totally different conditions, in other countries, imported into their services, destroying their character and altering the whole taste of the community—a taste which it had taken seven centuries to build up in this country. The advice he would venture to give was in the words of Wagner, who said in the 'Meistersinger,' 'Ehrt eure deutschen Meister,' so let him adapt it, 'Honour your English masters.' The mainstay of their music should be the great works of the past, without ceasing to encourage and include all that was best and most genuine in contemporary music. The control of the choice of music should be left to the man whose life-work it was to study and understand it, the man whom they put in command of their organ and their choir. Stop this hopeless method of either dividing responsibility, or placing it in the hands of the inexperienced amateur."

Curiously enough, a Precentor, in the person of the Rev. Canon Scott Holland, who humorously disclaimed coming before the audience as "an expert," read the paper assigned to Sir George Martin, owing to the unavoidable absence of the organist of St. Paul's. This contribution to the subject, "The Training of Choirmasters," we give in another column.

Dr. A. Madeley Richardson, organist of St. Saviour's Cathedral, Southwark, then read a technical but interestingly compiled paper on "Voice production in choir training." Dr. Richardson's methods were admirably illustrated by the excellent singing of his choir in "Lead, kindly Light" (to Dykes's tune), the 42nd Psalm (chanted), and Gounod's anthem "Send out Thy Light." The beauty of tone, careful attention to phrasing, and distinct articulation of the words received full acknowledgment of approval in the loud applause of the audience, which was largely composed of experts.

The concluding paper was by Canon Rhodes Bristow on "Ancient Plain Song," which was ably illustrated by the members of the London Gregorian Choral Association.

In addition to several hymns sung during the course of the evening two anthems were efficiently contributed by the choirs. Stainer's "Lord, Thou art God" (tenor solo, Mr. William Davies, of St. Paul's Cathedral) and Martin's "Hail, gladdening Light," in which the quartet was sung by Harold Curd and Ernest Grout, sopranos; Mr. George May, alto; Mr. W. Davies, tenor; and Mr. R. E. Miles, bass, of St. Paul's Cathedral choir.

An interesting feature of the Congress was a series of concerts by some of the leading choirs of London, of which the following is a list:—

St. Barnabas, Pimlico (Mr. Richard Lemaire, organist and choirmaster).

Christ Church, Lancaster Gate (Mr. H. W. Richards, organist, and Mr. James Bates, choirmaster.)

St. Peter's, Eaton Square (Dr. G. F. Huntley, organist and choirmaster).

St. Peter's, Cranley Gardens (Mr. Herbert Hodge, organist and choirmaster).

St. Anne's, Soho (Mr. E. H. Thorne, organist and choirmaster).

St. Andrew's, Wells Street (Mr. F. A. W. Docker, organist and choirmaster).

The Lothbury Male-Voice Choir (Mr. T. B. Evison, conductor).

Excellent organ recitals were also given throughout the week by—

Mr. Walter Alcock, Mr. H. L. Balfour, Dr. Bly, Dr. Walford Davies, Mr. F. A. W. Docker, Mr. W. S. Hoyte, Mr. H. W. Hunt, Dr. G. F. Huntley, Mr. F. B. Kiddle, Mr. E. H. Lemare, Mr. F. T. Lowden, Mr. S. A. Mosdell, Dr. W. J. Reynolds, Dr. A. M. Richardson, and Mr. H. Davan Wetton.

Royal Academy of Music.—The Henry Smart Scholarship has been awarded to Nellie Maude Weaser (a native of Southend). The examiners were Messrs. W. Stevenson Hoyte, Edwin H. Lemare, and Dr. Charles Steggall. The Wessely Exhibitions have been awarded to Marie Pauline Hall (of Bristol) and Hilda Florence Martin Barnes (of Barnes). The examiners were Messrs. Josef Bláha and Hans Wessely.

MR. S. COLERIDGE-TAYLOR'S "THE DEATH OF MINNEHAHA."

By the time these lines appear, Mr. Taylor's new cantata will have been produced at the North Staffordshire Musical Festival at Hanley.

Admirers of the now famous "Hiawatha's Wedding-Feast" will turn to the new work with high expectations, not altogether free perhaps from some misgivings lest the young composer should have failed to equal his first attempt at a cantata. They may be assured at once that the Hanley work is not only worthy of its companion, but marks a great and decided step forward towards that goal which all serious artists set themselves and so few, alas! are destined ever to reach.

The book of "The Death of Minnehaha" deals with the canto superscribed "The Famine" in Longfellow's poem, and is too well known to require any further description.

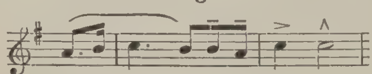
When compared with the "Wedding-Feast," the new cantata must strike the critic as the superior effort, by reason of finer workmanship and greater depth of feeling, combined with the same absolute originality and spontaneity. True, comparisons are in this case of little avail, in fact somewhat "odious," for the "Feast" is a delicious idyll and its sequel a heart-moving tragedy. For both Mr. Taylor has found music which exhausts the subject and makes it impossible for any future composer to set the same poems again. That certain similarities are noticeable in the rhythmic construction of the subject-matter as well as in the arrangement of the works into sections is but natural, seeing that the metre and style are identical in the two divisions of the poem.

A careful study of the cantata will show Mr. Taylor's great advance in the art of development. His short germ themes are evolved into new and often striking melodies; they throw out beautiful shoots and tendrils where one least expects them, and where they are consequently doubly welcome. Those who set great store by the technical equipment of a composer—and who does not?—will turn with delight to the last chorus, which is the longest choral movement that Mr. Taylor has yet written. There our composer faced a difficult task in having to suggest the solemnity of the burial of *Minnehaha* and the despairing sorrow of her husband, *Hiawatha*. He has risen to the occasion in a lengthy movement which, as a piece of workmanship pure and simple, will be a delight to the connoisseur, unpretentious though it be, and which at the same time reaches a rare degree of sheer musical beauty, unaffected expressiveness, and heart-rending pathos.

In such an important detail as declamation Mr. Taylor has always been more than satisfactory. In the present work he is superlatively good. Not one false accent will be found in the work. His music is melodic speech in the highest sense of the term, and how much more deeply such speech, uttered by an inspired musician, stirs us than the spoken word!

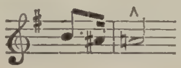
The composer fixes the situation, so to speak, at the outset by starting with a theme (No. 1) to which the opening lines of the poem, "Oh, the long and dreary winter," are afterwards sung. This *Famine* theme—

No. 1.



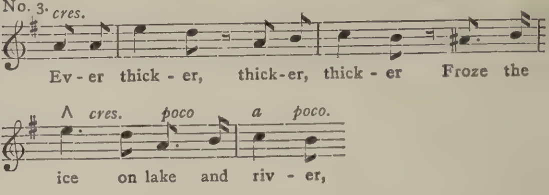
as we may call it, appears here, at the beginning, in E minor, *larghetto lamentoso*, on the dominant pedal. It is almost immediately followed by a little wail of three notes—

No. 2.



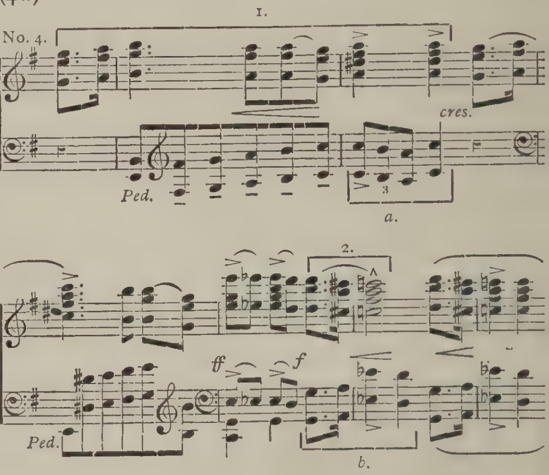
several times repeated on different degrees of the scale. Returning to No. 1, with a different accompaniment and continuing with a new phrase afterwards connected with the words printed below—

No. 3.


cres.
Ev - er thick - er, thick-er, thick - er Froze the
cres. poco a poco.
ice on lake and riv - er,

we soon reach a strenuous climax in which, within the space of five bars, four short but important themes are found together—viz., 1 and 2, a triplet figure (4 *a*)—

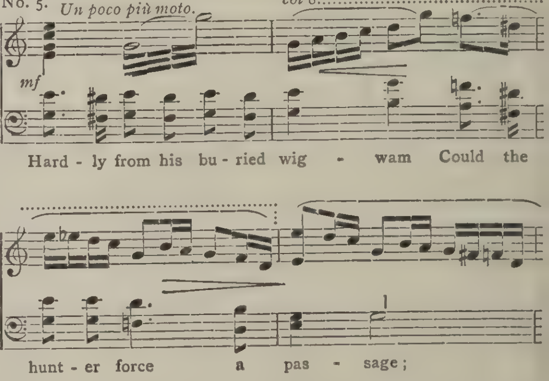
No. 4.



much used as a figure of accompaniment later on, and a most expressive trombone phrase (4 *b*) which stands for a cry of agony and despair, and will be much in evidence as the catastrophe approaches.

Soon (the Introduction occupies fifty bars) the chorus enter with No. 1, immediately followed by No. 3, and, after a short orchestral interlude (1 and 4 *a*), by a new phrase, given to the tenors and basses against an independent accompaniment—

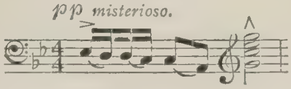
No. 5.


Un poco più moto.
col 8..
mf
Hard - ly from his bu - ried wig - wam Could the
hunt - er force a pas - sage;

The next few pages deal chiefly with material already presented (1, 2, 4 *a*), the accompaniment meanwhile growing fuller and more important, until we reach a very impressive climax, produced by fresh and valuable material which we have no space to quote. Another orchestral interlude on No. 1, and we reach the end of the first section, *pp*.

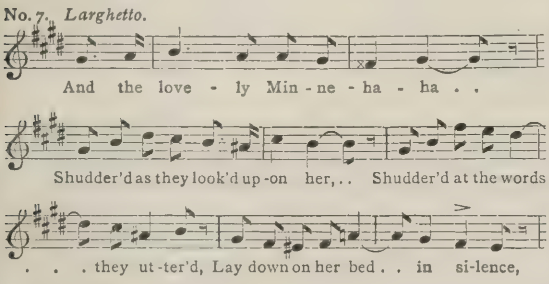
With the entry of *Famine* and *Fever* the music naturally changes in character. The "two silent and gloomy guests" are ushered in by a short figure for bassoons and lower strings, followed by a chord for wood-wind, horns, big drum, and cymbals struck with drumstick—

No. 6.



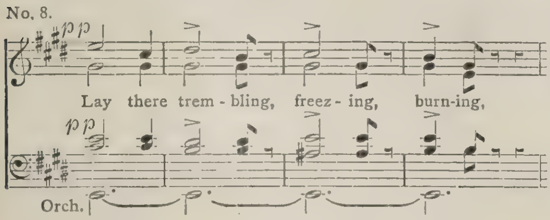
This for a time predominates in the orchestra, the chorus meanwhile busying themselves with new phrases which we need not quote. Nor is it necessary to give any musical extracts from the two short and strongly declaimed exclamations of *Famine* (baritone) and *Fever* (soprano), as the music, fine as it is, has only passing interest and is not referred to again. Note should be taken, however, of the excited orchestral passage after *Fever* has spoken. Against an alternately rising and falling chromatic triplet passage for wood-wind and upper strings, the rhythm of the *Famine* theme asserts itself with blare of brass (*sff*) *con furia.* A return to Nos. 1 and 2 leads to this lovely melody in the chorus—

No. 7.


Larghetto.
And the love - ly Min - ne - ha - ha . .
Shudder'd as they look'd up-on her, . . Shudder'd at the words
. . . they ut-ter'd, Lay down on her bed . . in si-lence,

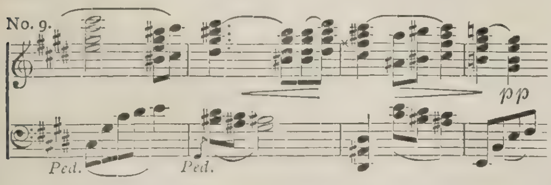
with a new and richly harmonised accompaniment including harp. This is immediately followed by an important and touching idea of which, in conjunction with No. 7, we shall hear more anon—

No. 8.



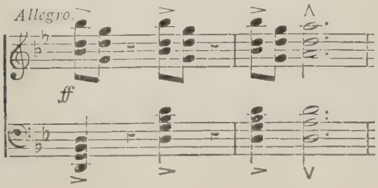
It is unaccompanied save for the tonic pedal. The orchestra develops this expressive phrase beautifully, thus—

No. 9.



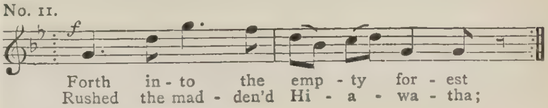
which is followed by further reiteration of Nos. 2 and 1, and leads up to a fresh section, *Allegro*, with this theme in the orchestra—

No. 10.



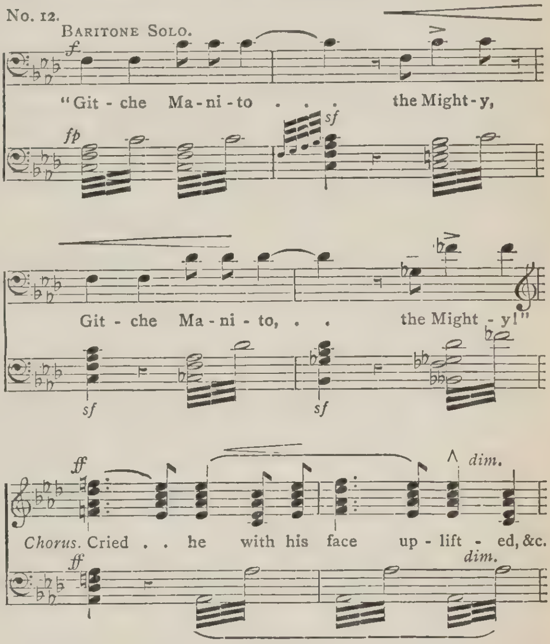
and, afterwards, this in the chorus in unison—

No. 11.


f
Forth in - to the emp - ty for - est
Rushed the mad - den'd Hi - a - wa - tha;

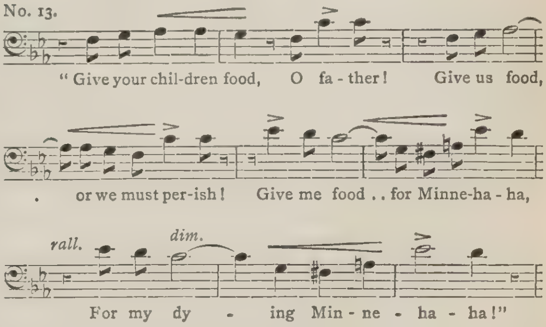
This is one of the most important themes in the work. Note particularly the last six notes, of which the composer makes great and most excellent use later on. The movement deals with the agonised *Hiawatha's* rushing into the forest and his piteous appeal to "The Great Spirit," *Gitche Manito*, for food for his dying *Minnehaha.* It is the only extended *Allegro* movement in the work, and one of the finest portions. Observe the sudden and unexpected entry of the chorus *ff*, after the second and more imploring of *Hiawatha's* supplications—

No. 12.


Baritone Solo.
f
"Git - che Ma - ni - to . . . the Might - y,
fp
sf
Git - che Ma - ni - to, . . the Might - y!"
sf
sf
ff
dim.
Chorus. Cried . . he with his face up - lift - ed, &c.
ff
dim.

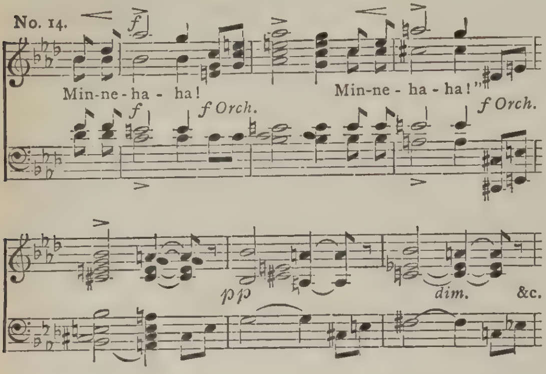
It is not often Mr. Taylor repeats words, but he was wise to do so here, and in the touching prayer, "Give your children food, O Father," where, at the words "Minnehaha," we meet again with the "cry of despair" (4 *b*), and a nobly impressive piece of declamation is made doubly impressive by repetition in a slightly extended form, as below—

No. 13.


"Give your chil-dren food, O fa - ther! Give us food,
. or we must per-ish! Give me food . . for Minne-ha - ha,
rall.
dim.
For my dy - ing Min - ne - ha - ha!"

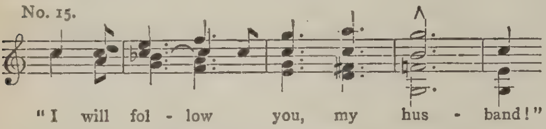
The chorus continue the story with a version of No. 1, the orchestra introducing yet further fresh material and gradually subsiding into silence as the voices relate how, to *Hiawatha's* cry of desolation—"... there came no other answer Than the echo of his crying."

No. 14.



When the chorus relate, to the orchestral theme No. 9, first figure, how *Hiawatha* roved in the "melancholy forest" through which he had brought his young wife "in that ne'er forgotten summer," we have the one ray of sunshine in the work. The time changes to a merry 6-8, though the vocal phrases seem less sprightly than those in the orchestra. In fact, the atmosphere of tragedy is not altogether absent even here. The words of *Minnehaha*, "I will follow you, my husband," which the poet here recalls, are set for female voices unaccompanied to one of those sweet and simple vocal phrases of which Mr. Taylor has a never failing supply—

No. 15.



This intermezzo does not last long. We are soon back in *Hiawatha's* wigwam, where "old Nokomis" and the "gloomy guests" are watching *Minnehaha* lying at death's door. Nos. 1 and 7 are here drawn upon, richly accompanied by new orchestral figures of much gentle beauty. The catastrophe now draws near and Mr. Taylor arms himself for the fray. Nor does he fail to come off victorious.

A. J. J.

(*To be continued.*)

WAGNERIANA.*

More books on Wagner! Yes, the cry is still they come. The bulk of the Wagner literature consists, however, of many volumes containing the views, if not the fads, of those who seek to enlighten and instruct the world upon the art-life of the Bayreuth master. It is therefore quite refreshing, in addition to being much more interesting, to turn from all such wordiness to the perusal of some genuine Wagneriana such as Mr. Ashton Ellis has so pleasantly furnished in these two books of the master's own letters.

It is of common knowledge that Wagner's pecuniary resources were hardly of a nature that might be termed Vanderbiltian. Like unto so many geniuses, the "eternal want of pence" ever beclouded the sunshine of his idealisms. Liszt was always ready to help, not only with his noble sympathy, but also with his purse, which, of course, had its limitations; but in Herr Otto Wesendonck (who died, at the age of eighty-two, in November, 1896) Wagner found in need a friend indeed. As Mr. Ashton Ellis, in his admirable preface, says:—

> "Had it not been for Herr Otto Wesendonck's assistance during a long crisis in Wagner's financial position, it is hard to conceive how the artist could have survived to compose his later works; for Liszt was willing enough, indeed, but his income had been seriously diminished by his conflict with the Weimar theatre-management. To Wesendonck, therefore, should be assigned a place no less important in Wagner's life, than to that miracle of a King Ludwig II. of Bavaria, and that paragon of an artist Franz Liszt."

The bond of friendship between Wagner and Wesendonck was very strongly cemented. The composer's benefactor will be handed down to posterity as the prototype of one of the chief personages in "Die Meistersinger," for Wagner wrote to Wesendonck, July, 1862:—

> "In the affection with which I have treated the part of Pogner—in the music too—it really is to me as if I had been setting up a monument to a friend."

Throughout the collection of letters now made available to English readers Wagner appears as an egoist of a very pronounced type. Not, however, as the shallow-brained nonentity who is everlastingly puffing himself and his charlatancy *ad nauseam*, but as one who had a truly sincere belief in himself and in the cause of which he was not only the founder, but the king. As the letters to Wesendonck did not begin before the year 1852, we soon come to some communications written from London in 1855, when Wagner conducted that ill-fated season of the Philharmonic Society's concerts. And here we find the worst feature in the whole correspondence—that contained in a statement which is nothing short of scandalous. Referring to the London musical press, Wagner says:—

> "A few other reporters find the tone of Messrs. D[avison] and C[horley] too impertinent, and for that reason give temporising accounts, in which I am left with this or that good trait, but per contra this or that bad one is not gainsaid. The capability of judging me, or even impartially hearing what I give them to hear, I disallow to them all. But, for knowing what they want, the two aforesaid bear the palm: *they are paid to keep me down, and thus they earn their daily bread.*"

The italics are ours and so is the comment: that this is an atrocious libel on the rectitude of two distinguished journalists who are beyond the reach of defending this disgraceful attack upon their integrity. With all their peculiarities, bias, and what not, it is impossible to believe that Davison and Chorley could have been capable of such out and out bribery. It is only charitable, however, to hope that Wagner, who was not in the best of tempers during his sojourn in London, was misinformed upon a matter so closely affecting the honesty of English musical criticism.

From September, 1859, until the spring of 1861 Wagner was in Paris, and much interesting information is herein given as to his residence in that city. The bitter cry of non-recognition, shattered hopes, misunderstandings, quarrels, &c., find its poignant expression in the letters from the French capital. Wagner was unsuccessful in a law suit about his house in Paris. He was short of money and very nearly had brain fever as the result of his worries and "huge exertions." "Tannhäuser," for which there were 164 rehearsals, was brought out at the opera house at a cost of about £8,000. The reception accorded to the work by the gay Parisians was disastrous, and, after three representations, Wagner withdrew the opera and himself from Paris. The Paris letters should be read seriatim in order to show Wagner's state of mind during this stormy period—one of many—of his chequered career.

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* Richard Wagner: letters to Wesendonck et al.
Letters of Richard Wagner to Emil Heckel: with a brief history of the Bayreuth Festivals. Both volumes translated and indexed by Wm. Ashton Ellis. London: Grant Richards.
Richard Wagner: Sa vie et ses œuvres. Houston-Stewart Chamberlain. Paris: Perrin et Cie.

Amongst the many features of general interest in these attractive volumes may be mentioned a reference to Wagner's conducting of Beethoven's symphonies. He says:—

> "The 'Eroica' was small delight to me: in my indicible exertions to drive a tired-out orchestra to the height I wanted, my own pleasure in the thing was done for. To tell the truth, I no longer have a fancy for conducting Beethovenian Symphonies: I have drained them to their last drop."

In regard to the "Meistersinger" he wrote, on July 1, 1867, to Malwida von Meysenbug, who with Frau Eliza Wille form the "al" of the title-page, as follows:—

> "The 'Meistersinger' is to come out at the beginning of next winter. To *that* performance you must come, do you hear? It is my masterwork; not one comes up to it."

The young and subsequently mad King of Bavaria comes in for some fulsome adulation by the Master. Wagner gushingly writes from Munich, on May 4, 1864, to Frau Eliza Wille thus:—

> "Dearest Friend,
>
> I should be the most ungrateful of men, did I not announce to you at once my boundless good fortune!
>
> You know that the young King of Bavaria had me searched for. To-day I was conducted to him. Alas! he is so handsome and intelligent, so splendid and so full of soul, that I fear lest his life should vanish like a fleeting dream of gods in this vulgar world. He loves me with the depth and glow of a first love: he knows and fathoms everything about me, and understands me as my soul. He wills that I shall always stay with him, work, rest, perform my works; he will give me all I need therefor; I am to finish the Nibelungen, and he will have it performed according to my wish. I am to be my own unfettered master, not Kapellmeister, nothing but myself and his friend. And all this he means quite seriously and strictly, as if we two, yourself and I, were talking to each other. All trouble shall be taken from me; I am to have whatever I want—only, near him am I to abide.
>
> What do you say to it?—What do you say?—Is it not unheard of?—Can it be aught save a dream?
>
> Imagine how moved I am!
>
> A thousand hearty wishes! My happiness is so great, that I'm quite shattered by it. Of the magic of his eye you can form no notion: if only he be granted life; it is too rare a miracle!
>
> Ever your grateful
> Richard Wagner."

A further letter relating to this Wagner-worshipping monarch includes a curious and interesting reference to a dream. Wagner writes:—

> "I have a young King who really loves me to distraction: you cannot form a notion of it! I remember a dream from my earliest youth, where I dreamt that Shakespeare was alive and I was looking at and speaking with him truly, in the flesh; its impression was never to be forgotten, and passed into the yearning to see Beethoven too, who was already dead."

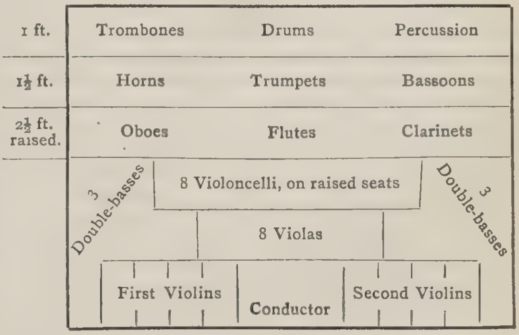
The letters to Emil Heckel must be more briefly noticed, not that they are less interesting than those in the other volume, but by reason of space. Both these books should be read in their entirety. Herr Emil Heckel, "who is still a member of the Bayreuth Council of Administration—or *Verwaltungsrath*—was founder of the very earliest Wagner Society, and has ever been one of the staunchest and most unselfish friends of the Bayreuth cause." It is no wonder, therefore, that the letters written by Wagner to one so faithful and true in the propagation of the Meister's art-principles should be of a more or less business nature, though they are not devoid of the charm of personal interest. In a short autobiographical preface to the letters, Herr Heckel says that at Mannheim, when the "Meistersinger" was mounted, "Lachner, unable to prevent the performance itself, made cuts in the score amounting to 171 lines of verse in the first act, 137 in the second, and 345 in the third; among them, all but the opening words of Sachs' monologue, and the chorus 'Wach' auf'!" Wagner thus subsequently referred to these cuts:—

> "Do you know what? If you'd only play everything that people cut out of my works, it would last you for years."

In regard to Wagner's preparation of the Choral Symphony Herr Heckel records:—

> "At the rehearsals of the Ninth Symphony in the old Margraves' Operahouse we had fresh examples of his matchless power of working up the executants to feats above their usual level. At the beginning of the quartet, when Niemann called down to him from the so-called 'trumpeters' box' where the soloists were stationed: 'Master, if you don't beat time for me here, I cannot sing,' Wagner answered, 'I shall not beat time—for it would make the rendering stiff. You must sing this passage with absolute freedom. Such an eminent artist as yourself must be able to. That's why I chose you and the others for the quartet. I paint it for you in the air.' At the unison for the 'celli and double-basses he said: 'Gentlemen, you must know this by heart now. Look at me. There is no beating time. I draw it for you in the air. It must speak like a recitative.' The effect was marvellous."

Wagner's arrangement of the orchestra for a concert at Mannheim is given in the following plan:—



A lighter touch is furnished in connection with a peep into an intimate circle at Wahnfried which included Franz Liszt, who, on this occasion, had played some new compositions of his, amongst them the wonderful "Vogelpredigt."

Herr Heckel records:—

> "After discussing with Liszt the rendering of a fugue of Bach's from the 'Wohltemperirtes Klavier,' Wagner played it with convincing emphasis on his particular reading. Beyond the family, only Frau von Meyendorf from Weimar, my wife and myself, were present. Wagner and Liszt fell reminding each other of the best waltzes written at the time of their youth. Liszt played from memory those of Strauss, and Wagner those of Lanner. We danced to them. 'Herr Heckel,' said Frau von Meyendorf, 'never have I danced to such good playing. Wagner and Liszt as dance-musicians!' The word was taken up by both the masters, and unforced gaiety prevailed the evening long."

The work of translation attains that high standard of excellence which characterises all Mr. Ashton Ellis's work in Wagnerian fields of literature. What more can be said? But is it too unkind to point out a misprint on p. 29—"1872" instead of "1892"? The words "and indexed," which appear on both title-pages, are, if somewhat unusual, fully justifiable. Is not Mr. Ashton Ellis an ideal indexer?

The third volume on our list is a French translation of Mr. Houston-Stewart Chamberlain's notable biography of Wagner, and, therefore, it is only necessary to mention it. As, however, it appears without the illustrations that are so marked a feature of the German and English editions, the work in this respect can hardly rank with M. Adolf Jullien's sumptuous monograph in the French language on the Bayreuth master.

CHURCH MUSIC.

The London Church Congress forms a record as regards the consideration of sacred art in the history of these great annual assemblies. The earnest and practical words upon the subject delivered by qualified and eminent speakers, together with the fine performances in Westminster Abbey and the Albert Hall of a choice assortment of illustrations, including some of the noblest pieces of English Church music, not only made the occasion memorable, but will ensure the further recognition and study of music suitable for Church use at these important meetings. There is a practical side to this wide question, which seems specially to demand the consideration and judgment of the heads of the profession. This is the simple question of relative difficulty in the execution of Church music. In order that the attention of choristers and instrumentalists shall not be distracted and so carried away from the foundation *raison d'être* of Church music, as emphatically a medium of worship, such music should not be so elaborate in texture as to absorb too completely in its performance the attention and thought of the performers.

At the historic chapel of the Foundling Hospital the anthem at the Harvest Thanksgiving was Wesley's "The Wilderness," in which both the choir and the well-trained children took part, under the direction of Mr. Davan Wetton. The musical service at the Parish Church, Portsmouth, held on the 1st ult., under the direction of Mr. R. H. Turner, included a sacred song, "Lift up your heart," from his pen, and Stainer's "Ye shall dwell in the land." The anthems at St. Alphege, London Wall, sung during the Harvest Festival Services, were Maunder's "Sing to the Lord of the Harvest" and Sydenham's "O give thanks unto the Lord." Mr. A. C. Tattersall played a selection of standard organ music. At St. Luke's, Hackney, the first and second parts of Haydn's "Creation" formed an appropriate selection of harvest music. The accompaniments were given on organ and pianoforte by Mr. G. T. Pinches and Mr. F. S. March. The music at the season's festival at St. Bede's, Liverpool, included the late Dr. Garrett's fine Harvest Cantata, given under the direction of the organist, Mr. E. H. Smith.

Of special interest to musical church goers, is the resumption of the orchestral services at Brixton Church. On the 1st ult. the first three movements from Mendelssohn's "Italian" Symphony and Beethoven's noble "Egmont" Overture were played.

Upon the occasion of the Harvest Festival at Kew Church, the vicar, the Rev. W. H. Bliss, referred in his sermon to the work done in connection with the excellent choir of the church by Mr. Breadmore, who has resigned the office of choirmaster after twenty years' service, and the present holder of the same office, Mr. E. Geere, who, with Mr. H. E. Warner as organist, now directs the Kew choir.

Maunder's cantata "Penitence, Pardon, and Peace" was lately sung at St. John's Episcopal Church, Perth; Mr. F. Midgley played the accompaniments.

An excellent rendering of Dr. Garrett's popular Harvest Cantata was recently given in the stately old Collegiate Church, Stafford. Dr. E. W. Taylor conducted, and Mr. W. Scarlett presided at the organ.

The St. German's Patronal Festival was, as usual, held at Cardiff from the 1st to the 8th ult., when Gounod's "Messe Solennelle" and Jordan's Communion Service in E were sung with brass accompaniment. On the 4th ult. the second part of "Elijah" was rendered by the choir (assisted by the St. German's Oratorio Choir) and an orchestra of twenty-six, led by Mr. E. T. Roberts. Mr. Geo. Beale, organist of Llandaff Cathedral, ably fulfilled the duties of organist, and Mr. W. H. Higgins, organist, &c., of the church, as usual, conducted. The solos, &c., were all taken by members of the choir. Performances of "St. Paul" and the "Hymn of Praise" have already been given at this church, and that they are much appreciated is clearly shown by the large congregations which attend.

The Dedication Festival at St. Paul's, Harringay, took place on the 11th ult., when Mendelssohn's "Lauda Sion" was sung, with orchestral accompaniment (leader, Mr. A. J. Dye). Mr. J. Penn Titterton presided at the organ, and Mr. Charles R. Kemshead, organist of the church, conducted.

ORGAN MUSIC.

The organ case in Westminster Abbey is now complete. At the suggestion of the organist, Sir Frederick Bridge, Purcell's coat of arms will adorn one of the vacant shields forming part of the design of excellent decorative art in connection with the fine specimen of the instrument, which above all other instruments lends itself with advantage to the art of the designer.

At St. Nicholas' Parish Church, Sutton, Surrey, an admirable new three-manual organ has been supplied by Messrs. Norman and Beard. The stops, when complete, will number thirty-six, with seven couplers and eight composition pedals. The opening recital was given by Mr. W. Stevenson Hoyte, whose excellent programme included his own effective Scherzo, together with Overture in C (Alfred Hollins), Offertoire in B flat (King Hall), Cantilène (Wheeldon), and Meditation (d'Evry); a substantial recognition of modern English organ music. On the 11th ult. Mr. Owen H. Mead re-opened the organ at Norwood Parish Church (Middlesex), after restoration by Messrs. Noble and Son. Mr. Mead's programme included Dr. Rea's well-known Air with variations, two movements by Salomé, and two by Guilmant. Mr. A. Lambert recently gave a recital at St. Paul's, Hemel Hempstead. The list of pieces included Mendelssohn's Air with variations in D and Melody in C by John E. West.

To go far afield in British Dominions, we note recitals by Mr. Maughan Barnett, at St. John's, Wellington, New Zealand, with a programme including two pieces by Dubois and two by Widor; by Mr. Roger Ascham, at the Feather Market Hall, Port Elizabeth, including Hollins's Grand Chœur in G minor and Saint-Saëns's Fantasia in E flat.

At St. Michael's and All Angels', Portsmouth, Mr. Percy Ramsey gave a recital during the past month. His programme included Bach's Prelude and Fugue in C major, "Visione" (Rheinberger), and other pieces. Mr. J. M. Preston, at St. George's, Newcastle-on-Tyne, has given three recitals during the past month, the programmes of which included Toccata and Fugue in C (Bach), Prelude Pastoral (Böellmann), "Fantasia or Suite on texts from Holy Scripture" (Hans Huber), Fest Hymn (Heintz), Sonata (Kühmstedt), and Allegretto (Louis Vierne).

On September 29 Mr. Harry Evans gave an organ recital at the Tegid Memorial Calvinistic Church, Bala. Mr. Evans's performance — upon a good instrument recently built by Conacher—was greatly appreciated, his selections being from Mendelssohn, Rinck, Dubois, Batiste, Elgar, &c.

The organ in Woodberry Down Baptist Chapel, of which Mr. Arthur Cherry is organist, after additions thereto and cleaning, was recently re-opened by Mr. Fountain Meen, who played Mendelssohn's Sonata in C minor, Cantilène in A flat (Wolstenholme), Overture in D (Henry Smart), and "Imperial" March (Edward Elgar).

Recitals were given in connection with the dedication of the new organ at St. Clement's Church, Ilford, on the 5th and 7th ult., by Messrs. A. H. Allen and H. L. Balfour. The solos included Mendelssohn's first and fifth Organ Sonatas, Mr. Hoyte's Scherzo, Overture (No. 2) in C minor (Alfred Hollins), and Canzona (Wolstenholme). At St. Paul's, Liverpool, on the 8th ult., Mr. W. A. Roberts gave a recital, the scheme of which included Saint-Saëns's Fantasia in E flat major; Mendelssohn's "Notturno" in E (from the "Midsummer Night's Dream" music), which lends itself extremely well to the organ; and "The Angelus," from Massenet's "Scènes Pittoresques." On the 8th ult., at Thirsk Parish Church, in connection with the Harvest Festival, Mr. S. H. Fall gave a recital, his scheme including Sonata (Fumagalli) and Toccata (Mailly). Mr. I. Herbert Stammers gave a recital at St. Agnes' Church, Liverpool, on the 14th ult., when his programme included Mendelssohn's first Organ Sonata, Prelude and Fugue in C major (Bach), and "Legend and Finale," one of a set of "Six Organ Pieces," by W. Faulkes.

The attractive recitals given by Mr. E. H. Lemare, at St. Margaret's, Westminster, have been resumed. The programmes for the 7th and 14th ult. included brilliant renderings of several important organ works, as Bach's Prelude and Fugue in D major and Toccata and Fugue in D minor. A new Romance by H. A. Wheeldon was given for the first time. Mr. E. H. Lemare's programme on the 21st ult. included Bach's stately Toccata in F, his own Romance in D flat, and an arrangement of Dvorák's Overture "In der Natur."

Mr. Fountain Meen's programme at St. Michael's and All Angels', Stoke Newington Common, on the 1st ult., consisted of "Offertoire sur deux Noëls," Guilmant; Fugue in E flat, J. S. Bach; "Sunset" Melody, Dr. C. Vincent; Allegro moderato, Dr. E. J. Hopkins; Cantilène in A flat, Wolstenholme; and Elgar's "Imperial" March.

At All Souls' Church, Halifax, Mr. J. Herbert England frequently gives interesting recitals. The latest programme includes "Marche Solennelle," Mailly; Canon in B minor, Schumann; and Marche Triomphale, Guiraud. Mr. J. Froggitt lately gave the monthly recital at St. Peter's, Stockton-on-Tees. His scheme included Widor's Organ Symphony (No. 5), Tours's very effective Fantasia in C, and Marche Triomphale (Grison). Mr. G. Leake gave a recital at St. Mark's Church, Southampton, his programme including Bach's beautiful and poetical Prelude and Fugue in B minor and movements by Guilmant and Salomé. Mr. Wolstenholme played at Blackburn, on the 16th ult., his Grand Chœur in G minor, composed for Mr. F. Archer's 300th recital at the Carnegie Institute, Pittsburgh, U.S.A., on the 23rd ult. At Holy Trinity Church, Esclusham, Mr. J. Pullein recently gave a recital, playing, among other pieces, Lemare's Andantino in D flat and the *Finale* of Widor's Fourth Organ Symphony.

NORWICH MUSICAL FESTIVAL.

(By our Special Correspondent.)

There will always be grumblers at every Festival programme, but I think it must be allowed that the programme of the Norwich Musical Festival of last month—the 3rd to the 6th ult. is the precise date—went far towards the impossible feat of conciliating all tastes. Conservative feeling, and the difficulties of adequate rehearsal that always beset us, were both met by the inclusion of the "Hymn of Praise" and the evergreen "Messiah"; to which, in view of its popularity, may be added the "Faust" of Berlioz. Concerning these it is sufficient to say that in all points they were adequately performed, while as regards the chorus, it excelled all Norwich choruses for a good many festivals back, singing with an unwonted vigour and freshness. I was told that Mr. Randegger had given up a considerable portion of his holiday to a stay at Norwich, during which he thoroughly drilled his choir in their work. Judging from results, it was well worth the sacrifice, though I trust that the consciousness of virtue will not be the only reward he will meet with. Eastern counties voices are of course not so robust, or so fine in quality, as those of some more favoured districts; yet the chorus as a whole had a volume of tone that was quite sufficient to fill St. Andrew's Hall and was never unpleasant in quality.

For the outside public the interest of a festival centres in the new works it brings forth. There was not a single choral work written for the Festival, or even heard for the first time on the occasion. Perosi's "Passion Music" (according to St. Mark) was the nearest approach, for it had never previously been heard in this country. Apart from its musical merits, it must be said that it was heard under the most unfavourable conditions possible at Norwich. I do not allude to its performance, for that was thoroughly good, but to the fact that a concert-room does not afford the right environment for purely devotional Church music. No better work for Lenten Services could be imagined, for it is reverent, free from sentimentality and sensationalism, and the purely musical interest is never so great as to divert one's attention from the text. This is, however, no recommendation to the concert-room, and from this point of view the "Passion Music" must be pronounced an exceedingly monotonous work. The soloists, two narrators and the representative of Christ, are all baritones, unless one includes in their numbers a tenor to whom a single phrase is accorded. Here again that which makes the work all the fitter for Church use militates against its success as a concert work. As I have said, it suffered nothing in performance under Mr. Randegger's careful and sympathetic direction, while in the solo parts Messrs. Andrew Black, Bispham, Radford, and Mitton were thoroughly satisfactory.

The most extended and elaborate of the works commissioned for the Festival was Mr. Edward German's. This was yet another orchestral suite, but more highly developed than any of its predecessors. It bore the title "The Seasons," and, as may be expected, consisted of four movements. In the ingenuity with which the materials are developed, and in the extreme elaboration of the scoring, this suite reaches perhaps the highest point of any of Mr. German's works; but it is in my mind an open question whether the work would not gain by slight condensation and by somewhat greater breadth of treatment. The multiplicity of details is so great that only a sight of the score would enable one to take them all in, and, after all, music is intended for the ear, not for the eye. It is not like a piece of Gothic ornament, over whose intricate detail the eye may wander at will, for each phrase can in performance be apprehended only as and when it is presented. At the same time, this is a criticism that assumes the highest standpoint, and no praise can be too strong for the remarkable power which the suite shows in the ever varying treatment and development of the thematic material. As for the themes themselves, they are, if not particularly fresh, thoroughly characteristic of the composer. One of them, however, a dainty little tune in the "Summer" section, is quite remarkable for its delightful freshness and spontaneity. It has all the naïve charm of a *Volkslied*. The suite is obviously a work presenting great difficulties to the executants, but under Mr. German's conductorship it was very satisfactorily played, when the limited opportunities for rehearsal are taken into consideration.

The other two novelties were also by native composers of the younger generation, men who differ from their artistic forbears in that they seem to think in the orchestral idiom. They do not construct a pianoforte score and then adapt it to the orchestra. Mr. Elgar is a master of broad and vigorous colouring, but in the cycle of songs entitled "Sea Pictures" (Op. 37), written for, and finely sung by, Miss Clara Butt, he has shown that he can also appreciate the style of the miniaturist. Indeed, I incline to think that in these five songs, whose words are taken from various sources, Mr. Elgar has been the happiest in those he has treated with the lightest hand. "In Haven," with its constantly repeated figure of accompaniment, might be styled a trifle; but it is like the sketch of a master, better than the most highly finished productions of a laborious duffer. So is the even more beautiful "Where corals lie," with its quaintly Oriental turns of melody. Of the others, the "Sea slumber-song" is full of tender grace, while in the remaining two the composer has adopted something more like what Sir Walter Scott dubbed the "big bow-wow" style; with his accustomed skill, but with rather less convincing results.

One of the chief successes of the Festival was scored—I use the word quite innocent of any double motive—by Mr. Coleridge-Taylor, who conducted his cantata "Hiawatha's Wedding-Feast," preceded by the new "Overture to the Song of Hiawatha." As regards the cantata, I must say at once that I have never heard it go better, and the impression made by its fresh poetic beauty, underlaid by a distinct vein of humour, was deep as well as immediate. It is a great achievement for so young a composer to have made his *début* with a work on which there is the stamp of unmistakable originality, without any apparent straining after that quality. Here and there in the structure you may find a brick whose make is familiar to you, but the building as a whole is the product of an original mind. The overture is a very fine piece of work, more lofty and serious in character than the "Wedding-Feast," for the obvious reason that it is to prelude other scenes from the "Song of Hiawatha" that are much more sombre in colouring. It has, however, much of the same open-air feeling, the same melodic beauty and vigour of rhythm.

Coming to the more familiar works, we had a fine performance of Verdi's recent sacred works, the beautiful "Stabat Mater" and Te Deum, and a really memorable rendering of the "Laudi alla Vergine," sung to perfection by four Royal Academy students—Misses Ethel Wood, Kelyn Williams, Julia Franks, and Ethel Nutter. This was, indeed, one of the supreme moments of the Festival, and, for once, one could not blame Mr. Randegger for yielding to the demand for repetition, particularly as the young ladies acquitted themselves almost better on the re-hearing, if that were possible. Another notable performance was that of Mr. Cowen's setting of Collins's ode, "The Passions." It was conducted by the composer, and was sung with a smartness that rivalled the Leeds performance of last year. I can hardly believe that any choral work has ever been better sung by a Norwich chorus. Sir Hubert Parry's "Song of Darkness and Light" was a welcome revival of another Festival work. Miss Ethel Wood's highly intelligent and sympathetic reading of the solos was a feature of the performance, though a slightly veiled tone in some of her notes would seem to indicate that this clever young singer will do well to use her voice with more discretion.

An ample Wagner selection, of which the fine singing by Miss Brema and Mr. Bispham in the last scene from "Die Walküre" was the most notable feature, a fairly good performance of the "Pathetic" Symphony, and a fine one of Saint-Saëns's "Samson and Delilah," in which Miss Brema and Mr. Edward Lloyd took the chief parts and sang with remarkable dramatic power, were among the more important things remaining to be mentioned. The principal vocalists were, in addition to those I have already named, Madame Albani and Mr. Ben Davies, while Mr. G. H. Betjemann was the leader of a capital band of seventy-six London players. Dr. Horace Hill, as heretofore, discharged the duties of Festival choirmaster, while Dr. Bunnett deserves a word of acknowledgment for his discreet use of the organ. It would, by the way, give the chorus an even better chance for distinction were the instrument in St. Andrew's Hall tuned to the normal diapason. Perhaps this reform will come before 1902.

SCARBOROUGH MUSICAL FESTIVAL.

(From our own Correspondent.)

The Festival which took place at Scarborough, on the 18th and 19th ult., is remarkable not only as the first of its kind held there, but as the first Festival conducted by Mr. F. H. Cowen. It is some mark of the appreciation in which he is held in Yorkshire that Mr. Cowen should now be conductor of a Festival, an important choral society, and a large orchestra in that county. He certainly had not a little to do with the artistic success of the Scarborough event. Its financial position is less certain, and it seems likely that the guarantors may be called upon to some small extent. It is to be hoped that this may not damp their ardour, for what was achieved on this occasion was so good as to make its repetition highly desirable.

As for the chorus, its composition was singular, the male voices being outnumbered by the female in the proportion of more than two to one The exact numbers were: sopranos, 139; altos, 77; tenors, 42; basses, 67. That the men were not out-voiced as well as out-numbered indicates some weakness in the women's sections, and there can be no doubt that, among the sopranos particularly, there were some who not only did little to swell the body of tone, but detracted materially from the efficiency of the chorus; for a chorus resembles a squadron, whose pace is regulated by the slowest ship.

Three choral works were given. "St. Paul," at the opening concert, was really well sung. It had never before been given in Scarborough, at least on anything like so complete a scale; but the idiom at least is familiar, and the choruses were thoroughly well done. Mr Cowen inspired confidence by his clear beat and his excellent habit of letting no cue take care of itself, and the singing was clean and intelligent. Sullivan's "Golden Legend" was also a generally good choral performance, though the unaccompanied pieces found out the weaknesses of the untried members of the chorus, whose power of keeping the pitch accurately was not great. The most difficult task for the singers was in Mr. Cowen's own Leeds work, his setting of Collins's poem "The Passions"; and though it was sung

It came upon the midnight clear.

ANTHEM FOR CHRISTMAS.

Words from a Hymn by the Rev. E. H. Sears. Composed by J. Stainer.

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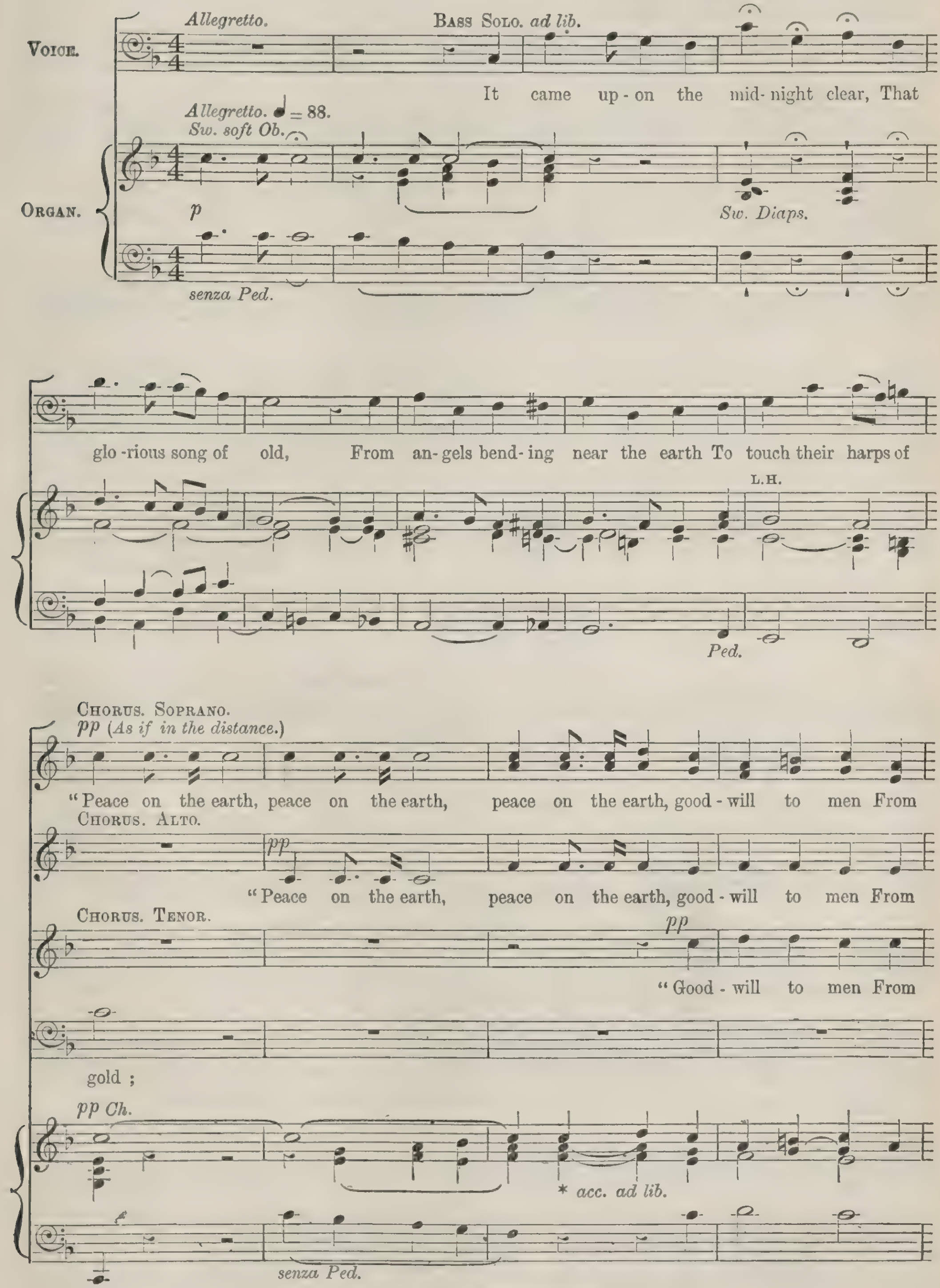
Voice.
Organ.
Allegretto.
Bass Solo. ad lib.
It came up-on the mid-night clear, That
Allegretto. ♩= 88.
Sw. soft Ob.
p
senza Ped.
Sw. Diaps.
glo-rious song of old, From an-gels bend-ing near the earth To touch their harps of
L.H.
Ped.
Chorus. Soprano.
pp (As if in the distance.)
"Peace on the earth, peace on the earth, peace on the earth, good-will to men From
Chorus. Alto.
pp
"Peace on the earth, peace on the earth, good-will to men From
Chorus. Tenor.
pp
"Good-will to men From
gold;
pp Ch.
* acc. ad lib.
senza Ped.

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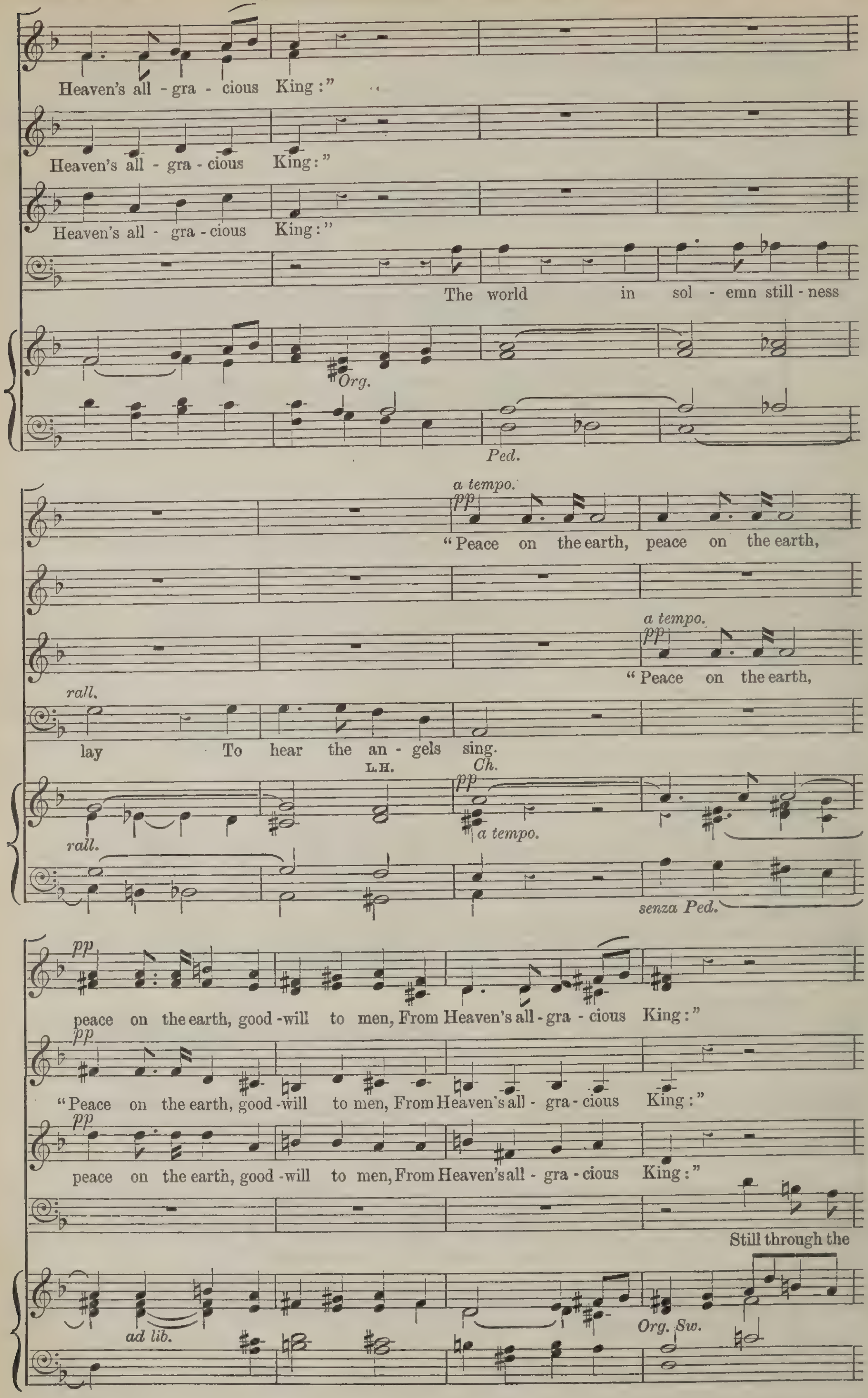
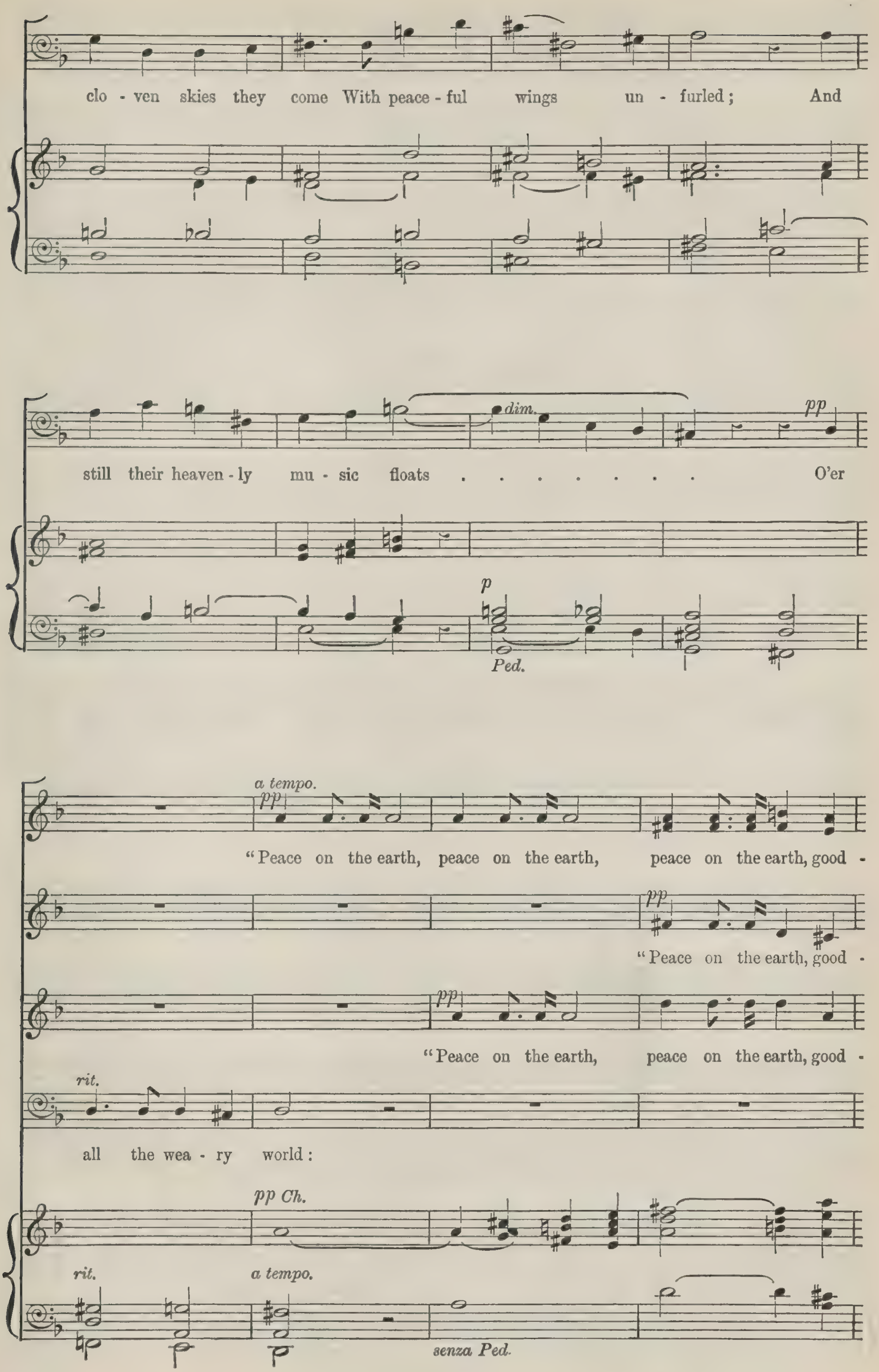
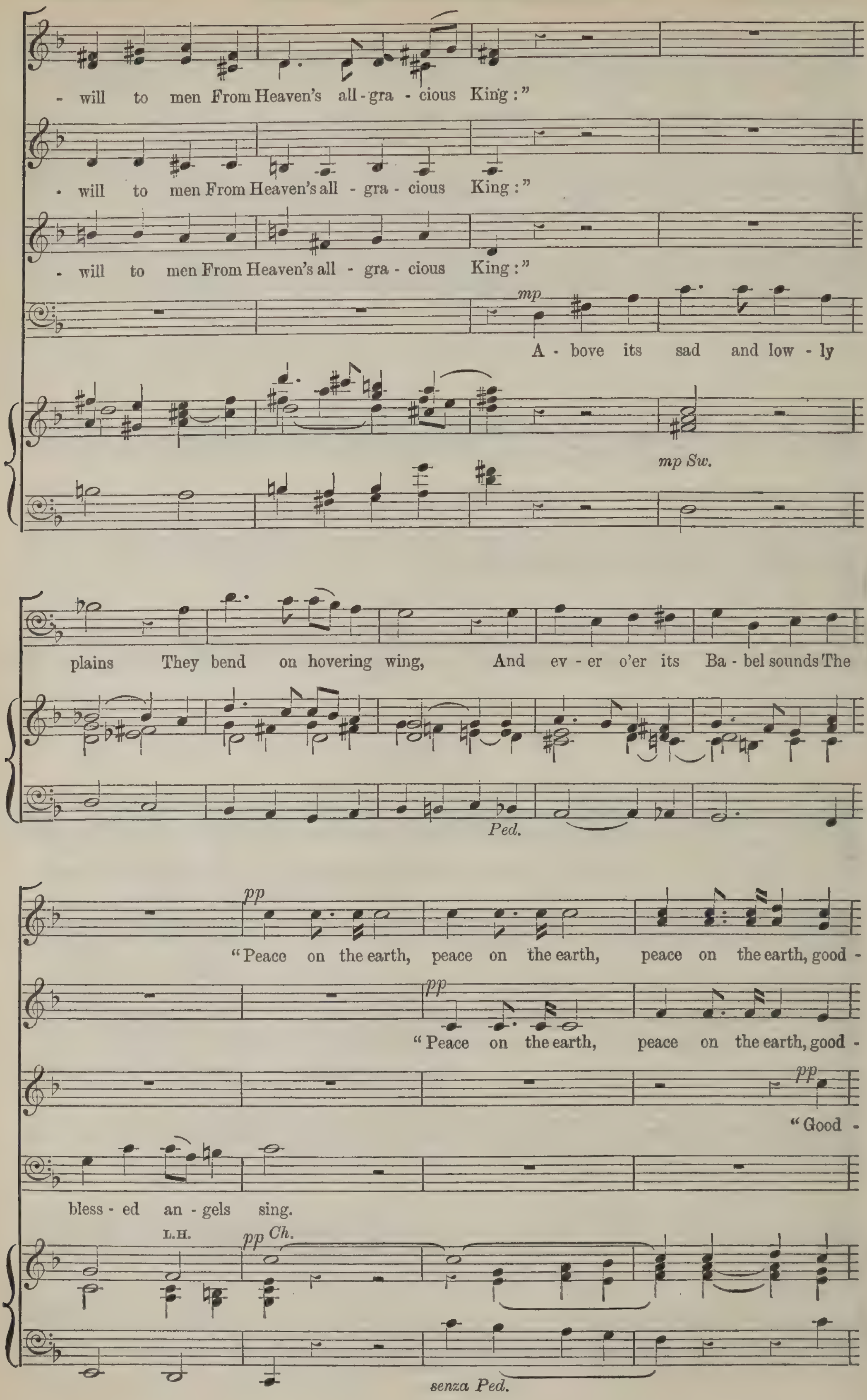

Heaven's all - gra - cious King:"
Heaven's all - gra - cious King:"
Heaven's all - gra - cious King:"
The world in sol - emn still - ness
Org.
Ped.
a tempo.
pp
"Peace on the earth, peace on the earth,
a tempo.
pp
"Peace on the earth,
rall.
lay To hear the an - gels sing.
L.H.
Ch.
pp
a tempo.
rall.
senza Ped.
pp
peace on the earth, good - will to men, From Heaven's all - gra - cious King:"
pp
"Peace on the earth, good - will to men, From Heaven's all - gra - cious King:"
pp
peace on the earth, good - will to men, From Heaven's all - gra - cious King:"
Still through the
ad lib.
Org. Sw.


clo - ven skies they come With peace - ful wings un - furled; And
still their heaven - ly mu - sic floats . . . . O'er
dim.
pp
p
Ped.
a tempo.
pp
"Peace on the earth, peace on the earth, peace on the earth, good -
"Peace on the earth, good -
"Peace on the earth, peace on the earth, good -
rit.
all the wea - ry world:
pp Ch.
rit.
a tempo.
senza Ped.


- will to men From Heaven's all - gra - cious King:"
- will to men From Heaven's all - gra - cious King:"
- will to men From Heaven's all - gra - cious King:"
mp
A - bove its sad and low - ly
mp Sw.
plains They bend on hovering wing, And ev - er o'er its Ba - bel sounds The
Ped.
pp
"Peace on the earth, peace on the earth, peace on the earth, good -
pp
"Peace on the earth, peace on the earth, good -
pp
"Good -
bless - ed an - gels sing.
L.H.
pp Ch.
senza Ped.

The Musical Times. **EXTRA SUPPLEMENT.** November 1, 1899.

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WHILE ALL THINGS WERE IN QUIET SILENCE

ANTHEM FOR CHRISTMAS

COMPOSED BY

HENRY JOHN KING.

(MELBOURNE.)

Wisdom xviii. 14, 15; and Hymn *Jam desinant suspira* (Bp. Woodford).*

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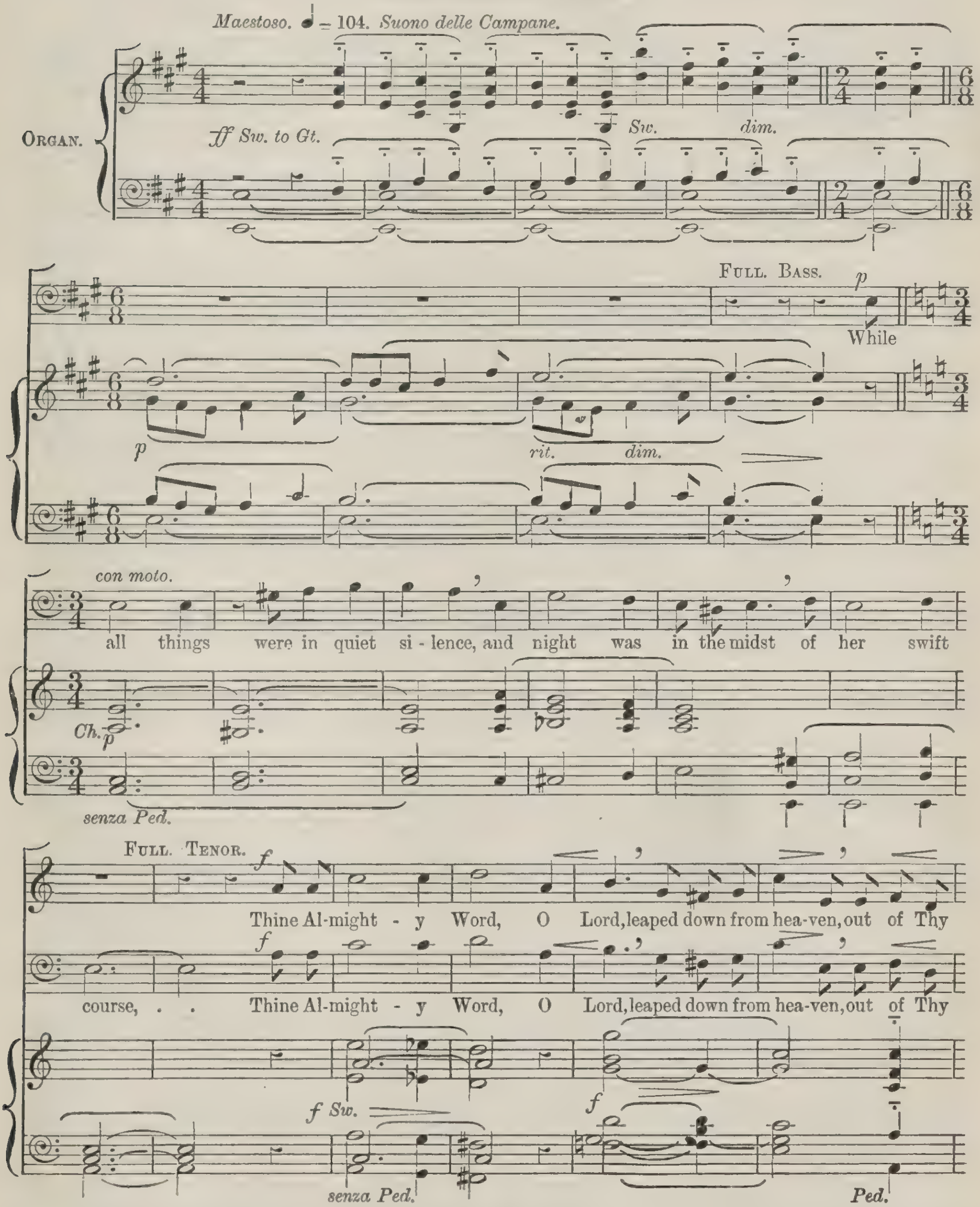

Maestoso. ♩ = 104. Suono delle Campane.
ORGAN.
ff Sw. to Gt.
Sw.
dim.
p
rit.
dim.
FULL. BASS.
p
While
con moto.
all things were in quiet si - lence, and night was in the midst of her swift
Ch. p
senza Ped.
FULL. TENOR.
f
Thine Al-might - y Word, O Lord, leaped down from hea-ven, out of Thy
course, . . Thine Al-might - y Word, O Lord, leaped down from hea-ven, out of Thy
f Sw.
f
senza Ped.
Ped.

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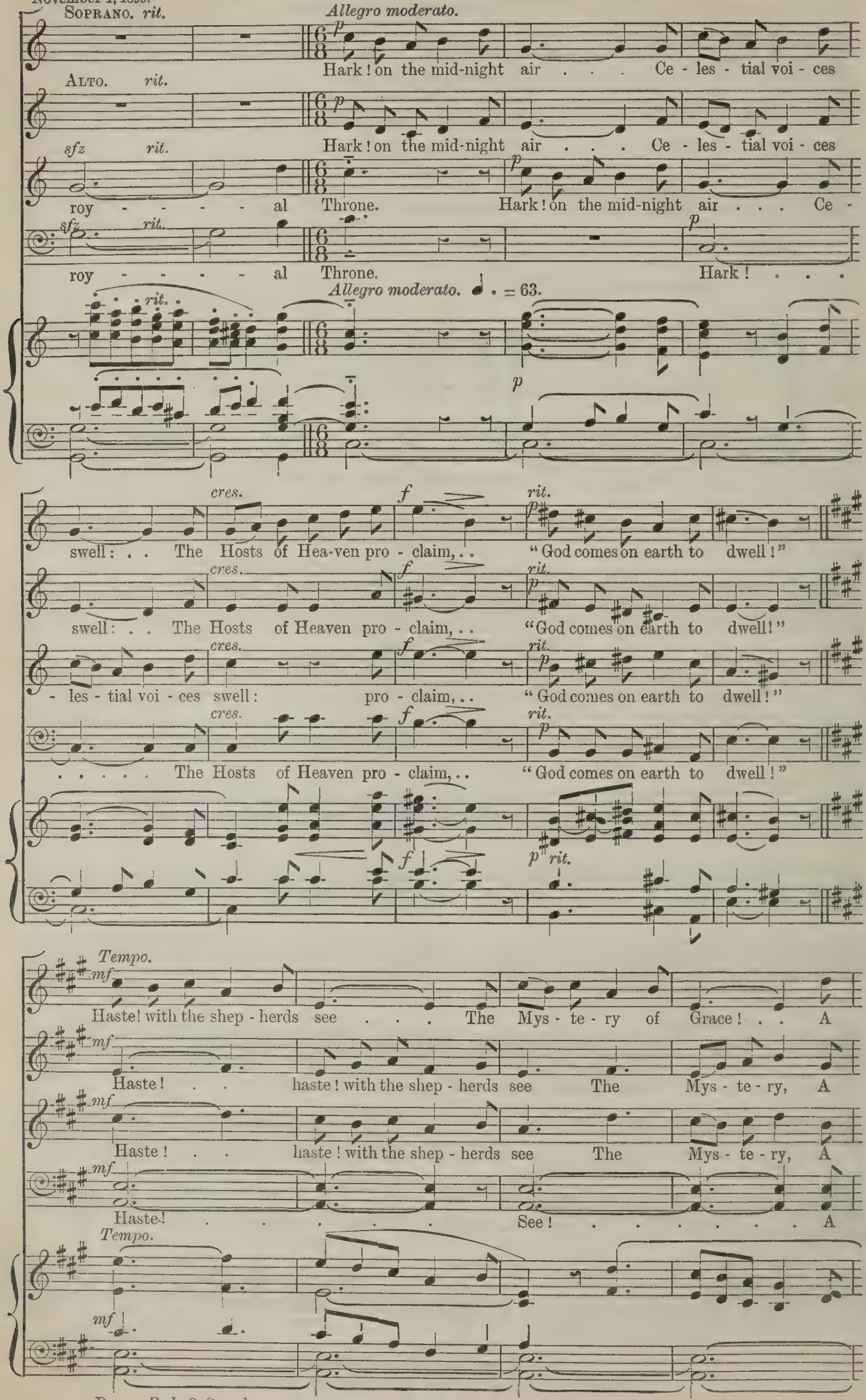
Soprano. rit.
Alto. rit.
Allegro moderato.
Hark! on the mid-night air . . . Ce - les - tial voi - ces
roy - - - - - al Throne.
Hark! on the mid-night air . . . Ce -
Hark! . . .
Allegro moderato. ♩. = 63.
p
sfz
rit.
cres.
f
swell: . . The Hosts of Hea-ven pro - claim, . . "God comes on earth to dwell!"
swell: . . The Hosts of Heaven pro - claim, . . "God comes on earth to dwell!"
- les - tial voi - ces swell: pro - claim, . . "God comes on earth to dwell!"
. . . . . The Hosts of Heaven pro - claim, . . "God comes on earth to dwell!"
Tempo.
mf
Haste! with the shep - herds see . . . The Mys - te - ry of Grace! . . A
Haste! . . haste! with the shep - herds see The Mys - te - ry, A
Haste! . . haste! with the shep - herds see The Mys - te - ry, A
Haste! . . . . . . See! . . . . A

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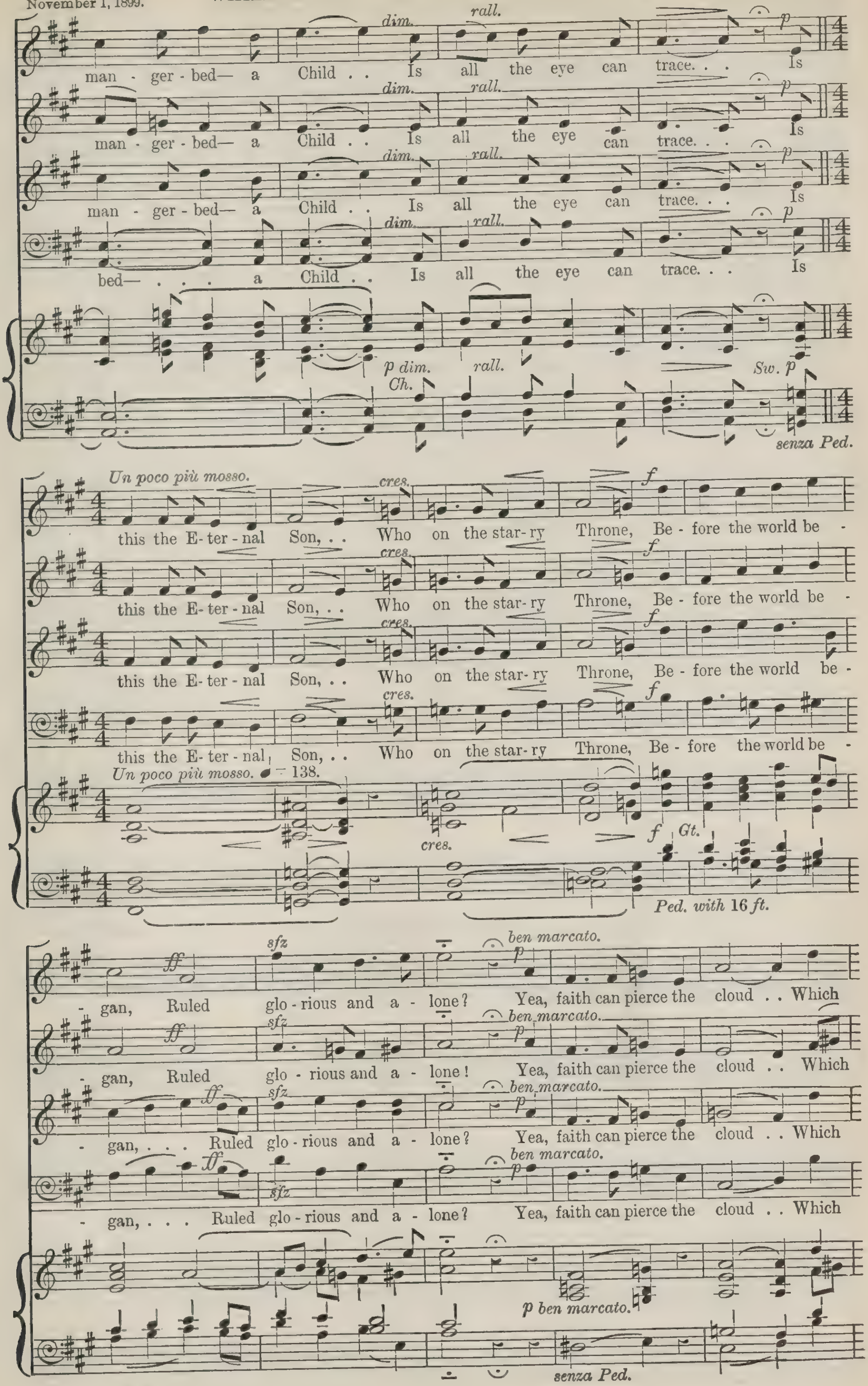
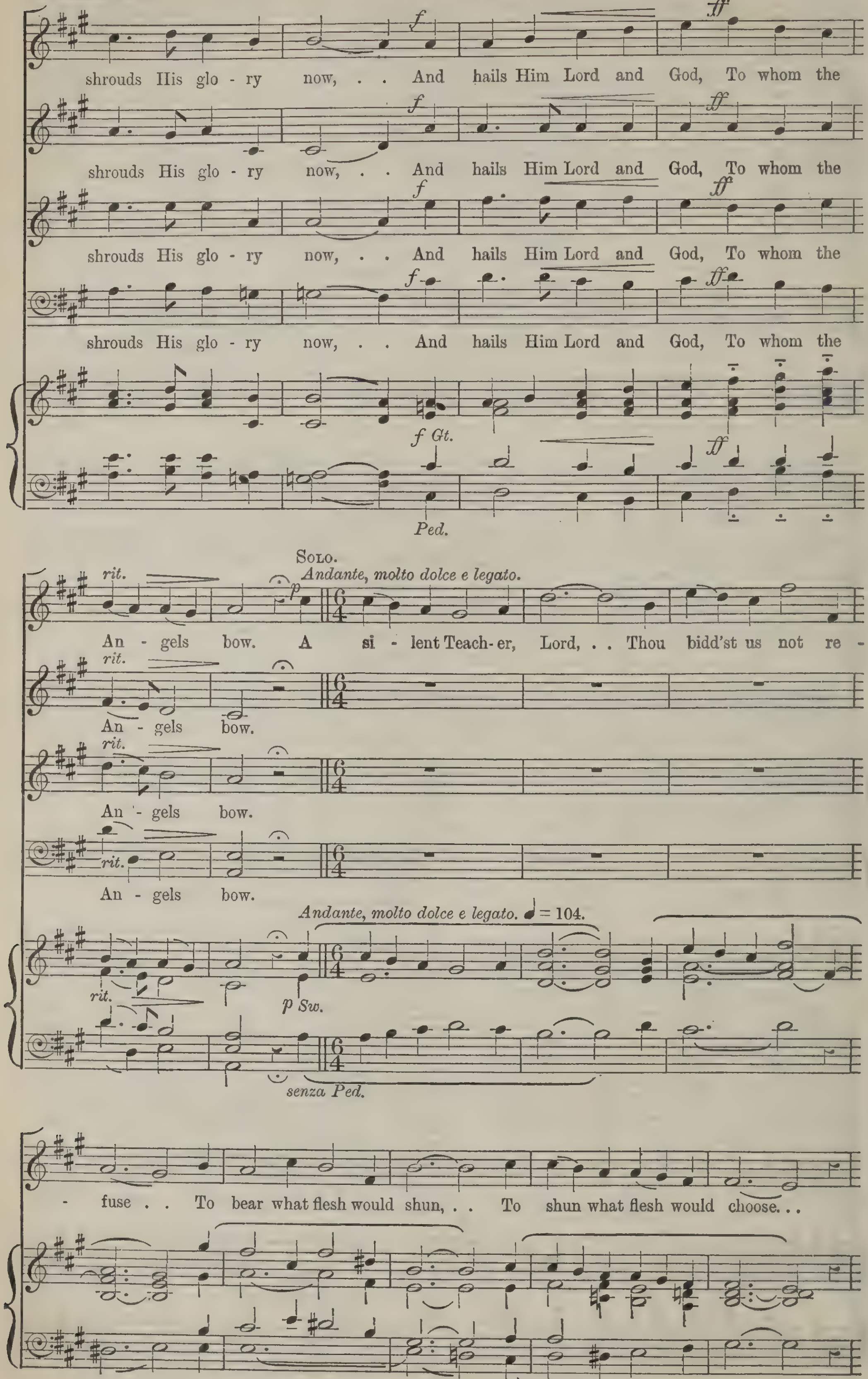
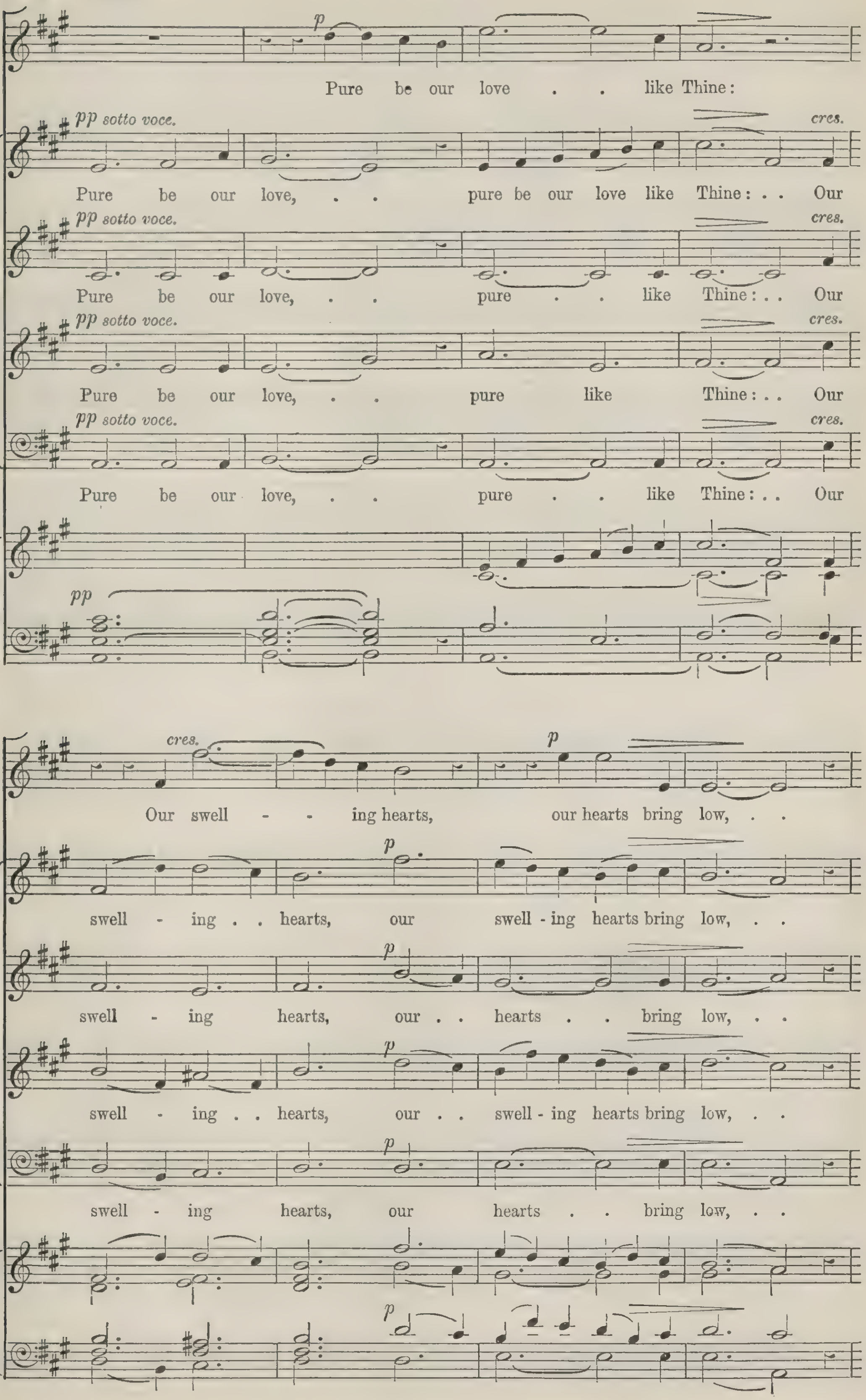
WHILE ALL THINGS WERE IN QUIET SILENCE.


dim.
rall.
p
man - ger - bed— a Child . . Is all the eye can trace. . . Is
man - ger - bed— a Child . . Is all the eye can trace. . . Is
man - ger - bed— a Child . . Is all the eye can trace. . . Is
bed— . . . a Child . . Is all the eye can trace. . . Is
p dim.
rall.
Ch.
Sw. p
senza Ped.
Un poco più mosso.
cres.
f
this the E - ter - nal Son, . . Who on the star - ry Throne, Be - fore the world be -
this the E - ter - nal Son, . . Who on the star - ry Throne, Be - fore the world be -
this the E - ter - nal Son, . . Who on the star - ry Throne, Be - fore the world be -
this the E - ter - nal Son, . . Who on the star - ry Throne, Be - fore the world be -
Un poco più mosso. ♩ = 138.
cres.
f Gt.
Ped. with 16 ft.
ff
sfz
ben marcato.
p
- gan, Ruled glo - rious and a - lone? Yea, faith can pierce the cloud . . Which
- gan, Ruled glo - rious and a - lone! Yea, faith can pierce the cloud . . Which
- gan, . . . Ruled glo - rious and a - lone? Yea, faith can pierce the cloud . . Which
- gan, . . . Ruled glo - rious and a - lone? Yea, faith can pierce the cloud . . Which
p ben marcato.
senza Ped.

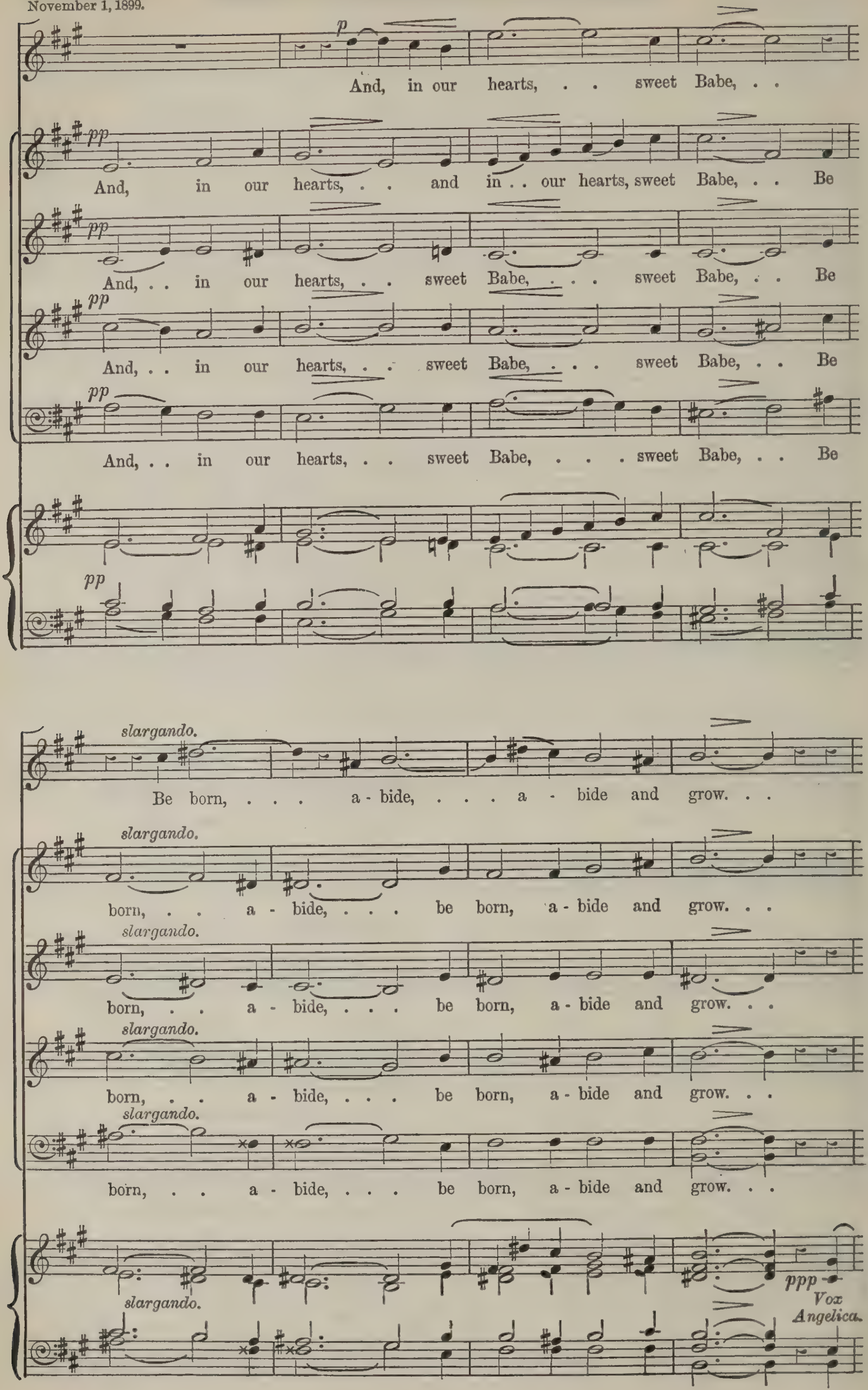
WHILE ALL THINGS WERE IN QUIET SILENCE.


shrouds His glo - ry now, . . And hails Him Lord and God, To whom the
shrouds His glo - ry now, . . And hails Him Lord and God, To whom the
shrouds His glo - ry now, . . And hails Him Lord and God, To whom the
shrouds His glo - ry now, . . And hails Him Lord and God, To whom the
f
ff
f Gt.
Ped.
Solo.
Andante, molto dolce e legato.
rit.
p
An - gels bow. A si - lent Teach - er, Lord, . . Thou bidd'st us not re -
An - gels bow.
An - gels bow.
An - gels bow.
Andante, molto dolce e legato. ♩ = 104.
p Sw.
senza Ped.
- fuse . . To bear what flesh would shun, . . To shun what flesh would choose. . .

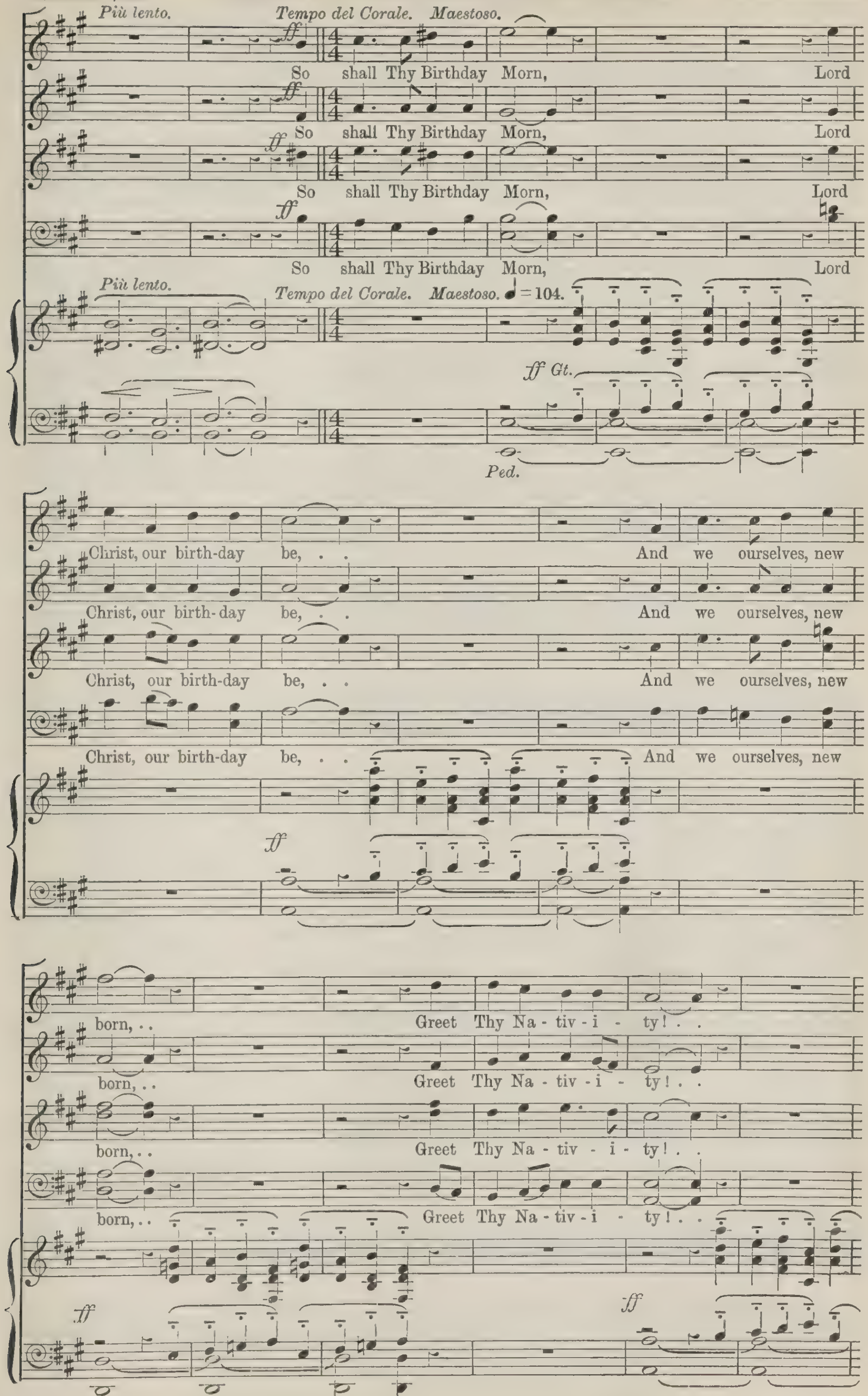
WHILE ALL THINGS WERE IN QUIET SILENCE.


p
Pure be our love . . like Thine:
pp sotto voce.
Pure be our love, . . pure be our love like Thine: . . Our
cres.
Pure be our love, . . pure . . like Thine: . . Our
Pure be our love, . . pure like Thine: . . Our
Pure be our love, . . pure . . like Thine: . . Our
pp
cres.
Our swell - - ing hearts, our hearts bring low, . .
p
swell - ing . . hearts, our swell - ing hearts bring low, . .
swell - ing hearts, our . . hearts . . bring low, . .
swell - ing . . hearts, our . . swell - ing hearts bring low, . .
swell - ing hearts, our hearts . . bring low, . .

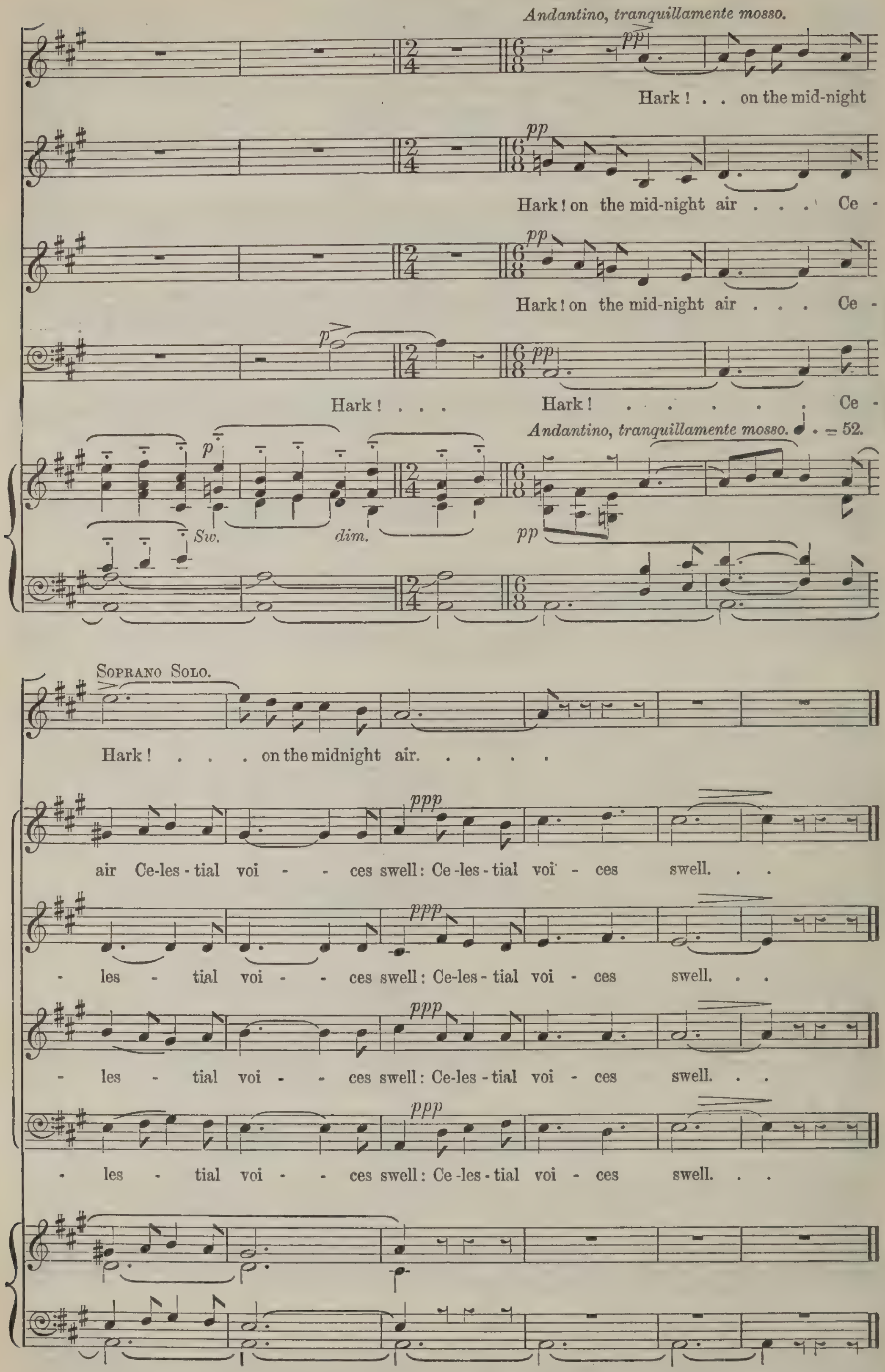
WHILE ALL THINGS WERE IN QUIET SILENCE.


p
And, in our hearts, . . . sweet Babe, . .
pp
And, in our hearts, . . and in . . our hearts, sweet Babe, . . Be
pp
And, . . in our hearts, . . sweet Babe, . . . sweet Babe, . . Be
pp
And, . . in our hearts, . . sweet Babe, . . . sweet Babe, . . Be
pp
And, . . in our hearts, . . sweet Babe, . . . sweet Babe, . . Be
pp
slargando.
Be born, . . . a - bide, . . . a - bide and grow. . .
slargando.
born, . . a - bide, . . . be born, a - bide and grow. . .
slargando.
born, . . a - bide, . . . be born, a - bide and grow. . .
slargando.
born, . . a - bide, . . . be born, a - bide and grow. . .
slargando.
born, . . a - bide, . . . be born, a - bide and grow. . .
slargando.
ppp
Vox Angelica.

WHILE ALL THINGS WERE IN QUIET SILENCE.


Più lento.
Tempo del Corale. Maestoso.
ff
So shall Thy Birthday Morn, Lord
Più lento.
Tempo del Corale. Maestoso. ♩ = 104.
ff Gt.
Ped.
Christ, our birth-day be, . .
And we ourselves, new
ff
born, . .
Greet Thy Na - tiv - i - ty! . .
ff
ff

WHILE ALL THINGS WERE IN QUIET SILENCE.


Andantino, tranquillamente mosso.
pp
Hark! . . on the mid-night
Hark! on the mid-night air . . . Ce -
Hark! on the mid-night air . . . Ce -
p
Hark! . . .
Hark! . . . . Ce -
Andantino, tranquillamente mosso. ♩. = 52.
Sw.
dim.
Soprano Solo.
Hark! . . . . on the midnight air. . . . . .
ppp
air Ce-les-tial voi - - ces swell: Ce-les-tial voi - ces swell. . .
- les - tial voi - - ces swell: Ce-les-tial voi - ces swell. . .
- les - tial voi - - ces swell: Ce-les-tial voi - ces swell. . .
- les - tial voi - - ces swell: Ce-les-tial voi - ces swell. . .

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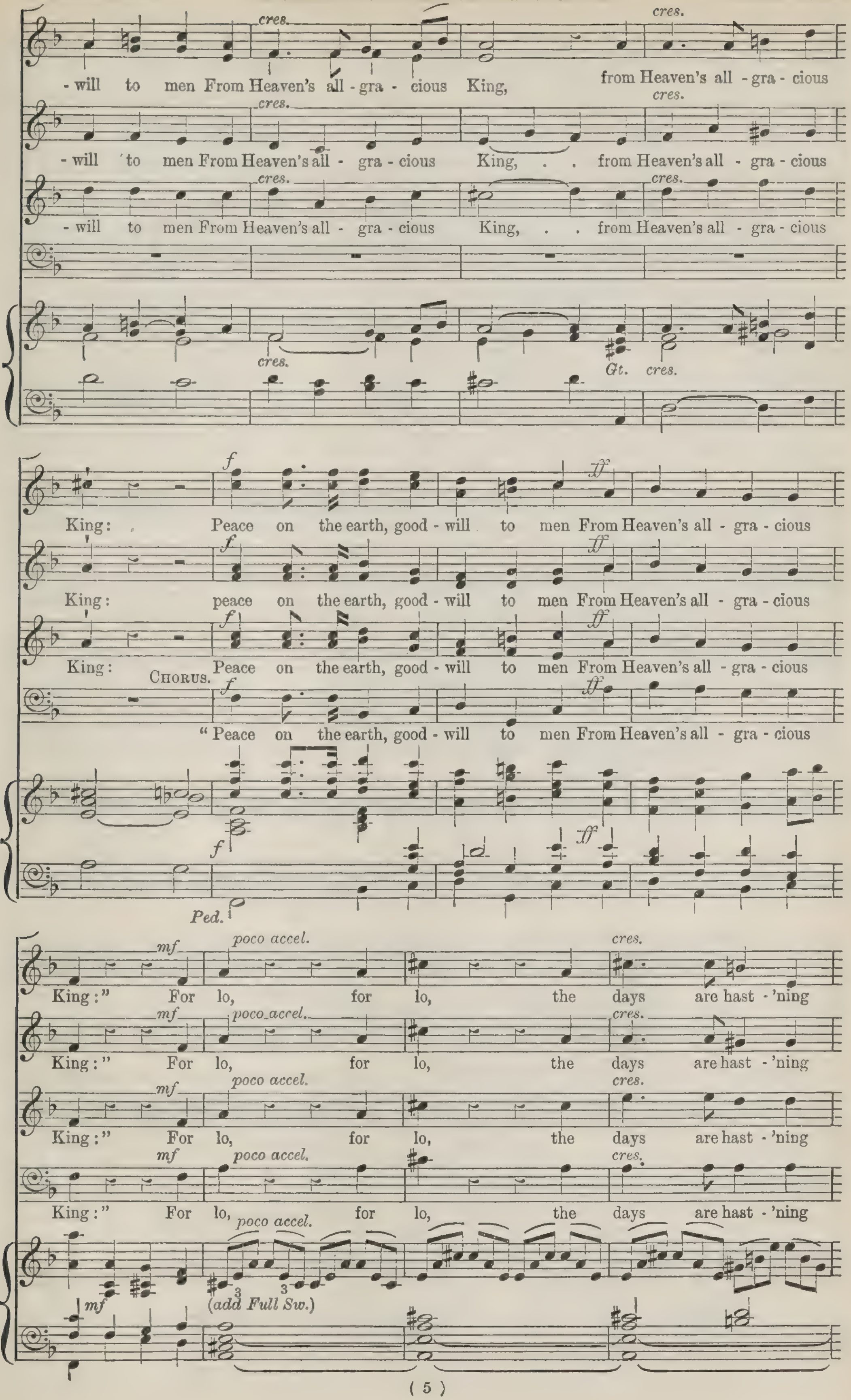
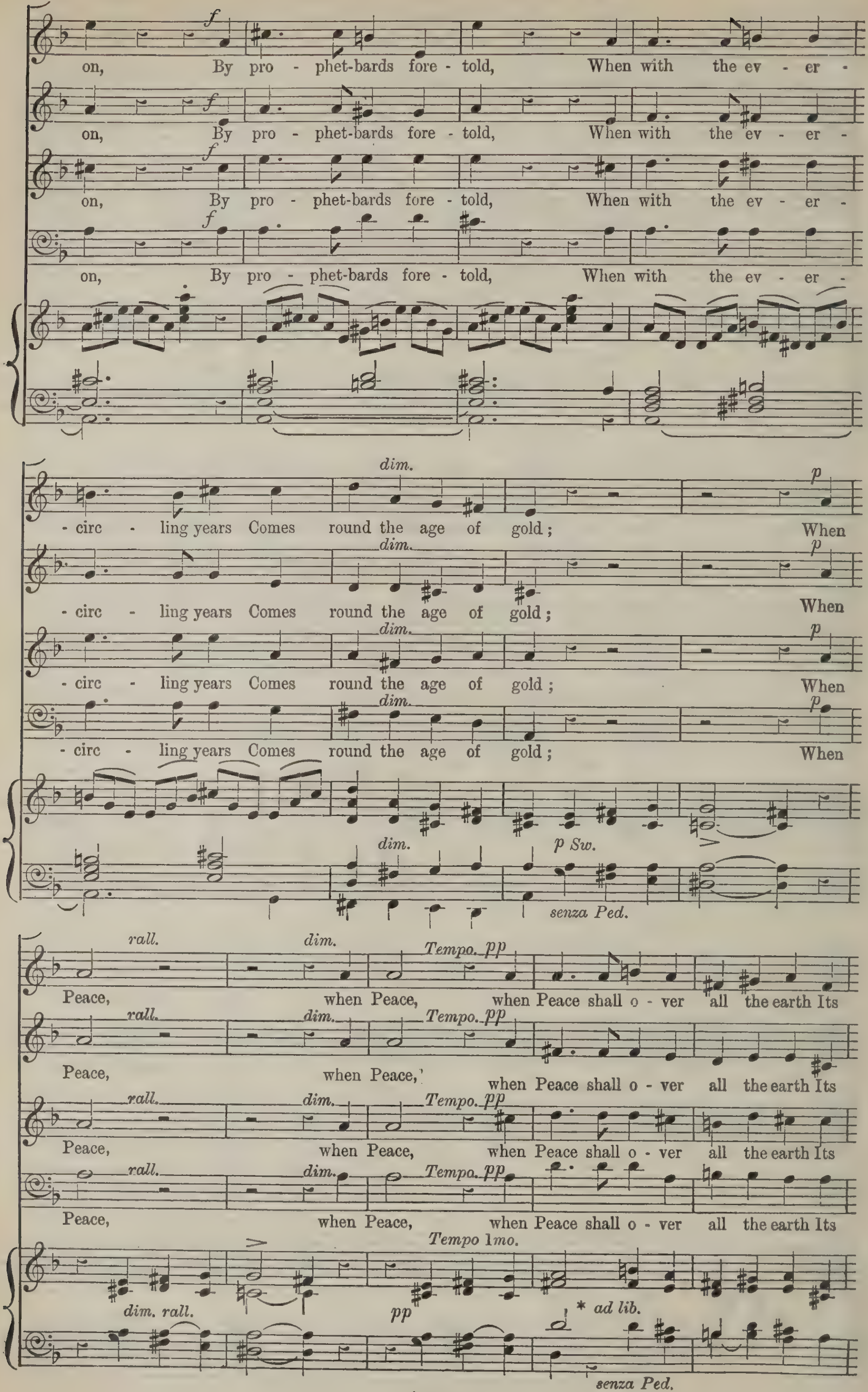
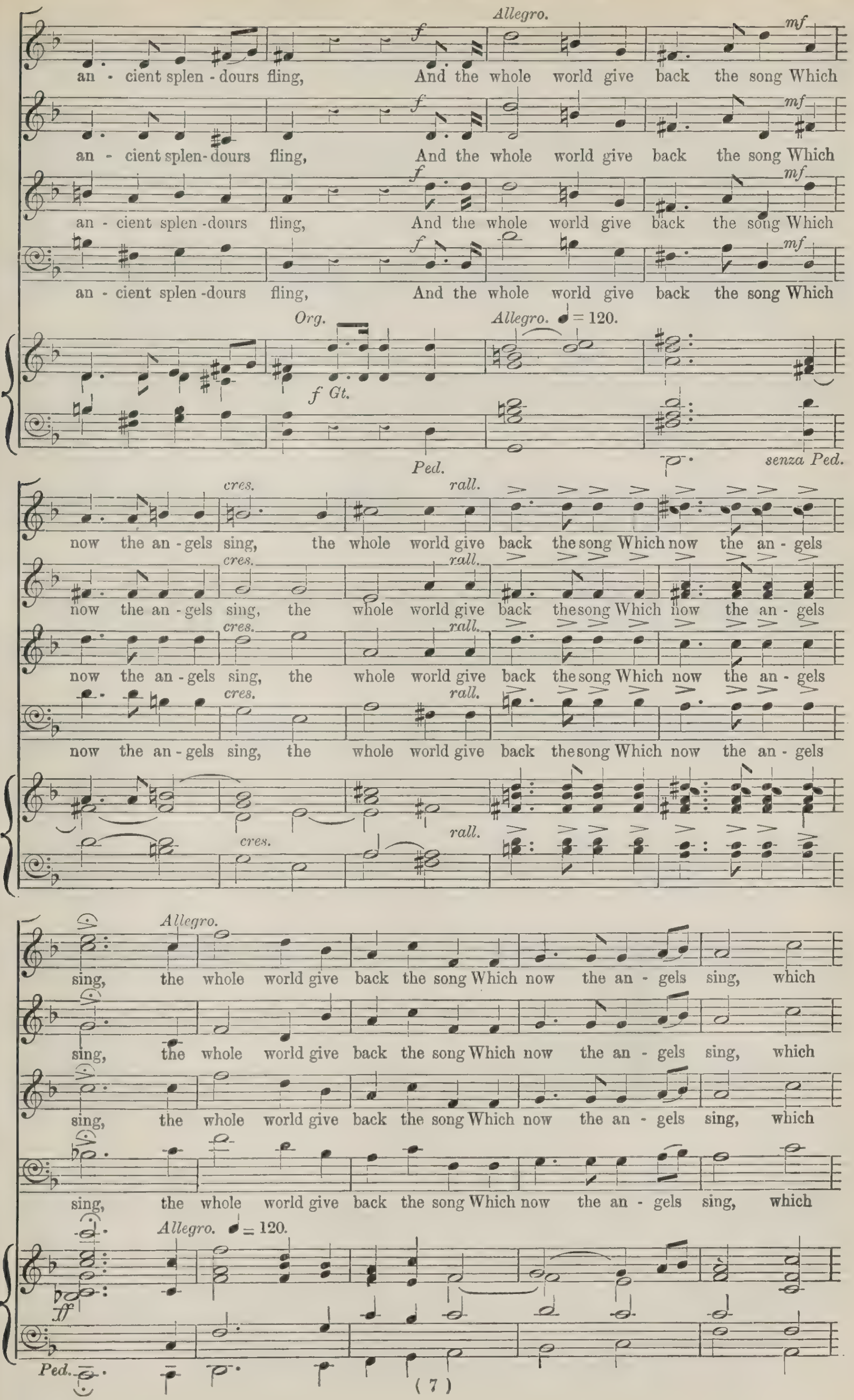
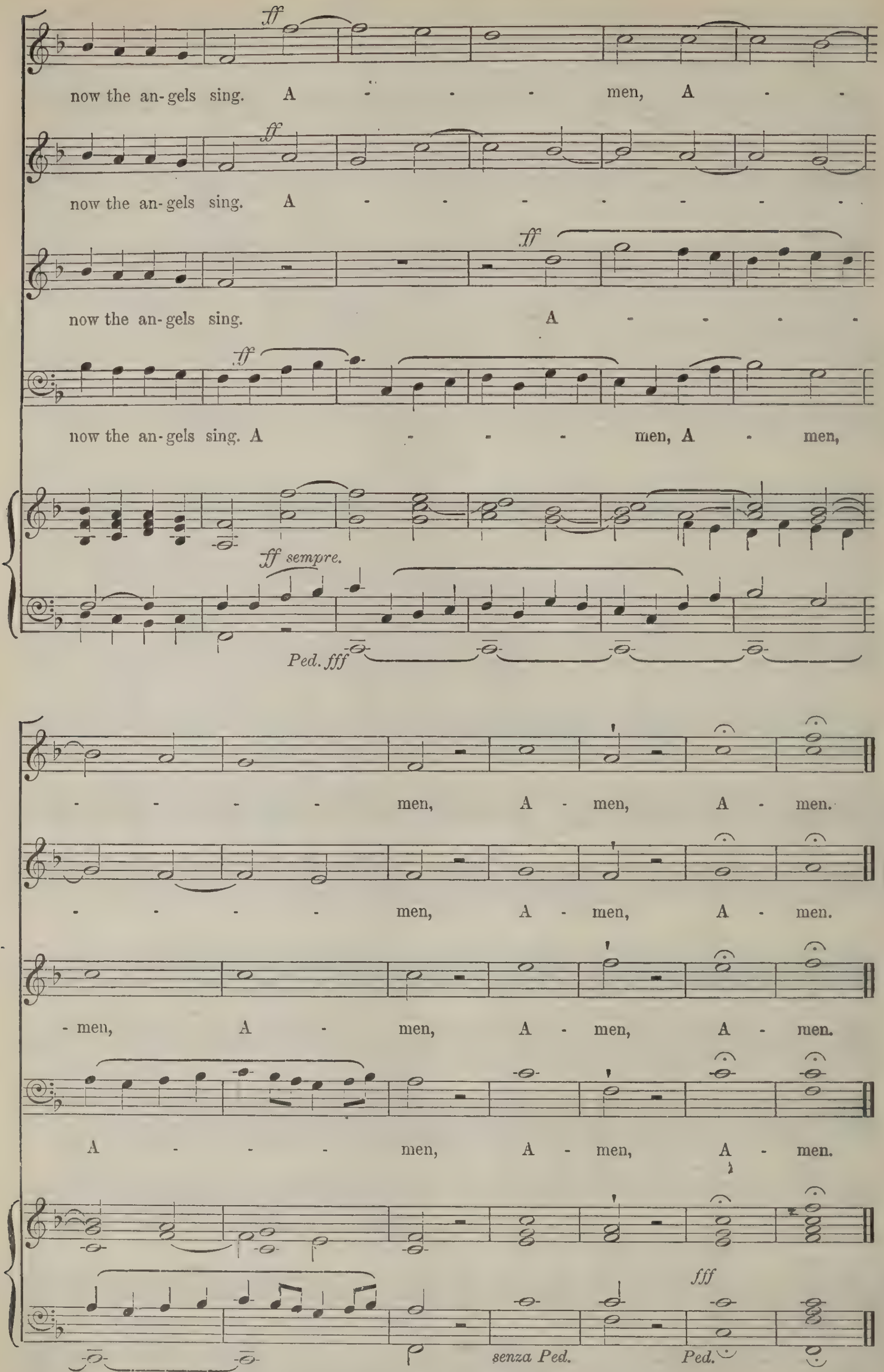

cres.
-will to men From Heaven's all-gra-cious King, from Heaven's all-gra-cious
-will to men From Heaven's all-gra-cious King, . . from Heaven's all-gra-cious
-will to men From Heaven's all-gra-cious King, . . from Heaven's all-gra-cious
Gt.
King: Peace on the earth, good-will to men From Heaven's all-gra-cious
King: peace on the earth, good-will to men From Heaven's all-gra-cious
King: Peace on the earth, good-will to men From Heaven's all-gra-cious
CHORUS.
"Peace on the earth, good-will to men From Heaven's all-gra-cious
f
ff
Ped.
mf
poco accel.
King:" For lo, for lo, the days are hast-'ning
King:" For lo, for lo, the days are hast-'ning
King:" For lo, for lo, the days are hast-'ning
King:" For lo, for lo, the days are hast-'ning
(add Full Sw.)


on, By pro - phet-bards fore - told, When with the ev - er -
f
- circ - ling years Comes round the age of gold; When
dim.
p
p Sw.
senza Ped.
Peace, when Peace, when Peace shall o - ver all the earth Its
rall.
dim.
Tempo. pp
Tempo 1mo.
dim. rall.
pp
* ad lib.
senza Ped.


Allegro.
f
mf
an - cient splen - dours fling, And the whole world give back the song Which
an - cient splen - dours fling, And the whole world give back the song Which
an - cient splen - dours fling, And the whole world give back the song Which
an - cient splen - dours fling, And the whole world give back the song Which
Org.
f Gt.
Allegro. ♩ = 120.
Ped.
senza Ped.
cres.
rall.
now the an - gels sing, the whole world give back the song Which now the an - gels
now the an - gels sing, the whole world give back the song Which now the an - gels
now the an - gels sing, the whole world give back the song Which now the an - gels
now the an - gels sing, the whole world give back the song Which now the an - gels
Allegro.
sing, the whole world give back the song Which now the an - gels sing, which
sing, the whole world give back the song Which now the an - gels sing, which
sing, the whole world give back the song Which now the an - gels sing, which
sing, the whole world give back the song Which now the an - gels sing, which
Allegro. ♩ = 120.
ff
Ped.


ff
now the an-gels sing. A - - - men, A - -
now the an-gels sing. A - - - - - - -
now the an-gels sing. A - - - -
now the an-gels sing. A - - - men, A - men,
ff sempre.
Ped. fff
- - - - men, A - men, A - men.
- - - - men, A - men, A - men.
- men, A - men, A - men, A - men.
A - - - men, A - men, A - men.
fff
senza Ped.
Ped.

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with the utmost heartiness and good intention by a chorus who knew how much they owed to their conductor, the result was not as finished as might be, even without reference to the high standard set by the brilliant performances at the Leeds and Norwich Festivals.

The most satisfactory feature of the Festival was, on the whole, the excellent orchestra of sixty-five players, all but three—and those thoroughly efficient local artists—hailing from London, with Mr. Edward O'Brien as the very able leader. They gave a performance of Beethoven's C minor Symphony that deserves to be styled brilliant, the refinement of the wood-wind being especially notable. As pieces of orchestral virtuosity the Air and Variations from Tschaïkowsky's Suite in G and the first of Liszt's Rhapsodies deserve mention, being very smartly played. Schumann's Pianoforte Concerto, with Miss Fanny Davies as soloist, was an important feature of the programme. The "Tannhäuser" Overture and the orchestral work in the "Golden Legend" also furnished the band with work worthy of its powers, and throughout it may be said to have given the Scarborough people a new sensation.

For the rest, it may suffice to briefly record that the principal soprano was Miss Helen Jaxon, whose fine style and unaffected manner gave her singing a decided charm; that the contralto, Miss Florence Oliver, made her happiest effort in the well-known air of *Delilah* in Saint-Saëns's "Samson and Delilah," and that the other principals were Mr. Lloyd Chandos and Mr. Andrew Black, while a couple of minor parts were taken by Mr. Kelly, a local singer. As chorus-master and organist, Mr. C. T. Pateman had a useful, if unassuming share in the success of the Festival.

RICHTER CONCERTS.

A brilliant audience that crowded every part of the Queen's Hall delighted in welcoming Hans Richter back to London on the 23rd ult. The warmth of the great conductor's reception equalled the enthusiasm with which the performances under his baton were received; and when we mention that the programme included the "Meistersinger" Overture, the "Pathetic" Symphony—which is becoming more pathetically hackneyed every day—and Mr. Edward Elgar's brilliant and beautiful Variations, few of our readers will fail to picture the scenes of white-heat enthusiasm enacted on that evening inside the cheerful Hall in Langham Place. Mr. Elgar's work secured for the composer a spontaneously warm "call." Since the orchestration was revised and greatly improved in a number of places, and an imposing, exciting, and brilliantly scored *Coda* added after the first performance in St. James's Hall a few months ago, the splendid work appears perfect, and "fit to go anywhere" to be an honour to British art. A new Pianoforte Concerto in E minor, by Herr von Dohnányi, superbly played by the composer-pianist, was the novelty. The work seems to have gained a prize somewhere, and "Prize Concerto" seems to be written plainly over its many scores of pages. It is very long, very difficult, very elaborate, very serious, but it somehow failed to convince us. The opening *tutti* promises well, although, or rather because it recalls in its impressive austerity the opening of Brahms's First Symphony; even to the resolutely held pedal. There are of course some *beaux moments*, but also the *mauvais quart d'heure*, which we relished not. We may alter our opinion when we hear the work again, for Herr von Dohnányi is an exceptionally gifted youth, as we had good reason to testify a few months ago.

ELDERHORST CHAMBER CONCERTS.

These concerts were resumed on the 23rd ult., at the Steinway Hall. The feature of the evening was the first performance in London of Dr. Bernard Scholz's Pianoforte Quartet in F minor (Op. 79), which was excellently interpreted by Miss Fanny Davies and Messrs. Elderhorst, Hobday, and Whitehouse. The Quartet, as may be imagined from the pen of so experienced a musician, is thoroughly well written and on orthodox lines. The last movement is the most attractive. It commences with vivacious vigour which is well sustained until the close. The vocalist was Miss Agnes Witting, who sang with great charm a selection of songs by Robert Franz.

PROMENADE CONCERTS.

Mr. Henry J. Wood's supply of novelties seems inexhaustible, and, for the most part, the pieces brought forward have proved worthy of the publicity given them, or possessed interest owing to their being the productions of esteemed composers.

An attractive clarinet solo with pianoforte accompaniment, entitled "Tango," by Mr. Manuel Gomez and Mr. Percy Pitt (the former being responsible for the themes and the latter for their treatment), was played for the first time by the composers on September 23, and will doubtless be often heard in concert-rooms. Mr. Vincent d'Indy is one of the most promising of modern French composers, and consequently interest was attached to the "Chanson et Danses" (Op. 50) for flute, oboe, two clarinets, horn, and two bassoons, which was produced in this country on the same evening as the "Tango."

Balakireff's "Overture on three Russian Themes" was brought to a hearing on September 26. The themes chosen are the folk-songs "Lo! no white birch tree stood near the field," "In the field stood the little birch tree," and "She went to a feast." Balakireff was a musical patriot, and he has treated his country's music in a deferential manner, and the result, if unpretentious, is pleasing.

The following night the first performance in London was given of Tschaïkowsky's Third Symphony in D (Op. 29), named, but not by the composer, "The Polish." The mastery of contrapuntal resource, the ingenious development of the themes, and the sustained power of the music are very striking. Tschaïkowsky also provided the novelty on September 28, when was played the Cossack dance from the first Act of his opera "Mazeppa," produced at Moscow in 1884. As may be imagined, the dance is essentially barbaric in style. On the 3rd ult. the orchestral arrangement of his popular pianoforte piece, "Chant sans Paroles," the third of three solos entitled "Souvenirs de Hapsal," was heard for the first time in England and proved to be very effectively scored.

A "Suite de Ballet," by Herr Mottl, based upon airs from Rameau's "Comedie-ballet," entitled "Platée," in three acts, produced in 1749, and on the same composer's "Opéra-ballet" named "Les Fêtes d'Hébé," first performed in 1739, was brought forward on the 5th ult. The piece forms a companion suite to Herr Mottl's arrangement of airs from the operas by Gluck and is of equal interest.

On the 7th ult. two vivacious Polish folk-dances, richly scored for orchestra by M. Moritz Moszkowski, were played. The first, a "Mazurka," is very pretty and *dansante*. The second, a "Krakowiak," is a busy and strongly accentuated piece.

Dvorák's latest symphonic poem (Op. 110), entitled "Die Waldtaube" ("The Wild Dove"), was performed, for the first time in London, on the 10th ult. This is programme music of the frankest kind, and its five sections illustrate *seriatim* the incidents of J. K. Erben's ballad. The music has the great merit of being terse and singularly clear in construction.

Two Dances for orchestra, severally a Serenade in gavotte measure and a Revel, or rustic dance, by Mr. Wallace Sutcliffe, enlivened the programme of the 12th ult., and well merit future performances.

A new suite, entitled "Cinderella," by Mr. Percy Pitt, was produced on the 14th ult., and proved a very attractive and cleverly written piece. It is in five movements, which severally illustrate—(1) "Cinderella's distress at being left behind while her sisters are taken to the ball"; (2) "The advent of the Fairy Godmother"; (3) The Ball; (4) "Prince Charming and Cinderella"; (5) Wedding Festivities. Of these the most important are the first, third, and fifth. The opening number at once creates a favourable impression by the expressiveness of its themes, the smoothness of the part-writing, and the well-nourished character of the orchestration. The Ball scene is illustrated by a charming waltz, rhythmic and dainty, and decidedly original. The Wedding scene is opened and closed with a gay march, in which a touch of the pompous admirably suggests the court officials. The suite was very warmly received, and the composer much applauded upon his appearance on the platform.

A very satisfactory feature of the recent series of these concerts is the opportunities that have been afforded to young British composers. An overture entitled "Touchstone," by Mr. W. H. Reed, one of the most promising of these, was produced for the first time on the 17th ult., and proved worthy of the hearty applause which followed its performance. Its themes are bright and melodious and the orchestration well balanced.

A composer, M. Jules Bleichmann, new to English audiences, was introduced on the 19th ult., with a Suite de Ballet. This is in six movements, severally headed—(1) Overture, (2) Danse des Bouffons, (3) Danse Orientale, (4) Danse des feux follets, (5) Vision, (6) Valse. Of these the most attractive are the second, fifth, and sixth. The second is decidedly humorous, the fifth full of charm of a feminine kind, and the valse is graceful and *dansante*. At this concert there was also performed a Septet for trumpet, pianoforte, and strings (Op. 69), by M. Saint-Saëns, which proved decidedly interesting. It comprises a Preambule, Menuet and Trio, Intermède, and Gavotte and *Finale*. The music is Handelian in style and full of vivacity. The season concluded on the 21st ult.

AN ELGAR CONCERT AT WINDSOR.

The annual concert of the Choir of St. George's Chapel Royal was given in the Albert Institute, Windsor, on the 18th ult., and drew together a large and appreciative audience, including H.R.H. Princess Christian and her two daughters, Princess Aribert of Anhalt and Princess Victoria of Schleswig-Holstein.

Sir Walter Parratt, the director of this famous choir, has been in the habit of devoting a considerable portion of the programme of these concerts to the works of some living composer and inviting him to superintend their performance in person. On this occasion the composer who thus honoured and was honoured by the choir was Mr. Edward Elgar, who contributed no less than ten out of the twenty numbers of which the programme consisted, appearing in each case either as conductor or accompanist. The versatility of Mr. Elgar's genius was well shown by the works presented, and the preponderance of one man's ideas was far from producing any sense of monotony. No contrast could be greater than that between the graceful part-song "O happy eyes," in the early part of the programme, and the unconventional madrigal, "To the Queen," with which the concert very appropriately closed.

The refined singing of the St. George's choristers was heard to much advantage in the beautiful two-part song "Doubt not thy Father's care," from "The Light of Life" ("Lux Christi"), with its fascinating accompaniment and delightfully naïve points of canonic imitation; and no less so in the attractive three-part song "The Snow," in which the obbligato parts for two violins were sympathetically played by Miss Ida Nutt and Mr. Hubert Hunt, the latter an old chorister. "King Olaf" provided a gem of a quartet, "As torrents in summer," so well sung by Master Edwards and Messrs. Smith, Kearton, and Kempton that it narrowly escaped an encore; and "Caractacus" furnished Mr. Eaton Cooter with "The Sword Song," which he declaimed with such dramatic vigour, backed up in the refrain by the gentlemen of the choir, that the performance had to be repeated. Mr. Whitehouse showed his own quiet style and Mr. Elgar's skill as a song-writer by bringing forward a thoughtful setting of old Simon Wastell's quaint and solemn words "Like to the damask rose you see," and Mr. Hubert Hunt joined the composer in an agreeably contrasted pair of violin and pianoforte duets, entitled "Chanson de Nuit" and "Chanson de Matin." Two numbers of the beautiful choral songs "From the Bavarian Highlands," already familiar to a Windsor audience, completed the interesting tale of Mr. Elgar's contributions to the concert.

Of the rest of the programme it is unnecessary to speak in detail. Dr. C. H. Lloyd conducted his exacting five-part song, "When first I came to Court," recently produced by the Magpie Madrigal Society, at St. James's Hall, and joined Sir Walter Parratt in five clever descriptive pieces for two pianofortes by the Russian composer, Arensky, entitled "Silhouettes." The gentlemen of the choir displayed their rich and well-balanced voices in a fine, but unfamiliar glee, "Music, all powerful," by the elder Walmisley; and in Webbe's punning round, "Would you know my Celia's charms," they displayed an amount of histrionic talent which must have astonished those who had never seen them out of cassocks and surplices. Various solos completed a highly interesting programme. Mr. H. E. Carver proved as usual an efficient accompanist, and Mr. Bell Kempton a courteous secretary.

CRYSTAL PALACE CONCERTS.

The forty-fourth annual series of the Saturday afternoon concerts commenced on the 7th ult., under the conductorship of Mr. August Manns. The veteran musician, who has served his art so long and so faithfully at Sydenham, had a cordial welcome from a numerous audience, and began the new season with an excellent interpretation of Mozart's Symphony in E flat. Subsequently the first performance in England was given of Benjamin Godard's "Concerto for violin, with accompaniment for orchestra," to quote the description of the work which heads the score. It was written for M. Johannes Wolff and its chief merit is that it affords the soloist ample opportunities to display brilliancy of technique. It is in the usual three movements, the last of which is very bright and lively. M. Wolff played excellently, but the music was coldly received. Mr. Frederick Dawson gave a praiseworthy reading of the solo part of Schumann's Pianoforte Concerto, and the vocalist was Madame Blanche Marchesi.

On the following Saturday the afternoon was occupied with M. Saint-Saëns's Biblical opera "Samson and Delilah," sung in English, but from a different translation to that provided for the audience. The title-*rôles* were finely embodied by Mr. Ben Davies and Miss Marie Brema, the latter artist in particular giving a reading of the part which, for intensity and subtlety combined with refinement of expression, it would be difficult to surpass. The part of the *High Priest* was taken by Mr. Daniel Price and that of *Abimelech* and the *Aged Hebrew* by Mr. Charles Knowles. The other characters were sustained by Messrs. Frederick Ranalow, Robert Radford, and Charles Lunn.

The concert on the 21st ult. opened with Dvorák's Symphonic Poem (Op. 111), entitled "Heldenlied" ("Heroic Song"), which had been performed for the first time in England the preceding evening at the Queen's Hall Promenade Concerts. The composer has emphasised the lyrical rather than the dramatic element in his treatment of the subject, and this is probably the reason why the work fails to impress the listener to the extent anticipated by the themes chosen by the composer. The most attractive portion is that headed *Poco adagio lagrimoso*, but several other sections excite interest and the esteem of the musician by reason of the grace and naïveness of the melodies and their picturesque scoring. A feature of this concert was the re-appearance of Señor Sarasate, who, in Max Bruch's beautiful Violin Concerto in G minor, and some smaller pieces, played with exquisite silvery quality of tone and the utmost refinement of expression. Beethoven's Second Symphony in D concluded the programme. The vocalist was Miss Tilly Koenen.

MR. COLERIDGE-TAYLOR AT ETON.

It was probably by an undesigned coincidence that the neighbouring choirs of St. George's Chapel, Windsor, and of Eton College gave their annual concerts during the same week, and that each secured the presence of a well-known composer. The Eton Chapel choir had for its hero of the evening Mr. Coleridge-Taylor, and a large proportion of the programme was devoted to his works. Two very characteristic lyrics, "An African Love-Song" and "Jessy," sympathetically sung by Mr. James W. Dempster and charmingly accompanied by the composer, elicited enthusiastic applause. They were succeeded by two "Gipsy Movements" for violin solo, exquisitely played by Miss Lucy Stone, with the composer at the pianoforte. This lady's purity of tone, artistic phrasing, and neatness of execution fully sustained her reputation as a leading exponent of the Joachim school. These two performers were subsequently joined by Mr. Edward Mason on the violoncello in Mr. Coleridge-Taylor's "Characteristic Waltzes"—a composition not perhaps heard at its best with this particular combination of instruments, but nevertheless proving very effective. As specimens of his choral writing a forcible part-song with pianoforte accompaniment, "Land of the Sun," was sung by the whole choir, and two poetic three-part songs for trebles and altos, "How they so softly rest" and "We strew these opiate flowers," were sung with considerable refinement, under the composer's direction, the accompaniment being played by the College Precentor, Dr. C. H. Lloyd.

The anniversary of Trafalgar no doubt suggested the introduction of "The Death of Nelson," which was so well sung by Mr. Herbert W. Howard that he had to sing again. Mr. Edward Mason, one of the music-masters of the school, created quite a furore by his rendering of Goltermann's well-known Etude Caprice for violoncello, and he was associated with Mr. W. Rowe in Piatti's setting of Tennyson's graceful poem, "O swallow, swallow." Other solos were contributed by the gentlemen of the choir, among them Monk Gould's "The Curfew," admirably sung by the energetic secretary, Mr. W. Dodds, who would have responded to an encore had time allowed. Abt's cheery part-song, "How can a bird help singing," brought the concert to a conclusion. With a few exceptions the accompaniments were played by Mr. H. R. Couldrey, organist of Holy Trinity Church, Windsor, and assistant-organist of Eton College Chapel.

THE ORGAN IN THE CHURCH HOUSE.

The Great Hall of the Church House, Westminster, has received its fitting complement by the erection of a three-manual organ, built by Messrs. Lewis and Co., Limited. This instrument, the munificent gift of the Hon. Richard Strutt, is placed in the East gallery, the console, in the North gallery, being about thirty feet away from the main structure. The wind of the entire organ is on 3½-inch pressure, and is generated by the Ross Valve Company's high-pressure hydraulic engine with rotary valve, which, with the bellows, is placed in the basement of the building. The oak case was made by Messrs. Elliot and Co., of Newbury, from designs by Sir Arthur Blomfield, A.R.A.

The organ was "opened" by Sir Walter Parratt, on the 7th ult., in the presence of an audience, or congregation, that completely filled the fine building. The following was Sir Walter's programme:—

Overture—"Otho" .. .. Introduction—Fugue—Gavotte.	Handel.
Improvisation	Rheinberger.
Fantasia in G minor (unpublished)	C. H. H. Parry.
Lamentation	Guilmant.
Choral Prelude	J. S. Bach.
Largo (from the "New World" Symphony)	Dvorák.
Choral Vorspiel und Fuge über—"O Traurigkeit, O Herzeleid"	Brahms.
Præludium und Fuge in F	Buxtehude.

There is no need to expatiate upon the manner in which the Master of the Queen's Music interpreted the above pieces. Is not his reputation as an organist of the highest rank known and read of all men? And it certainly did not suffer on this occasion. It may seem almost heretical to find fault with the programme, but notwithstanding the Ecclesiastical atmosphere of the Church House and the Church Congress, was it not a trifle severe for a general audience? One of its most interesting features was Sir Hubert Parry's unpublished Fantasia in G minor, which, although by so typical an English composer as the Director of the Royal College of Music, was not without traces of the best German influence—J. S. Bach to wit. Sir Walter Parratt's predilection for Choral Preludes was interestingly illustrated in two specimens of that genus—Bach representing the ancient and Brahms, the other great "B.," the modern. In order to aid the audience in recognising the melody of the Bach chorale, Sir Walter "played over" the first strain in its simple form. It proved to be the setting in B flat of "Valet will ich dir geben," known in this country in its association with the words "All glory, laud, and honour." Buxtehude, whom Bach in his youth walked half-a-hundred miles to hear, is not known so well in England as he deserves to be. The Prelude and Fugue is a very interesting specimen of the organ works by that famous organist of the Marienkirche at Lübeck.

We append a specification of the organ, which has the misfortune, like so many well-built instruments, of being placed in a building which seems to be lacking in resonance.

CHOIR ORGAN.

1. Salicional	8 feet	4. Flauto Traverso ..	4 feet
2. Dulciana	8 "	5. Piccolo Harmonique ..	2 "
3. Lieblich-gedact ..	8 "		

GREAT ORGAN.

6. Bourdon (24 notes derived from Pedal Sub-Bass)	16 feet	10. Octave	4 feet
		11. Flûte Harmonique ..	4 "
		12. Quint Flöte	2⅔ "
7. Open Diapason, No. 1	8 "	13. Flautina..	2 "
8. Open Diapason, No. 2	8 "	14. Trumpet	8 "
9. Flûte Harmonique ..	8 "		

SWELL ORGAN.

15. Rohr-flöte	16 feet	21. Super Octave.. ..	2 feet
16. Echo Salicional ..	8 "	22. Mixture (4 ranks) ..	1⅓ "
17. Geigen Principal ..	8 "	23. Horn	8 "
18. Viole de Gambe ..	8 "	24. Oboe	8 "
19. Voix Célestes (Ten. C.)	8 "	25. Clarinet	8 "
20. Geigen Principal ..	4 "		

PEDAL ORGAN.

26. Great Bass (derived from Great Bass and Sub-Bass)	32 feet	28. Sub-Bass	16 feet
		29. Flute Bass (18 notes from Sub-Bass) ..	8 "
27. Great Bass	16 "	30. Trombone	16 "

COUPLERS.

1. Choir to Pedal.
2. Great to Pedal.
3. Swell to Pedal.
4. Swell to Great.
5. Swell to Choir.
6. Choir to Great.
7. Swell Sub-Octave.
8. Swell Octave.

Three pedals and drawstops for interchangeable combinations on choir and swell organs.

Three pedals and drawstops for interchangeable combinations on great and pedal organs.

Tremulant to swell organ. Balanced swell pedal. Balanced crescendo pedal to entire organ.

The action is electro-pneumatic.

Manual compass CC to c, 61 notes. Pedal CCC to F, 30 notes.

MR. CHARLES FRY'S RECITALS.

A sixth series of recitals in costume was commenced by Mr. Charles Fry with Miss Olive Kennett and company, on the 7th ult., at St. George's Hall. As on previous occasions, the music formed a meritorious feature of the performances, for such they may be fitly termed, as, save for scenery, the plays are presented as at a theatre. The co-operation of the orchestra and chorus of the London Organ School, under the direction of Dr. Yorke Trotter, has secured excellent results. On the 7th ult., when the play chosen was "Macbeth," Mr. Clement Locknane's incidental music for chorus and orchestra was rendered in a manner that considerably increased the pleasurableness of the interpretation; and on the 14th ult. equal justice was done to Sir Arthur Sullivan's music to "The Merchant of Venice," the serenade in particular being beautifully sung by Mr. H. Lane Wilson, who personated *Lorenzo*. Pinsuti's setting in part-song form of "Tell me where is fancy bred" was also admirably rendered by the choir.

The series was concluded on the 21st ult., when "King Henry the Fourth" (Part I.) was presented. The selection of music included "The Ash grove," sung in Welsh by Miss Helen Lynden, who sustained the part of *Lady Mortimer*; Mozart's Overture to "Der Schauspiel-direktor," Tschaïkowsky's "Chant sans paroles," Professor Villiers Stanford's "Morris Dance," "Saraband," and "Branle," and Lachner's March. With regard to the exponents of the principal characters, nothing but praise is due, and special mention may also be made of Miss Emil Leslie, Mr. Adrian Harley, and Mr. Patrick Munro.

THE BRAHMS MONUMENT AT MEININGEN.

A considerable number of admirers of Johannes Brahms from all parts of Europe were attracted to the music-loving little Saxon capital of Meiningen in order to witness the unveiling, on the 8th ult., of the monument erected to the master, and to assist at the festival performances in connection therewith. The simple and impressive monument has been appropriately placed in the Englische Garten, in picturesque and idyllic surroundings, such as so passionate a lover of nature as Brahms himself was wont to delight in. It is the work of Professor Hildébrand, of Dresden, and consists mainly of a bronze bust of the composer, resting on a massive ornamental base. The inaugural ceremony was preceded by a performance, in the Hauptkirche, of the "Deutsches Requiem," in which the combined forces of the principal choral societies of Saxe-Meiningen and the largely reinforced Meiningen orchestra, under Herr Fritz Steinbach's direction, took part. After this excellent performance, the executants and visitors, forming an imposing procession, repaired to the Englische Garten, where Herr Nachbaur, of the Court Theatre, recited a prologue written by Brahms's intimate friend, Herr Widmann, and Professor Joachim delivered an oration in which eloquent reference was made to the leading phases in the career of the great musician whose memory was being honoured. The monument was then uncovered by the burgomaster. Laurel wreaths and floral tributes were deposited by the Duke and Duchess of Saxe-Meiningen, by a deputation from the Viennese Gesellschaft der Musikfreunde, and others, the proceedings terminating with a fine performance, again in the church, of the "Triumphlied."

REVIEWS.

New Christmas Anthems. Novello's Octavo Anthems. Nos. 606, 611, 612, 619, 630, 647, 648, and 649.

[Novello and Company, Limited.]

Christmas is an old institution, but it requires novelties for its due celebration, and Messrs. Novello have this year made excellent provision for this requirement in several recently published additions to their series of Octavo Anthems.

"When Christ was born to earth" (No. 606) has for its text lines by Whittier and music by H. Walford Davies. It is opened by a solo for a soprano of recitative character, which is followed by a short interlude for the organ. After this the choir enters with a chorus which forms the bulk of the anthem and possesses considerable interest. The music is decidedly strong, and has a masculine character that usually distinguishes this composer's writings. The organ accompaniment is full and possesses artistic independence, and a commendable feature is the addition of a stave for the pedal part. The work demands a well trained choir and intelligent singing, but its requirements are not excessive and rehearsal will be well repaid.

Mr. Frederic H. Cowen has set J. Montgomery's hymn "Angels from the realms of glory" (No. 611) on familiar lines. It opens with a jubilant chorus in four parts, which is followed by a melodious section for soprano solo or sopranos in unison. At its conclusion the choir, after an introductory passage for a bass soloist, again enters with a vigorous theme which is treated contrapuntally. For the *Coda* a return is made to the opening chorus.

"Now is come salvation" (No. 612) is composed by Cuthbert Harris, and is more simple in character than the preceding anthem. It contains two solos, respectively for a bass and a soprano, and the choruses in four parts are in solid harmony. The music is very bright and of a kind that is easily learnt.

"In every place incense shall be offered up," by Mr. John E. West (No. 619), is specially suitable for the Epiphany season, but is also appropriate for general use. The time indication is *Andante maestoso* and the music possesses a suave grace that makes it peculiarly attractive. Passages in solid harmony are effectively contrasted by points of imitation, which, however will not give trouble to a fairly trained choir. The anthem is an excellent example of its class.

"Sing a Song of Praise" (No. 630), by Oliver King, is suitable to choirs of limited resources. It is for four-part chorus throughout and is very easy to read and sing. Delivered with precision it would be stirring and impressive.

"How lovely are Thy habitations" (No. 647), composed by Charles Salaman, begins with a short tenor solo of melodious character, which is followed by a duet for first and second sopranos. A passage for a bass soloist leads into a portion that would form an effective quartet, and the full choir enters on a return being made to the melody of the opening bars. The conclusion is very impressive.

"Christians, awake, salute the happy morn" (No. 648), is described as a Pastoral Anthem for Christmas, and is a setting by Mr. H. M. Higgs of the well-known lines from "Hymns Ancient and Modern." As may be imagined, the music is vigorous and straightforward in expression. It is chiefly in four vocal parts and in solid harmony; but variety is secured by certain lines being given to one section only of the choir, and by the portion beginning "The praises of redeeming love" being set for a quartet or semi-chorus. The anthem will present no difficulties to a choir of ordinary abilities.

"The Word is made incarnate" (No. 649) is a Carol-Anthem for Christmastide, the words written by the Rev. J. M. Neale, D.D., and the music composed by Thomas Adams. This is opened by the sopranos in unison, who are answered by the tenors and basses also in unison. The full choir enters *piano* at the words "And peace on earth to men," in response to the call of the sopranos, *forte*, "To God on high be glory," the effect being admirable. Similar treatment to the foregoing is pursued until the close of what is an exceptionally bright and suggestive anthem. An average choir could sing it at sight.

On the Physiological Perception of Musical Tone. By John Gray McKendrick. [Henry Frowde.]

This learned and admirably expressed dissertation is the seventh Robert Boyle lecture delivered before the Oxford Junior Scientific Club on June 6. Although Dr. McKendrick, who is Professor of Physiology in the University of Glasgow, naturally treats his subject from the scientific and anatomical points of view, his essay is one that may be read with profit and not a little instruction by thoughtful musical people. One sentence is of such general interest that it may be quoted: "Auditory impressions, especially those of music, pass to the very roots of our being. There is probably no nerve (*i.e.*, the auditory nerve) that has so many connexions with different parts of the brain."

The Natural History of the Musical Bow. Primitive types. By Henry Balfour.

[Oxford: Clarendon Press.]

The sub-title of this interesting pamphlet is "a chapter in the developmental history of stringed instruments of music." Mr. Balfour, by virtue of his office as curator of the Pitt-Rivers Museum, in the University of Oxford, has unusual facilities for the study of the subject upon which he so learnedly and exhaustively writes. The scope of the book may best be stated in the author's own words:—

"Several years ago General Pitt-Rivers (then Colonel Lane Fox) introduced into the collection of musical instruments, which formed part of his magnificent ethnographical collection, a small series of instruments from Africa, to illustrate, by means of modern *survivals* of early types, some of the principal stages between the more simple and primitive instruments allied to the bow of the hunter, and the more specialized harp-like instruments of that continent. This short but concise series, illustrating as it does the principles of classification of ethnographical material originated and adopted by General Pitt-Rivers, has always been one which has attracted the attention of visitors to the collection presented by him to the University of Oxford. I shall have occasion to refer to this interesting series several times in the course of my paper."

Again: "My object, then, in this paper is to bring together, so far as I am able, the available material for, so to speak, a Natural History of the Musical Bow and its derivatives; to give a sketch of its geographical distribution; to describe the principal varieties under which it occurs; and to endeavour to indicate its place in the phylogeny of certain stringed instruments of higher types." This Mr. Balfour has succeeded in doing in the pages of the pamphlet under notice. He writes in a pleasant style that is thoroughly readable and gives much information of a most interesting kind. The treatise has illustrations on nearly every page and is furnished with a coloured map showing the "geographical distribution of the Musical Bow." May we venture to suggest to Mr. Balfour that in the second part of his monograph he should furnish an index to the complete work? It is sadly lacking in this first instalment. In this respect his book is of a little too "primitive" a type.

The Revelation. An Oratorio. The words selected from the Apocalypse and the music composed by George William Torrance. [Novello and Company, Limited.]

DR. TORRANCE is widely known to musicians in both hemispheres, and his oratorio, "The Revelation," in its present form, is a good example of his abilities. From the composer's preface it appears that the work "was composed beneath the Southern Cross—many of the themes having been jotted down during a summer walking tour in the Australian Bush—and it was performed for the first time, under the author's direction, in the Melbourne Town Hall, on June 27, 1882." Since that date the work has been revised and several solo numbers have been added, greatly increasing the musical interest. The old oratorio form has been adhered to, and the music is simple and direct in character and expression. It consequently makes but moderate demands on its executants, and for this reason is well suited for church use and amateur choral societies. The usual soprano, contralto, tenor, and bass soloists are required, for whom recitatives and airs of melodious kind have been written. There are two effective duets, respectively for soprano and tenor, and contralto and bass; several quartets, and a quintet with a double tenor part. The choral writing shows command of contrapuntal devices and the fugal portions display much ingenuity.

Notes on Conductors and Conducting. By T. R. Croger. [*Nonconformist Musical Journal* Office.]

THIS is a little book of the chatty-hintful species. Mr. Croger does not beat about the bush of technicalities, but says all that he has to say in a straightforward, four-in-a-bar manner. He speaks from observation and experience and draws conclusions that are impregnated with common sense and give evidence of critical acumen. Some of his sentences are quite epigrammatic, as, for instance, on the awful subject (in amateur orchestras) of "tuning"—"Zeal counts for nothing, skill for little more, if the playing is out of tune." Not the least valuable section of this brochure is the *coda* thereof—the "dont's," or, as Mr. Croger has it, the "do nots" of the book. Here are one or two which must conclude this brief notice of a brightly-written and companionable booklet upon an important subject: "Do not undertake the position of conductor unless you have an abundance of patience." "Do not lose your temper." (Mr. Croger might have added: "Do not lose your place.") "Do not conduct with a rotary beat, as though you were stirring a pudding." This gastronomically-seasoned sentence should be circulated throughout the length and breadth of the land with a view of encouraging the length and breadth of the beat. How few conductors there are, and, alas! how many misconductors!

Harvest Dance. From "The Seasons." By Edward German. Arranged for Pianoforte Solo by the Composer. [Novello and Company, Limited.]

MR. EDWARD GERMAN'S Orchestral Suite, entitled "The Seasons," was the most important novelty of the recent Norwich Festival, and the "Harvest Dance," which forms the second number of the suite, is the most fascinating of the four movements. In the pianoforte version the picturesqueness of the scoring is of course lost, but the attractiveness of the "Dance" lies in the irresistible gaiety of its chief subject. This possesses an exuberant and breezy individuality which is delightful, and very little of its force and charm is missed in the present arrangement. The indications given of the scoring are decidedly helpful to the pianist, and the piece, if brightly and crisply played, would certainly help to dispel "pale melancholy."

Italian self-taught. With phonetic pronunciation. By C. A. Thimm. [E. Marlborough and Co.]

THIS is one of the excellent series of little books so admirably compiled by Mr. Thimm. Its scope may be gathered from the list of contents—vocabularies, elementary grammar, idiomatic phrases and dialogues, travel talk, photography, cycling, and musical terms. This last section makes the book of special interest to musical folk apart from its general usefulness as a handy pocket manual on the Italian language. It is a capital shilling's worth.

The Morning Service in F. Op. 15. By A. Davidson Arnott. [Novello and Company, Limited.]

MR. DAVIDSON ARNOTT is one of our young musicians from whom we expect much, and, as may be anticipated, these settings of the church's morning canticles possess many estimable features. Foremost amongst these is the careful accentuation of the words. In the first line of the Te Deum due stress is laid on the third word, and throughout the objective aspect of the hymn is admirably emphasised. There are short passages for a quartet of soloists, and certain portions are set in unison for one or other parts of the choir, effective contrast and variety being thus provided with the solid four-part choral writing. The organ accompaniment possesses considerable independence, but it is admirably designed to support the voices. The harmonic scheme is broad and bold in conception, and a very effective setting of the last line is secured by the employment of the major triad on the flat sixth of the scale, the root of this chord afterwards becoming the minor ninth of the dominant of F.

The Benedictus opens in the key of D minor, and the composer has permitted himself considerable liberty in his harmonic treatment. At the fifth verse the music glides into six flats, at the eighth the signature becomes that of two sharps; at the tenth, four sharps; at the eleventh, three flats; and half way through the next verse the music returns to the opening key and ultimately finishes in F. Although the tonality is so changeful, the transitions are led up to in a manner that will enable a well trained choir to take up their entrances without hesitation, and the music is instinct with earnest striving to impress the meaning of the words. There is a short bass solo and a portion which might be sung as a quartet, but most of the choral writing is in solid four-part harmony.

The Jubilate is set in a less elaborate manner and the music is bright and direct in expression. Some imitative entrances impart interest to the voice parts, and the central unaccompanied portions provide effective contrast. The treatment of the Gloria is emphatic and brilliant.

Suite Ancienne, No. 4, for the Pianoforte. By Walter Macfarren. [Edwin Ashdown.]

IN these three pieces—Sarabande, Gavotte, and Rigaudon—Mr. Macfarren has happily succeeded in giving to their old dance forms a tinge of modern colour, which by no means detracts from their attractiveness. Where all are good it seems invidious to single out one for special mention; but we fancy that the Gavotte will not be the least appreciated number of this modern "Suite Ancienne."

The Recital Series of Transcriptions for the Organ. By Edwin H. Lemare.

Overture to "Euryanthe." Weber.
Lied and Barcarolle.
In the arbour. } H. Hofmann.
Serenade.
[Novello and Company, Limited.]

THIS new series of organ arrangements speaks for itself. Is not the name of the transcriber a sufficient guarantee of excellence? And it may be assumed that the pieces selected are in his judgment suitable for performance upon the king of instruments. The fine "Euryanthe" Overture, which opens the series, is followed by four short and melodious pieces by Hofmann in the quiet style. Their insertion in organ recital programmes would, we feel sure, be found to be as attractive as they were at Mr. Lemare's own performances at St. Margaret's, Westminster.

To Music. Words by Robert Herrick. Music by Lance Smith.

Come, Spring! Words and music by Ronald Quinton.

Time has wings. Words by Ellis Walton. Music by Mary Augusta Salmond. [Weekes and Company.]

So long as song writers exist there would seem to be no possibility of the poems of Robert Herrick being forgotten. The present setting of "To Music" (to becalm his fever) is melodically in consonance with the period in which the poet lived, and is gratefully written for the voice. The accompaniment is also well devised. The vocal compass is only from the first space on the treble stave to the E above and the majority of the notes lie in the medium register.

"Come, Spring," is an invocation to that period of the year when East winds and showers are wont to prevail, but which has long been idealised by poets as the halcyon time for lovers. Of course the latter view is taken by the composer of this song, which is as bright and blythe as spring *should* be.

"Time has wings" is a merry little ditty wherein is shown how Love gives wings to Time. Most of us have experienced this, and it is a pleasing subject for a singer, who, in this case, should be a light soprano. The song merits recognition, for it possesses vivacity and is well written.

Eton School Songs. Nos. 7 and 9.

The old School List. Words by J. K. Stephen. Music by Arthur Goodhart.

Carmen Scholare (Past and Present). Words by A. C. James. Music by Walter Parratt.

[Novello and Company, Limited.]

Whether sung at Eton or elsewhere these songs will be sure of securing sympathetic listeners amongst those for whom they are designed, for they possess a vigour and lilt that are bound to appeal to youthful minds, and, it may be added, that are calculated to arouse some pleasant memories in those whose school days have long past.

The words of "The old School List" are retrospective and possess some humour with a touch now and again of pathos. The interjectional remarks of the chorus are apposite and add considerably to the "go" and attractiveness of the song.

"Carmen Scholare" also contains many references to past doings, undoings, and misdoings in connection with those who have spent their educational days at the historic school. The form of the song is that of a solo in D minor with a refrain for chorus in the relative tonic major, and the music is of a simple and taking kind.

MUSIC IN BELFAST.

(From our own Correspondent.)

The Philharmonic Society announces the performance of Perosi's "Resurrection of Lazarus" (for the first time in Ireland), Berlioz's "Faust," and Wagner's "Tannhäuser"—thus the choral members will have a busy season in mastering works of such difficulty. Then in the Spring two performances of the Hallé Orchestra are looked forward to with great interest, and Dr. Lawrence Walker announces his chamber concerts as usual. To complete the forecast of the season's music, the Feis Ceoil will be held in Belfast in May or June, 1900, and this will give a great stimulus to musical students in all branches of the art.

Dr. Walker's chamber concerts began on the 12th ult., Herr Schilsky (now a resident in Belfast) being the violinist, and, besides playing Bruch's Concerto in G minor (with pianoforte accompaniment), led Beethoven's Trio (Op. 97) and Brahms's Quartet in A (Op. 26).

A popular concert with a local and wonderfully efficient orchestra was given on the 14th ult. (Dr. Koeller, conductor). Herr Curt Herold, who is a very able pianist of fine technique and much delicacy of touch, played Chopin's Nocturne (Op. 25, No. 1) and Ballade (Op. 23), and Herr Herwarth Korder played Bruch's Violin Concerto in G, with orchestral accompaniment. The orchestra played Gluck's Overture to "Iphigenia in Aulis," Mozart's Symphony in E flat, and March from Mendelssohn's "Athalie." This very sound bill of fare was, as might be expected, rather severe for a popular concert, and probably on that account the audience was not very large. "We must creep before we can walk," and certainly both the execution and appreciation of such music has made great strides in Belfast within the last few years.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The concert season has now fairly commenced and soon we shall be having a busy time. The first to break the long silence was Miss Marguerite Saunders, a young Birmingham vocalist, who gave a concert in the Masonic Hall on September 27. She was very successful, and her artistic colleagues (Miss Muriel Foster and Mr. Horace Lott) were well received. Instrumental numbers were contributed by Messrs. Herbert and Gerald Walenn and Mr. Edgar Hulland. Miss Ellen Cowdell, who acted as accompanist, had several well-written songs of her own in the programme.

On the 2nd ult. Messrs. Harrison's first concert took place in the Town Hall, which was crowded to the doors. Madame Melba, Miss Maud Santley, Mr. Jack Robertson, and Mr. George Ferguson were the vocalists. Miss Cherry Enriquez made a successful first appearance here as pianist and Mr. F. Griffith and M. Jean Gerardy were again welcomed. Mr. Seppilli was the accompanist.

The Festival Choral Society opened its fortieth season on the 19th ult. Mendelssohn's "Elijah" formed the programme. The chorus singing was magnificent from beginning to end, and the voices, thanks to the low pitch, were full and round in the high register. Madame Duma, Miss Marie Hooton, Mr. William Green, and Mr. Watkin Mills were the vocal principals, and all did well. Assistance was given in the concerted numbers by Miss Marguerite Gell, Miss Amy Spence, Mr. S. Roper, Mr. F. Cranmer, and Mr. H. Austin. The part of the Youth was sustained by a young girl, Miss May Heath, whose sweet voice was exactly suited to the music. There was a full orchestra, with Mr. C. W. Perkins at the organ. Dr. Swinnerton Heap conducted.

The musical *Matinées* of the Royal Society of Artists commenced on the 7th ult. The principal vocalists were Miss Olive Harcourt and Mr. Francis Harford. The Saturday concerts in the Town Hall commenced the same evening, when the Midland Musical Society, under Mr. H. M. Stevenson, performed the first two parts of Handel's "Messiah."

On Michaelmas Day, Cowen's "Song of Thanksgiving" was performed at St. Michael's Church, Handsworth. Mr. Hector presided at the organ and Mr. George Halford conducted.

On the 13th ult. the Town Hall was well filled on the occasion of the annual music demonstration by children of the Board Schools. The chorus numbered 600, drawn from eight schools. Each choir sang separately, and then all sang in combination, Mr. William Dobson conducting. A two-part sight test, which was specially written by Mr. George Oakey, was successfully gone through, and the proceedings gave evidence of the good training the children receive.

The Choral Union, under the direction of Mr. Thomas Facer, gave a performance of Handel's "Samson," on the 21st. The vocal principals were Miss Nellie Wiseman, Miss Nellie Pritchard, Mr. William Molineaux, and Mr. William Bennett. The choruses were creditably performed and there was a good audience.

MUSIC IN BRISTOL AND DISTRICT.

(From our own Correspondent.)

The annual meeting of the Bristol Choral Society was held on the 3rd ult., at the Lecture Theatre, under the presidency of Mr. Douglas Metcalfe. The report of the committee, presented by Mr. W. G. Veale, honorary secretary, stated that the Society now consists of 74 honorary members and 513 singing members. It was decided not to have a London concert this season, but to devote all the energies of the members to preparing for next season, when Colston Hall will be rebuilt. A work which has not yet been performed in England has been put into rehearsal, it being Professor Horatio W. Parker's "Legend of Saint Christopher." Mr. F. H. Cowen's "Ode to the Passions" will also be taken in hand.

There was a large attendance at Redland Park Hall, on the 7th ult., when a miscellaneous concert, under the direction of Mr. D. W. Rootham, was given. The singers were Miss Alice Hill, Miss Gertrude Hember, Miss Sylvia Tippett, Miss Edith Evans, Mr. E. B. Tombs, and Mr. Rootham. Miss Mabel Rootham contributed pianoforte pieces and Mr. Le Duc Bucknall played violoncello solos.

Mendelssohn's "Hymn of Praise" was given at the Church of St. Thomas, on the 13th ult. The soloists were Miss Eva Hartshorn and Mr. E. T. Morgan. The duet "I waited for the Lord" was sung by Miss Hartshorn and Master Richards. Chorus and band numbered eighty and the performance was highly creditable. Mr. W. A. Lamb was at the organ and Mr. E. H. Luton conducted.

St. John's Church Society, the conductor of which is Mr. A. E. Hill, is going to give, at a special Advent service in December, the new cantata "Blessed are they who watch," by Mr. Hugh Blair, late organist of Worcester Cathedral. In Lent, Mendelssohn's "Hear my Prayer" and Stainer's "Crucifixion" are to be given, and, at a concert in the Spring, Sterndale Bennett's "May Queen."

Two societies for ladies only have recently been formed—one, the Bristol and Clifton Ladies' Musical Society, of which the Dowager Duchess of Beaufort is president and Mr. J. F. Nash, conductor; the other, the Clifton Ladies' Glee Club, with Madame Clara Novello Davies, conductress of the Royal Welsh Ladies' Choir, at the head.

The members of the Bristol Orpheus Glee Society have included in their practices, under Mr. Riseley, three compositions specially written for them, one by Mr. W. H. Cummings and two by Mr. C. Lee Williams.

On the 7th ult. the first of the series of Pump Room concerts, Bath, for 1899-1900, was given before a large audience. Mr. Max Heymann conducted an efficient orchestra. The vocalist, Miss Ethel Beetlestone, who made her *début* at these concerts, demonstrated that she is the possessor of a pleasing soprano voice, and she was recalled after singing two ballads.

The first of the eighth series of organ recitals was given at Christ Church, Bath, on the 8th ult., by Mr. H. J. Davis, the organist, Mr. W. F. C. Schöttler at intervals rendering violin solos.

The Weston-super-Mare Philharmonic Society, under the direction of Mr. Edward Cook, of Bristol, is rehearsing Spohr's "Fall of Babylon" for the Christmas concert. For the Spring concert the choir is practising Cherubini's Requiem Mass in C minor and Hiller's "Song of Victory."

The promoters of a series of chamber concerts at All Saints' Hall, Clifton, had reason to feel gratified at the success of the first performance, which was given on the 16th ult., as the room was fairly filled. The executants were Mr. Herbert Parsons (pianoforte), Mr. Otto Milani (violin), and Mr. Herbert Walenn (violoncello). Of the two trios played by Hans von Bronsart, one was a novelty for Bristolians, though written many years ago. Schumann's D minor (Op. 63) was the other. In both the audience expressed delight and the artists gave an excellent rendering of the works. Miss Gertrude Drinkwater, the vocalist, sang effectively Grieg's "Reminiscences of Mountain and Fjord" and two songs by Edward German. Additional interest will be imparted to the next two concerts from the circumstance that previous to them Dr. Percy Buck, organist of Bristol Cathedral, will lecture on the compositions to be performed in the Music Room of Clifton College, with musical illustrations in which Mr. R. O. Beachcroft and Mr. F. W. Rootham have promised to assist.

MUSIC IN DUBLIN.

(From our own Correspondent.)

We have to correct a statement in last month's correspondence. Contrary to the information we had received at the time, the Dublin Musical Society is to give a concert in November, Haydn's "Imperial" Mass and Handel's "Acis and Galatea" being the works selected for performance, the latter for the first time for many years in Dublin. The second concert will be "The Messiah," given just before Christmas; and in March, Gounod's "Redemption" will be performed. A Members' concert will be given, without orchestra, in February, when Mendelssohn's "Hear my Prayer" and Stewart's Evening Service in E flat will be given with organ accompaniment. The conductor will be, as heretofore, Dr. Joseph Smith.

Herr Ernst Dohnányi, the Hungarian pianist, gave two recitals in the Antient Concert Rooms, on the 12th and 14th ult. It is difficult to say too much in praise of his admirable performances. At the first, Bach's Organ Prelude and Fugue in G minor (arranged by Liszt), Brahms's Variations on a Theme by Handel, and Beethoven's little played but beautiful Sonata in A flat (Op. 110) were the chief selections. In the last-named Herr Dohnányi displayed the very highest artistic qualities to an exceptional degree and satisfied the most critical Beethoven lover. At the second recital, Mendelssohn's Prelude and Fugue in E minor, Schubert's Sonata in A minor, and a number of pieces by Liszt were the most important selections.

Mrs. Page Thrower, who is better known as the energetic *entrepreneuse* of the Hallé Orchestra concerts, gave a song-recital, with Mr. Plunket Greene, on the 16th ult. Mr. Greene delighted everyone in all his songs—French, German, and English—the most popular being a selection of five or six Irish folk-songs arranged by Stanford and Wood, with words by Alfred Perceval Graves. Mrs. Thrower was fairly successful in some classical songs. The accompaniments were beautifully played by Miss Greene and Miss Elsner.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norwich Orchestral Union is rehearsing Handel's "Semele," and at the performance early in December Dr. A. H. Mann, organist to the University of Cambridge, is expected to preside at the organ.

The Great Yarmouth Musical Society proposes to give Beethoven's "Ruins of Athens" and Anderton's "Wreck of the Hesperus" at its next concert, while the neighbouring borough of Lowestoft will be treated to Schumann's Advent Hymn and Bridge's "Cradle of Christ" by the Musical Union. At Hunstanton and Lynn, both conducted by Mr. A. H. Cross, performances will be given of Mendelssohn's "Athalie" and Elgar's "Banner of St. George." At Lynn, Handel's "Israel in Egypt" will also be given.

The Felixstowe Choral Society is to be congratulated upon its choice of Handel's "Samson," and the "Creation" is to be put into rehearsal by the Diss Choral Society. Our Downham Market friends are ambitious enough to announce Mendelssohn's "Elijah," while the Bungay Choral Society will give a performance of Handel's "Acis and Galatea."

The Ipswich Choral Society, under the conductorship of of Mr. B. H. Burton, has decided upon Coleridge-Taylor's "Hiawatha's Wedding-Feast" and Parry's "Blest Pair of Sirens." This Society will also give Handel's "Messiah" on Good Friday.

Under the auspices of the new rector of Wymondham (the Hon. the Rev. A. Parker) and a strong committee, it has been decided to resuscitate the Wymondham Choral Society, and rehearsals have already begun, conducted by Mr. A. S. Wilde.

The opening of the new organ in Norwich Cathedral had been intended to take place on the 1st inst., but the progress of the work having been slower than was anticipated, the ceremony has been postponed.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Two Liverpool societies—the Philharmonic and the Orchestral—have, we are glad to record, begun the present season by adopting the normal pitch. At the concert on the 10th ult., in which the Philharmonic Society began its sixty-first annual series, Herr Ernst Dohnányi made his first appearance before an audience in Liverpool. He played in Beethoven's Pianoforte Concerto in G; and his rendering, combining intellectual interpretation with technical brilliance, left a most favourable impression. He afterwards offered an Intermezzo and a Capriccio of his own composition. An interesting feature of the concert was the work of the chorus in Mendelssohn's "Loreley," Miss Blauvelt taking the solo part. Beethoven's C minor Symphony—rather a favourite at these concerts—was a good test of the "form" of the orchestra, in which, since last season, there has been a considerable change of *personnel*. The standard, however, is maintained. Mr. F. H. Cowen continues his conductorship.

At the Orchestral Society's initial concert, on the 14th ult., Mr. A. E. Rodewald's forces did themselves exceptional credit by a rendering of the often heard "Pathétique" Symphony of Tschäikowsky, which, considering that the combination consists in large part of amateurs, was really admirable. Selections from Massenet's Fourth Suite, including the "Angelus," which was beautifully played; and Dr. Wood's setting of Walt Whitman's poem "Ethiopia saluting the colours," were among the interesting features of a judiciously compiled programme. Mr. Theodore Lawson also began his series of concerts in the small concert-room of the St. George's Hall, on the 3rd ult. This series, like that which has for some years been given by Mr. Ernst Schiever, appeals chiefly to lovers of chamber music. A very interesting Quartet for strings by Smetana was given by Mr. Gompertz and his colleagues.

The extra series of Sunday afternoon concerts at New Brighton Tower, under the direction of Mr. Granville Bantock, have so far proved as successful as those which preceded them. Mr. Bantock has a happy way of choosing works which are both excellent and unfamiliar. At the concert on the 16th ult. he favoured us with Gluck's charming Overture to "Iphigenia in Aulis." In connection with Sunday concerts, it should be mentioned that, under the direction of Mr. W. I. Argent, the Liverpool Sunday Society have decided upon an ambitious programme, including "Israel in Egypt," the "Golden Legend," and Perosi's "Resurrection." The chorus of the Society now numbers some 250 vocalists, and the orchestra of fifty instrumentalists has decided claims to merit. The concerts at St. George's Hall on Sunday afternoons are always crowded.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

With the third week in October our musical season commenced in good earnest and with full vigour. Naturally, around the Hallé Subscription Concerts our expectation chiefly hovered; the excitement being stimulated by the advent of the new conductor of world-wide celebrity, and by expectation of what so experienced a chief might be able to achieve with an orchestra of long-tried excellence. A very large audience assembled on the evening of the 19th ult. to greet Dr. Richter and to give assurance of good-will undimmed by recollection of any past misgivings and preferences. Thus the opening of the forty-second Hallé season was most successful in every way. The programme, which opened with the "Meistersinger" Overture, included no absolute novelty. Familiarity with Beethoven's most popular C minor Symphony, and with many excellent renderings of it, enabled most of the audience quickly to detect any freshness of colouring given to this or that well-known strain without losing grip of the poetic intention of the whole gorgeous tone-picture. And the solemnity of the "Parsifal" themes lost nothing through that intellectual absorption of the faculties which, when listening to an unfamiliar work, often deadens the mind to the emotional influence which it is the highest power of music to excite and deepen. Devotion of a fine orchestra to the kaleidoscopic pictures which a series of formal variations upon a set theme may produce always seems a somewhat extravagant and unworthy submission, however cleverly may be presented the different aspects which the subject may be made to assume; and so the Brahms essays upon the Haydn text, known as St. Antonio's Chorale, like most such elaborations, seem more interesting as examples of scholarly treatment, and as exercises in diversified scoring, than as tending to any loftier purpose. Not infrequently the vocal pieces in a programme suffer through being placed in a setting which dwarfs them, but with such an artist as Madame Blanche Marchesi that would be impossible. Not by absolute and irresistible charm of voice merely—although the variety of modulated tone whereby she conveys almost infinitely shaded delicacies of expression is truly marvellous—in the "Ah! Perfido" of Beethoven and the imaginative "Lorelei" fantasy of Liszt, she exercised a spell over the vast audience which was scarcely broken by the triple recall which rewarded her second effort.

Mr. Brodsky's interesting chamber concerts will be resumed on the 1st inst., and in the meantime it was pleasant to be invited by Mr. Carl Fuchs to one of the friendly gatherings which he directs at the Schiller Club to listen to a programme including Brahms's Sextet (Op 18), Tschaïkowsky's Sextet in D (Op. 70), to Miss Edith Robinson's skilful rendering of some violin solos, and to Antonin Dvorák's "Waldesruhe" *Adagio* for violoncello.

The first meeting of Dr. Watson's Vocal Society was rendered interesting by a well-chosen selection of glees and part-songs and by the second performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast"; and our local excellent musician, Mr. Max Mayer, provided for his first musical evening an excellent fare, of which the more important numbers were Mozart's Trio, No. 5 (in which he enjoyed the co-operation of Messrs. Brodsky and Fuchs), Brahms's Sonata for pianoforte and violin (Op. 108), and Mendelssohn's Sonata (Op. 45) for pianoforte and violoncello.

MUSIC IN THE NORTH OF SCOTLAND.

(From our own Correspondent.)

The musical season in the North opened with the first of the series of Harrison concerts, which was given in Aberdeen, on the 9th ult. Madame Melba was the principal attraction, and she appeared with her usual success. On the 16th ult. the first of the Aberdeen chamber concerts was given, when a carefully selected programme was presented. Mr. J. M. Nisbet (pianoforte) and Mr. W. M. Hefft (violin) both played well; the former indeed deserving high praise for his performance.

The season promises to be a busy one, the Aberdeen Choral Union having arranged for performances of "Israel in Egypt," "Messiah," and Beethoven's "Choral" Fantasia. The Philharmonic Society has also an attractive programme, and we note that Peterhead is to have a performance of "The Messiah" in January.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

There are already signs of considerable activity in musical circles by way of preparation for the coming season. At Ashburne, the Choral Society, under Mr. W. H. Tutt, are studying Barnett's "Ancient Mariner." The Derby Choral Union, under Mr. C. Hancock, will perform the "Creation" on the 7th inst., to be followed later by "The Messiah." The Grantham Choral Society are rehearsing Sullivan's "Martyr of Antioch," under Mr. Dickinson. At Heanor, under Mr. W. G. Taylor, a start has been made with the "Creation," and the Society has arranged to include "The Messiah" and "Hymn of Praise" in the season's work. At Retford, the Choral Society's first concert will include Beethoven's "Mount of Olives" and Elgar's "Light of Life," under Mr. Hamilton White's conductorship. The Choral Society at Wirksworth has taken in hand "Judas Maccabæus," under Mr. Carl Ashover. Further news from Derby shows that the Orpheus and Madrigal Society, under Mr. A. F. Smith, is undertaking a performance of Dr. Mee's "Horatius"; and at the Derby Diocesan Training College, Bennett's "Woman of Samaria" and Mozart's First Mass are in preparation.

In the domain of chamber music Nottingham will be well supplied in the current season. Miss Cantelo has arranged for the Cologne Quartet to appear on November 30. On March 1 Mr. Willy Hess is to play, and, on March 22, Dr. Joachim is engaged, supported by Mr. Hobday, Mr. Whitehouse, and Miss Cantelo. Messrs. Thorpe and Ellenberger announce two chamber concerts for the 16th inst. and January 18, with Miss Edwards as vocalist and Madame Fromm and Miss Ellenberger as pianists.

At Derby, Mr. Harold Henry's Orchestral Society are rehearsing German's "As you like it" music, Tschaïkowsky's "Nut-Cracker" Suite, and Délibes's "Kassya" for performance on the 29th inst.

Miss Nellie Smith gave a highly successful pianoforte recital on the 5th ult., when her programme was culled from the classical masters, from Bach to Brahms. A lecture by Dr. Horner, on Mendelssohn, on the 13th ult., with musical illustrations, was well attended.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Festival interrupted for a time the ordinary course of musical events in the district, but, now that it is over, this month will see a plethora of concerts.

The Burngreave Choral Society performed Nichol's "Holy Grail," on the 16th ult., under Mr. H. Chisholm Jackson. Mr. G. F. Cawthorne was organist.

Mendelssohn's "Hymn of Praise" was performed in St. Mary's Church, on the 23rd ult., under Mr. J. A. Rodgers. The choir of the church was largely augmented for the occasion. The soloists were Mr. R. Thompson and Masters Eddie Lowe and E. Unwin.

The Musical Union, under Dr. H. Coward, announces Mendelssohn's "Elijah" for December 5.

The Wath (on Dearne) Choral Society (Mr. G. M. Coates) announces Handel's "Judas Maccabæus."

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Up to the time of writing one is obliged to speak of music in Yorkshire almost entirely in the future tense. The Huddersfield Subscription Concerts, which opened a long series on September 26, form the chief exception, but, after all, ballad concerts, even when they include so brilliant a star as Madame Melba, who appeared on the 17th ult., cannot be said to have any abiding interest. A concert of the Huddersfield Glee and Madrigal Society, on the 10th ult., certainly deserves honourable mention, for the singing of delightful old madrigals by Fesca and Wilbye, as well as of more modern productions of less worth, under Mr. J. E. Ibeson's direction, was of a high degree of excellence. The "Vätergruft" of Cornelius, in which Mr. John Browning sang the solo, was also a noteworthy feature of the programme. Yet another Huddersfield Society is well up to time in beginning work. The Choral Society, which on the 20th ult. gave Mr. Cowen's "The Passions," followed by Sir Arthur Sullivan's sacred musical drama "The Martyr of Antioch." So far as concerned the chorus, a fine performance was given of the latter work, but the band was hardly equal to its task. The soloists, Madame Ella Russell, Miss Edna Thornton, Mr. Lloyd Chandos, and Mr. Bantock Pierpoint, were all thoroughly efficient. Mr. John Bowling conducted.

The Bradford Permanent Orchestra opened their season on the 21st ult. They have, with wisdom and enterprise, engaged Mr. Cowen as their conductor, and, under his direction, they gave a performance of Beethoven's Fifth Symphony which showed that his instruction has already produced good fruit. Madame Ruth Lamb was the vocalist and the Bradford Festival Choral Society took part in the concert. On the 17th ult. the Bradford Old Choral Society gave a creditable performance of Benedict's "St. Peter." Miss Florence Lancaster, Miss Mabel Pickard, Mr. Gwilym Richards, and Mr. W. Thornton were the principals, and Mr. Hartwell Robertshaw conducted.

As regards coming events, the Leeds Philharmonic and Subscription Concerts must be allowed to take the first place in Yorkshire for the sustained interest of their programmes. For the series of six concerts the Hallé Orchestra has been engaged on five occasions, while on the fifth Dr. Joachim will appear with a quartet party. Two of the concerts will be chiefly orchestral, and for their excellence Dr. Richter's name will be a sufficient guarantee. The supremacy of the programmes as a whole lies, however, in the extraordinary interest of the choral works selected, and here one cannot but recognise the influence of Dr. Stanford, the conductor of the Philharmonic Society's chorus. In addition to the invariable "Messiah" performance at Christmastide, we are to have a classic as important as Beethoven's Mass in D. The "Infancy of Christ," of Berlioz, which has never yet been heard in Leeds, will be given; Brahms will be represented by two of his loveliest choral works, the "Nœnia" and "Song of Destiny," and Mendelssohn by a Psalm. Contemporary music will not be forgotten: witness the inclusion of Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast," and of a chorus by Dr. Stanford, "Our enemies have fallen"—which it is to be hoped may have a special significance when given at the closing concert in March.

The Leeds Choral Union will serve a distinct purpose in appealing to more conservative tastes. Its opening concert will, it is true, be concerned with a sufficiently "advanced" work in Mr. Elgar's "Caractacus," a very welcome echo of the last Leeds Festival; but it will be coupled with a well-established favourite in the "Walpurgis Night," just as, later on in the season, the "Stabat Mater" of Dvorák will have as a foil the "Stabat Mater" of Rossini, a somewhat curious combination. To the Society's annual "Messiah" performance a special interest will be given by following the lead of the Royal Albert Hall Society and giving the oratorio, so far as is practicable, as Handel wrote it. "Elijah" completes the scheme.

The thirty-fifth season of the Bradford Subscription Concerts will, as usual, include one chamber concert—at which Mr. Brodsky's highly artistic quartet party will appear—and one miscellaneous programme. For the two choral concerts the Hallé band has been engaged, but Mr. Cowen will conduct the works chosen, which are Coleridge-Taylor's "Hiawatha's Wedding-Feast"—an interesting proof of the impression made by the cantata, since it was given at these concerts only last season—the "Golden Legend," "Hymn of Praise," and Rossini's "Stabat Mater," the last two being chosen as the medium of Mr. Edward Lloyd's farewell to Bradford. Mr. Dohnányi's performance of his Pianoforte Concerto at one of the two orchestral concerts, to be conducted by Dr. Richter, and Madame Brema's singing of the closing scene from the "Götterdämmerung" are the most striking features of the orchestral programmes, so far as they are at present arranged.

The usually enterprising Halifax Choral Society, established as far back as the year 1818, is this season inclined to find in discretion the better part of valour, in the selection of "Judas Maccabæus," "The Messiah," the "Walpurgis Night," and Dvorák's ever welcome "Spectre's Bride." An excellent series of Subscription Concerts is, however, being planned for Halifax, so that the town will have a more ample allowance of good music than is customary.

The Dewsbury Choral Society has, contrary to usual experience in the West Riding, found that "The Messiah" will not pay, a fact from which it may be inferred, according to pleasure, that Dewsbury is either very much behind the times or very much in advance of them. The chief works they intend to give during the coming season are "Elijah" and Goring Thomas's "Swan and Skylark."

A good programme has been prepared for the winter by the Middlesbrough Musical Union, one of the most enlightened of Northern societies. It purposes giving an accepted classic in "Messiah," a popular work of the romantic school in the "Faust" of Berlioz, and a rarely heard classic in the "König Thamos" music of Mozart. Dr. Richter will conduct a programme that will include the closing scene of "Parsifal," Act I., and Beethoven's C minor Symphony, while Dr. Joachim will, at another concert, play the Beethoven Violin Concerto. Middlesbrough, in common with not a few towns in the North of England, owes much to Mr. Kilburn, who, as honorary conductor of the Musical Union, has brought it to its present state of artistic importance.

Among the more miscellaneous concerts of the West Riding, the Messrs. Haddock's Musical Evenings at Leeds and Harrogate, the Harrison Concerts at Bradford, and the Huddersfield Subscription Concerts take a foremost place. The Messrs. Haddock have, at Leeds, established an orchestra of local players, whose concerts are to be given in aid of local charities.

MUSIC IN WALES.

(From our own Correspondent.)

The list of subjects for next year's National Eisteddfod, which is to be held at Liverpool, has been published. Taken as a whole, the musical portion of the programme is disappointing and hardly compares favourably with recent National Eisteddfod lists. A moderate prize is offered for the performance of the Overture to "Athalie" by an orchestral band, and four guineas for some portions of a Haydn string quartet—exactly one guinea above what is offered for the playing of "Jenny Jones" on the cornet! The two first-named pieces represent all the concerted instrumental music, and it can scarcely be contended that this is putting the Eisteddfodic clock on. Sight-singing also is entirely neglected.

The short music course initiated at the University College of Wales, Aberystwyth, this year, under the direction of Mr. David Jenkins, the Lecturer in Music, has been so successful that it has been decided to continue the course next year and to extend the subjects for study. It is to be hoped the other constituent colleges of the Welsh University may be induced to follow in the same direction.

A number of harvest festivals have been held throughout the Principality. At a few churches efforts have been made to perform cantatas, and in some instances with orchestral accompaniment; but it is necessary to emphasize the elementary fact that a complete stringed quartet is more to be desired in every way than a "full band" of an odd assortment of various instruments, but boasting of only one second violin, no viola, and no violoncello, as was recently the case at one of these festivals. If Wales is to make any real progress in instrumental music it must proceed on proper artistic lines.

On the 9th ult. the North Wales Tonic Sol-fa Association held its annual meeting at Carnarvon, when a paper by Mr. L. J. Roberts (H.M. Inspector of Schools), on "The preparation necessary to be a successful teacher of music," was read at the morning conference.

Mr. David Jenkins read a paper on "Music—its origin, its connection with the sister arts, the Christian Church, and the state of the art in Wales," at the first meeting of the thirteenth session of the Manchester Welsh National Society, on the 14th ult.

The Aberystwyth Choral Society, under the conductorship of Mr. David Jenkins, announces a performance of Mendelssohn's "Walpurgis Night" and Rossini's "Stabat Mater" during the coming season.

The annual prize distribution to successful students at Trinity College took place at St. George's Hall on the 24th ult., the presentation being made by Mr. W. Ambrose, Q.C.; Dr. E. H. Turpin, the Warden, presiding. The report of the examinations was read by Mr. Sebastian Hoare (local secretary). The number of prizes awarded was twenty-seven, which included three silver medals, five bronze medals, and nineteen book prizes. Mr. W. Ambrose, in moving the adoption of the report, gave a brief address, in which he congratulated the prize-winners on their successes, which had been won in fair examinations. The value of the prizes was not only in their money worth, but in the indication they afforded that the possessor had gone through a certain course of study, at the same time giving joy and pleasure. There was no pleasure higher than that which was the result of success. The benefits clung to them through life, and whether they had studied the subject as their leisure or business, they would look back on that time with real pleasure. The report was adopted, and the prizes, which included the National Prize, awarded for the best work throughout the United Kingdom, were handed to the winners. The National Prize was taken by Mr. W. E. Agate, the Local Exhibition by Miss Nellie Munro, the Silver Medals by Miss Raby (pianoforte), Miss Peile (violin), and Mr. Agate (harmony and counterpoint).

Mr. Arthur Foxton Ferguson gave an evening concert at Steinway Hall, on the 21st ult., at which five interesting songs from "England's Helicon," for four voices with pianoforte accompaniment, by Dr. Ernest Walker, were performed. The vocalists were Miss Fillunger, Miss Florence Shaw, Mr. Walter Ford, and Mr. Ferguson, while the composer presided at the pianoforte. Mr. Ferguson, who was in excellent voice, contributed songs by Schubert, Dr. Basil Harwood, and two Hungarian folk-songs arranged by Mr. F. Korbay. Miss Fillunger, Miss Muriel Foster, and Mr. Walter Ford also sang several songs with much acceptance; while Miss May Campbell-Taylor played a violoncello sonata by Locatelli and Dr. Ernest Walker played a pianoforte solo of his own composition, entitled "Variations on a Norwegian air."

At the Downs Chapel, Clapton, on the 14th ult., the organ was re-opened, after being enlarged and re-built by Messrs. Peter Conacher and Co. Smart's Te Deum in F was sung at the dedication service, and Miss A. C. Smith, a member of the choir, sang a setting of the hymn "O Jesus, I have promised," specially composed for the occasion by Mr. Webb. The choir contributed Goss's anthem "The glory of the Lord," and the "Gloria," Mozart. A recital was given by the organist and choirmaster, Mr. W. C. Webb, when his programme comprised works by Handel, Rea, Guilmant, and Smart; and Miss E. L. C. Head played Handel's Largo as a violin solo.

The Bromley Musical Society has issued an interesting prospectus for its twentieth season's operations. The choral works to be performed are Parry's "Blest Pair of Sirens," Sullivan's "Martyr of Antioch," and Elgar's "The Banner of St. George." The orchestral selections include Mendelssohn's "Scotch" and Haydn's "Military" Symphonies, the "Coriolanus," "Fingal's Cave," and "Water Carrier" (Cherubini) Overtures, and Mr. Percy Pitt's "Air de Ballet" for strings. Mr. F. Lewis Thomas will occupy his accustomed place as conductor.

Mrs. Campbell Forsyth gave a farewell concert at Steinway Hall, on the 10th ult., assisted by Mdlle. Irene Szilassy and Mr. Joseph Ripley, Miss Elsie M. Southgate (violin), and others. Señor and Madame Sobrino gave a pianoforte and vocal recital at the same hall on the 11th ult. The second season of the Kruse Quartet concerts was commenced, on the 19th ult., at the Hampstead Conservatoire.

Miss Cecilia Gates has arranged for a series of three chamber concerts to be held in the New Music Court, Crystal Palace, on Mondays, at 8.30 p.m., beginning on the 27th inst. The programmes, which have been admirably selected, include a new pianoforte quartet by Dr. Ernest Walker, and amongst the artists engaged appears the name of Miss Fanny Davies.

The fairy opera, "Snow-white," by the Countess Marie Mely (produced at St. George's Hall in the Spring), was given at the Crystal Palace on the 24th ult., the principal parts being taken by Miss Constance Leslie, Miss Mona Macquoid, Miss Grainger Kerr, and Mdlle. Jeanne Douste. Mr. August Manns conducted.

The fourteenth season of the Streatham Choral Society commences on December 18, with Handel's "Samson." There will be a miscellaneous programme on February 26, and on May 7 Mendelssohn's "St. Paul" will be given. Mr. Stewart Macpherson will be the conductor, as usual.

Mr. J. T. Hutchinson gave his annual vocal recital at Steinway Hall, on the 19th ult., when he sang very artistically. He was assisted by several of his pupils, a select choir, and Mr. Harvey Löhr (pianist).

The Civil Service Vocal Union has commenced its nineteenth season. Mr. J. H. Maunder acts as honorary conductor.

Mr. P. A. Whitehead, assistant-organist of Chichester Cathedral and organist of St. Bartholomew's Church, Southsea, has been appointed conductor of Pulborough and Petworth Choral Society.

The Ilford Philharmonic Society has placed in rehearsal Schubert's "Song of Miriam." The conductor is Mr. A. H. Allen, organist and choirmaster of St. Clement's Church.

Mr. S. Seymour Smith has been appointed conductor of the Brockley Choral and Orchestral Society.

FOREIGN NOTES.

Berlin.—The new season of the Philharmonic concerts commenced on the 9th ult., under Herr Nikisch's direction, and included the first performance in Berlin of the Symphony in D minor by César Franck, which, though difficult to appreciate at a first hearing, excited much interest. Madame Carreño was the pianist and was greatly applauded in Tschaïkowsky's Concerto in B flat major.——Herr Sucher, the veteran conductor of the Royal Opera, has retired from his post which he has held with such distinction for so many years.——Amongst the series of lectures to be given during the winter at the Klindworth-Scharwenka Conservatorium are those of Dr. Goldschmidt, on "The Forms of Classical Instrumental Music," and of Herr Otto Lessmann, on the "History of Pianoforte Literature in the Nineteenth Century."

Bremen.—An interesting performance of ancient Greek music took place here in connection with the recent meeting of Philologians, when, under the direction of Dr. Thierfelder, several of the resuscitated specimens of a practically lost art obtained a hearing. Among those most appreciated were the "Hymn to Apollo," discovered some years since at Delphi, and a fragment appertaining to the "Orestes," of Euripides, and forming part of the Archduke Rainer collection of papyri, preserved in the Viennese Imperial Library. These pieces were sung first by a single voice and then repeated by a chorus; a harp entering with an occasional chord.

Carlsruhe.—The annual special performances at the Court Theatre—which included, in addition to the usual Wagnerian representations, works by Mozart, Beethoven, and Berlioz—culminated, on the 8th ult., in a magnificent performance of "Die Meistersinger," under Herr Mottl's direction.——The first production of the new opera by Max Schillings, "Der Pfeifertag," which may be expected early this month, is being looked forward to with intense interest.

Christiania.—The inauguration performances at the newly erected National Theatre included Björnsen's drama "Sigurd Jorsalfer," with important musical numbers by Edvard Grieg, when both dramatist and composer were the objects of most enthusiastic demonstrations on the part of the audience.

Como.—Don Lorenzo Perosi's new oratorio, "Il Natale del Redentore" ("The Birth of the Saviour"), was produced, for the first time, on September 22, at the Cathedral, under the direction of the prolific young composer. There was an orchestra of 130 executants and a choir of some 230 voices, the latter being mainly supplied by opera choristers! The oratorio is divided into two parts, and amongst the numbers more particularly appreciated were a hymn in praise of the Virgin Mary, a Magnificat for soli, chorus, and orchestra, and some descriptive orchestral numbers. The reception of the work, on the whole, was, however, not an enthusiastic one.

Dresden.—Herr Johannes Smith, an excellent violoncellist, has been appointed to a professorship at the Royal Conservatorium. The artist will be associated with the pianist, Mr. Sherwood, and the violinist, Herr Kretina, in a series of chamber concerts to be given during the coming season.

Frankfort-on-Main.—The first performance in Germany of Mascagni's new opera, "Iris," took place on September 26, at the Stadt-Theater, with complete success. There were numerous recalls of the principal interpreters, amongst whom Fräulein Schacks, in the titular part, was specially admired, while the performance generally, under Herr Wolfram's direction, was an excellent one.

Graz.—A magnificent new theatre, seating some 1,700 spectators, and excellent in its acoustic properties, was inaugurated last month with a performance of "Lohengrin."

Hamburg.—The first performance took place last month, at the Stadt-Theater, of August Bungert's "Circé," a music-drama appertaining to the cycle "Homeric World," for the complete performance of which a special theatre is to be erected at Godesberg, near the Rhine. The production of "Circé" was a success from a scenic and spectacular point of view, while as regards the merits of the music opinions are greatly divided.

Königsberg.—A prize of 10,000 marks has been offered by Dr. Walter Simon, an enthusiastic music-lover, for the composition of a German "Volksoper," or popular opera of an elevating order.

Leipzig.—Felix Weingartner's opera "Genesius" was produced for the first time at the Stadt-Theater, on the 2nd ult., when it met with a highly favourable reception. The composer himself conducted, and at the conclusion of the performance received a perfect ovation on the part of a numerous audience.——The society recently formed by members of the Gewandhaus Orchestra, for the performance of rarely-heard compositions for wind instruments only, is announcing a series of interesting concerts during the present season.——At a recently held general meeting of German musical directors, a Society, adopting the title of "Deutscher Musik-directoren Verband," was formed, having its centre in Leipzig, and numbering already over 230 members.——The Riedel-Verein announces the performance, this month, of Handel's "Israel in Egypt," in Dr. Chrysander's version, and the production, later on, of an important new work by Enrico Bossi—viz., a setting of the "Song of Solomon."

Louvain.—In connection with the ceremony of unveiling a statue erected to Remy, on the 8th ult., a cantata, written for the occasion by M. Léon du Bois, the director of the Academie de Musique, was performed by some 700 executants, and produced a most marked impression, being a work of genuine inspiration and excellent musicianship.

Madrid.—Herr Zumpe, the excellent conductor of the Schwerin Opera, has been engaged to conduct a series of performances at the Royal Opera, including the first production of Wagner's "Siegfried," for which a Spanish version of the book has been prepared.

Milan.—The Teatro Lirico, which re-opened its doors on the 14th ult., puts forward an ambitious programme for the season, including, amongst a number of important works to be newly mounted, Mascagni's new opera, "Le Maschere," Massenet's "Cendrillon," Bruneau's "L'Attaque du Moulin," and Berlioz's "La Prise de Troie."——A project is on foot for reconstructing and converting into a concert hall the ancient Chiesa della Pace, for the performance exclusively of sacred music, and more particularly of the oratorios of Don Lorenzo Perosi.

Munich.—Under the patronage of the Prince Regent, a new theatre is to be constructed, after the Bayreuth model, with lowered orchestra, &c., in this capital, in which Wagnerian and other performances are to be given at popular prices. In connection with the recent Goethe celebrations, a very fine performance of "Egmont" was given at the Royal Theatre, with Beethoven's music, conducted by Herr Stavenhagen. A numerously attended congress of guitarists and mandolinists was held here last month, and some interesting concert performances were given in connection therewith. It was decided to establish a representative society, with branches in Germany and Austria, Herr Hammerer, of Augsburg, being elected president. The regular concert season was inaugurated last month with two performances of the Kaim Orchestra, conducted by Herr Richard Strauss, in which the symphonic poems, "Don Juan," "Don Quixote," and "Heldenleben," and a number of vocal compositions, with orchestra, by Herr Strauss, were included.

New York.—The well-known German male choir "Arion," of New York, has just returned from an extensive concert tour, in the course of which it visited nearly all the principal cities of North America. Its reception everywhere was a most brilliant one, and in San Francisco and St. Louis, in particular, the performances of the excellently trained choir aroused the utmost enthusiasm.——Herr Emil Paur, conductor of the German Opera, has been appointed director of the National Conservatorium, a position formerly occupied by Antonin Dvorák.

Paris.—Leoncavallo's "La Bohème" was brought out, for the first time in Paris, at the Théâtre Lyrique de la Renaissance, on the 10th ult., the French version of the libretto having been furnished by M. Eugène Crosti. The performance was a decided success, Mdlles. Thévenet, Franday, and Richard; MM. Leprestre, Soulacroix, Ghasne Bourgeois, Théry, Barré, and Boursier forming a truly excellent *ensemble*.

Prague.—The first performance of the two-act music-drama "Der arme Heinrich," by Hans Pfitzner, took place, on September 23, at the German Theatre, with very considerable success. The composer, who conducted, is a professor at the Stern'sche Conservatorium in Berlin, where the new work has likewise been accepted for performance at the Royal Theatre.

Rouen.—Wagner's "Siegfried" is shortly to be produced under the active management of the Théâtre des Arts. This will be the first performance of that part of the "Nibelungen" tetralogy in France.

St. Petersburg.—Much satisfaction is being expressed in social and artistic circles at the appointment of Prince S. Wolkowsky to the directorship of the Imperial theatres. The Prince, who is said to be a highly cultured artist, was on terms of intimate friendship with Anton Rubinstein and Tschaïkowsky.

Stettin.—Under the style of "Riemann Conservatorium," a new music-teaching institution was opened last month, under the direction of Herr Barthold Knetsch. As its name implies, it is to be conducted on the system and reformatory principles advocated by the distinguished Leipzig professor. It already has over fifty pupils.

Venice.—M. Jules Bas, a French musician residing in Italy, has been appointed the successor of Don Lorenzo Perosi in the musical directorship of St. Mark's Church.

Vienna.—A concert, commemorative of the fiftieth anniversary of the death of Frederick Chopin, was given on the 13th ult., somewhat in anticipation of the actual date, by the Tonkünstler Verein, before a very numerous audience. The programme consisted of some of the less frequently heard works of the Polish master—viz., the pianoforte trio (Op. 8), the violoncello sonata, and a number of characteristic *Lieder*, the latter superbly rendered by Fräulein Lola Beeth. Herr Richard Heuberger, the vice-president, opened the proceedings with an interesting address. Chopin visited Vienna in 1829 and also in the following year, and his compositions were greatly appreciated from the first. ——The threatened crisis in the conductorship of the Philharmonic Society has been fortunately averted by Herr Mahler's finally consenting to remain at the post. Herr Luze, hitherto director of the chorus, has been appointed second Capellmeister at the Imperial Opera.—A performance in memory of the late Johann Strauss was announced to be given by the Gesellschaft der Musikfreunde on the 25th ult., when, amongst other pieces, Brahms's "Deutsches Requiem" was to be performed.——The mortal remains of the Walzerkönig were removed, on the 8th ult., to their final resting-place at the Central Cemetery, where they are placed by the side of those of Brahms. The ceremony was of quite an unceremonious kind.——Herr Richard von Perger, the well-known conductor of the Gesellschaft der Musikfreunde, has been appointed director of the Imperial Conservatorium in the room of the late Johann Fuchs, and it is doubtful whether he will be able to retain the conductorship of the Gesellschaft der Musikfreunde.——By order of the Town Council a commemorative tablet is to be placed on the house, in the Karlgasse, where Johannes Brahms resided and in which he died, on April 3, 1897.

Warsaw.—An influential and representative committee has been formed with the intention of forming a Concert Institution after the pattern of the Leipzig Gewandhaus. Among those who have already subscribed considerable sums towards this scheme are the brothers De Reszke and M. Paderewski, and there is every prospect of its speedy realisation.

The Cambridge University Musical Society announces a performance of Mendelssohn's "St. Paul," with a London orchestra, on the 29th inst.

OBITUARY.

Signor Foli.

The death of the distinguished vocalist known as Signor Foli took place, after a short illness, at Southport, on the 20th ult. Signor Foli, whose real name was Allan James Foley, and who was born at Cahir, Tipperary, on August 7, 1837, was originally a carpenter. But finding that he had a voice he studied singing under Bisaccia, at Naples, and the young basso made his first appearance at Catania, in 1862. After hearing him in opera at Paris, Mr. Mapleson engaged him for Her Majesty's Theatre, where he made his English *début* as *St. Bris* in Meyerbeer's "Huguenots," on June 17, 1865. Success attended him, not only in London, but in the Provinces and in the United States, and he sang bass parts in over sixty operas. His favourite part was *Moses* in Rossini's "Moses in Egypt." One of his earliest appearances as an oratorio singer was in "Israel in Egypt," at the old St. Martin's Hall, on April 25, 1866, being a performance given by the National Choral Society under the late G. W. Martin, when he sang "The Lord is a Man of war" with Mr. Santley as a colleague. "Drinkwater Hard" (Mr. J. W. Davison), in a notice of that performance in the *Musical World*, said that they "were vociferously encored (as was inevitable) in the obstreperous (!) duet 'The Lord is a Man of war.'" His first appearance at the Handel Festival was in 1868, and his first Festival was at Norwich, in 1869. He took part in the first performance of Gounod's "Redemption" and numerous other oratorios, and he was the *Daland* at the first English performance of Wagner's "Flying Dutchman" at Drury Lane, July 30, 1870. As a ballad singer, Signor Foli was widely known, and his fine voice and striking presence will be much missed from the concert-room.

We regret to record the death of Mary, the wife of Mr. Robert Newman, which took place at 2, Mandeville Place, on the 6th ult., at the age of thirty-one. Much sympathy goes out to the manager of the Queen's Hall in the loss of one who was to him a true help-meet and a wise counsellor.

On September 29 George Cooper, organist of Christ Church, Newgate Street (also of the Birkbeck Institute and the City of London College), son of the late George Cooper, orgainst of the Chapel Royal, St. James's, &c., aged thirty-nine.

The death is announced, on the 5th ult., at Vienna, of Johann Nepomuk Fuchs, the director of the Conservatorium, and colleague of Dr. Richter in the conductorship of the Imperial Opera. He was born in 1841, at Frauenthal (Styria), where his father, Patritz Fuchs, was a schoolmaster, renowned for his masterly organ playing; and having studied music both there and at the Augustineum, in Graz, he occupied the post of Capellmeister at different theatres in Austria-Hungary, and also at Cologne in 1873 and Hamburg in 1875. From the latter place he was called, in a similar capacity, to the Viennese Opera in 1879, a position which he held, with much distinction, until his premature death, from blood-poisoning. He was appointed to a professorship of composition at the Conservatorium in 1888, and on the resignation of Hellmesberger in 1893 succeeded to the post of director of that famous Institution. Fuchs was the composer of an opera, "Zingara," and of a number of songs, and in his excellent editions of operas by Handel and Gluck, and more particularly of the complete works of Franz Schubert, issued by Messrs. Breitkopf and Härtel, he has left an enduring monument of his critical ability and thorough musicianship.

The chief of French organ builders, and one of the most distinguished representatives of his art the world over, M. Cavaillé-Coll, died in Paris, on the 13th ult., at the venerable age of eighty-eight. The son and pupil of an organ builder at Toulouse, he came to the French capital at the age of twenty-two and at once made his mark by successfully entering the competition, opened at the time, for the reconstruction of the organ at Saint-Denise, carrying out the work in such a way as to leave no doubt concerning his eminent qualifications. M. Cavaillé-Coll built the organs in Manchester Town Hall and in the Albert Hall, Sheffield.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ainderby-Steeple.—A Harvest Thanksgiving Service was held in the Parish Church on September 29, and repeated on the following Sunday evening. The chief feature of the service, which was fully choral, was a new anthem, "Fear not, O land," composed by Mr. T. B. Wentworth, organist and choirmaster of the church, who is also the conductor of the choral society. The anthem, which is very bright and effective, was much appreciated by the congregation, and the soprano solo, "Thou crownest the year," was tastefully rendered by Mrs. Wentworth.

Bath.—On the 12th ult. two classical concerts were given in the Pump Room. Miss Dorothy Maggs, who is a pupil of Mr. Francesco Berger, made her first appearance at these concerts, when she played the solo part of Schumann's Pianoforte Concerto with orchestral accompaniment and a Polonaise in E flat by Moszkowski, with great success.

Cape Town.—In the Good Hope Hall the combined choral societies gave a performance of "The Messiah," on September 5, as a complimentary farewell and benefit to Madame Marie Hooton, Mr. Edward Branscombe, and Mr. Daniel Price, whose singing during their short stay in the neighbourhood has been greatly admired. The chorus and orchestra, numbering over 300 performers, gave a splendid rendering of the work, while the soloists, together with Miss Rutherford (soprano), were recipients of varied tributes of esteem throughout the evening. Mr. Barrow-Dowling conducted, as usual, and the orchestra was led by Mr. Percy Ould.

Dover.—The Dover Choral Union is making arrangements for the coming season, which will open with Sullivan's "Martyr of Antioch," in December, followed by Gounod's "Redemption," in April or May. Mr. H. J. Taylor is the conductor and Mr. R. W. Patmore the honorary secretary.

Frome.—A very successful concert was given in the Mechanics' Hall, on the 5th ult., by Miss Bessie Grant. The audience was large and appreciative and the pieces were well rendered by the following:—Miss Dorothea Tucker (violin), Miss Bessie Grant, and the Royal Windsor Glee Singers—Messrs. Walter Clay, Abel Starkey, David Humphries, and Walter Dodds. Mr. Tom Clare was the able accompanist.

Kogerstone (Mon.).—On September 28 a very successful Harvest Festival was given at St. John's Church, in the presence of a crowded congregation. Adlam's Evening Service in F, Stainer's "Ye shall dwell in the land," and a harvest carol, "Holy is the seedtime," by Lowe, were all very effectively rendered. The soloists, Mr. Richard Cashmore and Master Charles Williams, gave great satisfaction, and Mr. James Matthews presided at the organ.

Portsmouth—The musical societies of Portsmouth are preparing their programmes for the winter. The Borough of Portsmouth Philharmonic Society, with Mr. Monk Gould as conductor, has selected Sullivan's "Martyr of Antioch" for its concert in December. The Portsmouth Musical Association, under Mr. W. D. Pillow's baton, will give Mendelssohn's "Athalie" during the season.

Whitley (Northumberland).—A successful performance of Haydn's "Creation," Parts I. and II., was given in Trinity Wesleyan Church, on the 9th ult., under the direction of the organist, Mr. A. Brown Thompson. There was a very large congregation.

Organ Appointments.—Mr. James Young, Organist and Choirmaster to St. Mary's Church, W. Horsley, Surrey.—Mr. F. W. Appleyard, to St. Peter's, Broad Lane, Tottenham.—Mr. W. Rhodes, to St. John's Parish Church, Sheffield.—Mr. Frederick Isherwood-Plummer, to Wesley Church, Birkdale, Southport.—Mr. T. J. Crawford, Organist and Choirmaster to St. Paul's Parish Church, Camden Square.

Choir Appointments.—Mr. Albert Everett (Tenor), to St. Stephen's, Walbrook.—Mr. S. Seymour Smith (Choirmaster), to Brockley Presbyterian Church.—Mr. F. W. Cheeseman (Solo Tenor), to St. George's, Bloomsbury.

ANSWERS TO CORRESPONDENTS.

W.—*We have referred to the original edition of Boyce's anthem "I have surely built thee an house," published by the composer's widow in 1790. It has no accompaniment. The last bass note (B) in bar 13 of the trio in A minor is figured ♯; but although the final chord in bar 15 has no D sharp, this chord should be the same as in bar 13, and not a six-four chord. Boyce probably did not trouble himself about "the chord of the thirteenth"; and if he had been asked to account for the harmony he might very well have replied in the words of Mendelssohn, who, upon being invited to give the root of the first chord in his Wedding March, replied, "I don't know, and I don't care. I like it."*

H. W. J.—*A complete list of Beethoven's compositions, with dates, is given in Grove's "Dictionary of Music and Musicians," Vol. IV., p. 534. Your illustrations must be regulated by your resources. It would be better to keep to the chamber music—such, for instance, as selections from the pianoforte works, one of the Romances for the violin, one or two movements from the string quartets, some songs, &c. The list above mentioned, studied in conjunction with the biography of Beethoven by Sir George Grove in Vol. I. of his "Dictionary," would furnish you with ample material for illustrating the three periods of the master's art-life.*

Bombay.—*Saint-Saëns's "Danse Macabre" was written in 1874, and was not composed for any special occasion, but is a symphonic poem like "Phaëton," "Le Rouet d'Omphale," &c. Yes; it was performed in the Catacombs of Paris some years ago, when certain of the élite of the city assembled themselves together to hear the weird strains of the "Danse Macabre," "down among the dead men."*

Basso.—*The solo bass part in Mr. J. F. Barnett's "Ancient Mariner" was sung by Mr. Santley at the production of the work, Birmingham Musical Festival, 1867, and in all probability it was written for the eminent baritone.*

W. D.—*The Symphony in A minor, Nonet, Quintet, and the two String Quartets by Mr. Coleridge-Taylor are still in manuscript. Three movements of the Symphony were played at a Royal College of Music concert at St. James's Hall, on March 6, 1896.*

H. M. B.—*The following pieces for harmonium and violin will probably meet your requirements:—Offertoire, Elevation, Communion, and Prière, four pieces by Gounod; Aria, by Philip Scharwenka; and the Andante from Mendelssohn's Violin Concerto.*

P. T.—*Books 1, 2, 10, and 17 of Pianoforte Studies, edited by Franklin Taylor, would doubtless suit your pupil. Mr. Taylor's Primer of Pianoforte-playing is published by Messrs. Macmillan, price One Shilling.*

Lento.—(1) *The best musical dictionary is Grove's, which Messrs. Novello are now issuing at the reduced price of £2.* (2) *Try Popp's Flute Tutor in the Peters' edition.*

Hum.—*The humming accompaniment to glees, &c. (called "A bouche fermée"), is produced with the teeth closed and the lips nearly so.*

Musical.—*Yes, you are quite right. One continuous sound occupying an entire bar of 9-8 time is written as a dotted minim tied to a dotted crotchet.*

T. R.—*"Flowers of Ireland" ("Erin"), by Benedict, and "Air Irlandais," by Sydney Smith, are effective pianoforte pieces on Irish melodies.*

W. E.—*Macfarren's "Harmony" and the same author's Lectures on Harmony (Longmans) will probably solve your harmony problem.*

Tenor.—*The prize medals at the Royal Academy of Music are only awarded to the students of that Institution.*

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Stainer, John. } Arranged for Men's Voices.

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132.	The Manger Throne	C. Steggall.
133.	Sleep, Holy Babe	Dykes.
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135.	'Twas in the winter cold	J. Barnby.
136.	Good King Wenceslas	Helmore's Carols.
137.	Come! ye lofty	Elvey.
138.	God rest you merry, gentlemen	Traditional.
139.	Listen, Lordings	Ouseley.
140.	The First Nowell	Traditional.
141.	When Christ was born	Arthur H. Brown.
142.	Jesu, hail! O God most holy	J. Stainer.
143.	The seven joys of Mary	Traditional.
144.	What Child is this?	Old English.
145.	The Waits' Song (The moon shines bright)	Traditional.
146.	The Virgin and Child	C. Steggall.
147.	The Holly and Ivy	Old French.
148.	The Lord at first	Traditional.
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157. Christmas hath made an end.
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162. { I hear along our street. / The Boar's Head Carol. } 1½d.
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164. Hark! how sweetly the bells.
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169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
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DAILY NEWS.

The sections entitled "Nimrod" and "Dorabella" were much applauded, and also the last movement, which has now been revised, although the alterations do not appear to be very great.

MORNING POST.

The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter since added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.

Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.

Mr. Elgar's new work scored a genuine success. It exhibits most happily his great inventive power and his striking ability in handling his orchestra. He has here produced a series of miniatures, drawn and coloured with the utmost cleverness and originality. Some are tender, some are graceful, and some are humorous, but all reveal the touch of a master. . . . The variations are brimful of character and humour. Since the first performance the composer has rewritten the *coda*, and given it greater importance, much to the advantage of the work as a whole. The performance was a fine one, and confirmed one in the belief that this is not only Mr. Elgar's masterpiece, but one of the most brilliant orchestral compositions that have been produced in the British school, or in any school for that matter, for many years past.

ECHO.

They are of commanding merit, of comprehensive charm, and well deserve to take a permanent position in our repertory of orchestral music.

GLOBE.

The variations are always interesting, well-contrasted, and scored with a real sense of tone-colour, and some of them are quite beautiful by themselves, apart from all considerations of form and structure.

GUARDIAN.

Mr. Elgar may therefore be very warmly congratulated on the unqualified success of his work, which was given the high compliment of receiving its first interpretation from Dr. Richter and his famous band. . . . The variations are extremely well contrasted, and the orchestration, though masterly and effective throughout, is always treated by the composer as a means to an end, and not as an end in itself. . . . The whole work will add greatly to Mr. Elgar's already high reputation, and it is to be hoped that an opportunity will soon be given of hearing it again. . . . All the favourable impressions produced at the first performance were amply confirmed on this occasion, and it would not, in our judgment, be an exaggeration to say that Mr. Elgar is the most eminent master of orchestral effect which our country has produced, with the possible exception of Sir Arthur Sullivan.

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"A very large audience assembled in the Town Hall (Newcastle-on-Tyne) on Monday night. . . . The first part of the programme was devoted to Gaul's new Cantata 'The Ten Virgins.' The opinions expressed on the occasion of its production at South Shields we still maintain, further acquaintance only serving to confirm them. The Cantata is replete with charming music of that school which every one can appreciate, and which found so distinguished a master in Mendelssohn. If composers would have their works popular with choral societies, it is only reasonable to expect that they will bestow a fair share of their attention upon the choruses. The old masters knew this, and there is no doubt that the fact has much to do with the long-continue, popularity of their works; and there is equally little doubt, we think that the principal cause of the failure of so many works produced now-a-days is the uninteresting nature of the choruses. Compare the choruses of the three most popular works ever produced—'The Messiah,' 'Creation,' and 'Elijah'—with a large number of modern works, and our meaning will be clear. If we mistake not, such thoughts as these passed through Mr. Gaul's mind when he set himself to compose those works which have placed him in the front rank of English composers—the 'Holy City,' 'Joan of Arc,' and 'The Ten Virgins'—and that the public endorse his views is proved by the enormous sale which these works have had."—*Newcastle Daily Journal*, Dec. 17, 1890.

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The above Cantata has been specially planned to meet the requirements of Musical Societies, the greater portion being choral, including three numbers for Sopranos and Contraltos (The Virgins). In the matter of the Orchestral parts, the following plan has been adopted—*i.e.*, when the Strings are *tacet*, instead of employing rests, anything that is written for other instruments will appear in small notes in the string parts, and a similar plan has been adopted with regard to the reed instruments—*i.e.*, any Clarinet or Oboe Solo will be expressed in small notes in the Flute part. This arrangement, it is hoped, will make it possible to give a fair rendering of the work with a limited orchestra.

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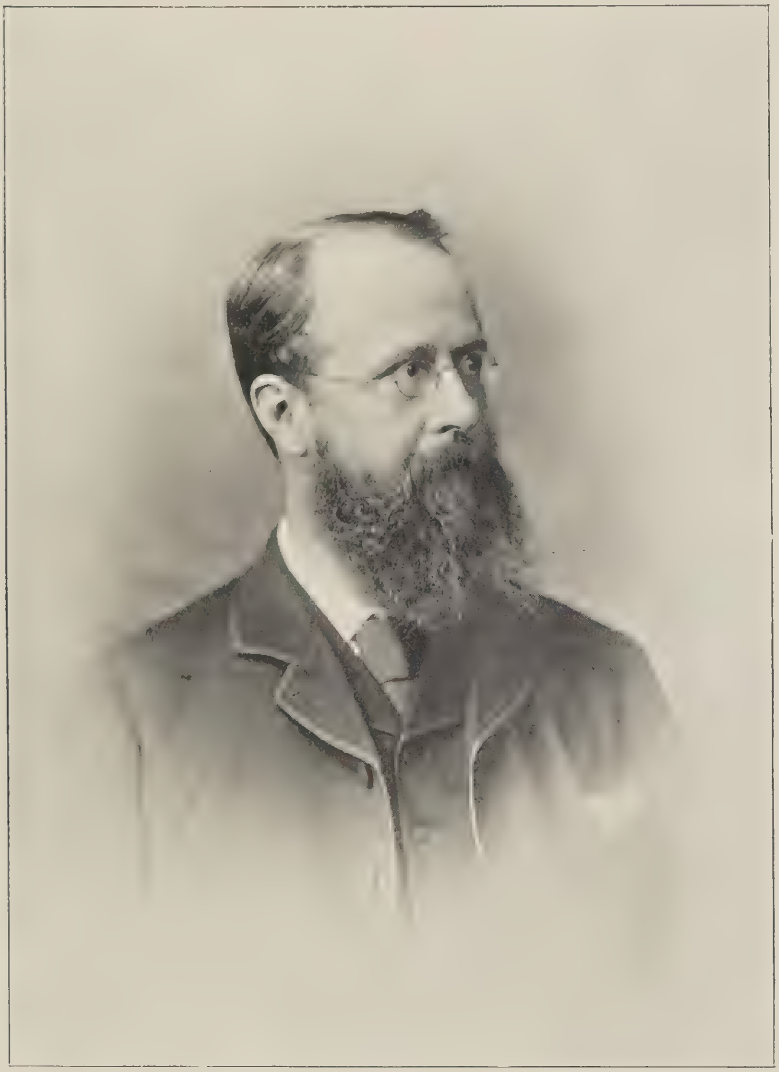

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"Golden Legend."—"Mr. Charles Knowles made the part of the *Forester* really interesting by his reading."—*Birmingham Post*, Oct. 14, 1899.

"King Saul."—"Mr. Charles Knowles gave sonorous and generally speaking well-judged effect to the words of *Samuel.*"—*London Daily Telegraph*, Oct. 14, 1899.

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By order,
SHELLEY FISHER, Secretary.

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Four Extra Supplements are presented gratis with this number. A portrait of Mr. Franklin Taylor, by Messrs. Lombardi and Co.; and Three Hymns for use in Time of War:—No. 1. "Let God arise." Words by A. C. Ainger, Music by Sir J. Stainer; No. 2. "O Lord of Hosts." Words by Arthur C. Benson, Music by Charles H. Lloyd; No. 3. "O God of Love." Words by Sir H. W. Baker, Music by J. B. Dykes.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1899.

TO OUR READERS.

IT may not be without interest if, in a few simple words, we set forth a MUSICAL TIMES "plan of campaign"—to adopt the language of the hour—for the closing year of the century, 1900.

The biographical sketches that have appeared during the last two years and more, and which have been received with so much favour, will be continued, with, of course, their attendant special portraits. The following musicians have kindly consented to sit for biographical portraits during the course of the year:—Dr. PHILIP ARMES, Mr. EDWARD ELGAR, Mr. EATON FANING, Mr. ALFRED GIBSON, Mr. GEORGE HENSCHEL, Dr. HENRY HILES, M. EMILE SAURET, and Herr AUGUST WILHELMJ.

It is proposed to furnish somewhat similar biographies of distinguished musicians who are no longer in the flesh. These articles will not be a mere compilation of existing information, but they will contain new and interesting facts by which the personalities of those biographised will be invested with life. THOMAS ATTWOOD (Mozart's English pupil) and SAMUEL SEBASTIAN WESLEY will probably be amongst the earliest of this series of departed worthies. Special portraits, as in the case of the living men, and probably some *fac-similes*, &c., will add to the interest of these biographies.

A new departure will be a series of educational articles, contributed by experts in their several departments. These papers will be written in what, for want of a better term, may be called the "chatty" style—that is to say, they will contain practical hints to teachers and others of what to do, what not to do, and how to do, or to avoid doing, as the case may be, and so on. The following gentlemen have already signified their willingness to contribute to this series: Mr. F. H. COWEN, "Conducting"; Dr. HENRY COWARD, "The training of a chorus"; Mr. ALFRED GIBSON, "Violin teaching"; Mr. E. H. LEMARE, "Organ accompaniments"; Dr. W. G. MCNAUGHT, "Class singing"; and Mr. FRANKLIN TAYLOR, "Pianoforte teaching."

Amongst other articles in prospect the first place must be assigned to a series of three by Dr. ALBRECHT MENDELSSOHN-BARTHOLDY, grandson of the composer, who proposes to write upon "Mendelssohn's relations to the German composers of his time"—(1) Weber and Spohr, (2) Schumann and others, and (3) Wagner and others. These articles, written specially for THE MUSICAL TIMES, will doubtless throw fresh light upon Mendelssohn's intercourse with his musical contemporaries, the information being derived from original letters, &c., not hitherto made public, in his grandson's possession, or to which he will have free access.

In addition to the above Mendelssohniana, articles have been kindly promised by Mr. JOSEPH BENNETT, Sir ALEXANDER MACKENZIE, and Sir JOHN STAINER, on subjects which are sure to prove interesting. Other topics will be "Rossini in London," "A History of the Madrigal Society," derived from the records of this ancient Society, "Schubert's settings of English poets," &c., contributed by the EDITOR.

Such then is a brief outline of what we propose to do. Circumstances may prevent its complete achievement, but every effort will be made to carry out this sketch programme, which will naturally be amplified as the year goes on and opportunity serves.

Finally, no pains will be spared to make this old-established journal—now in the fifty-sixth year of its existence—thoroughly efficient in all its departments, to increase its usefulness, and to make its pages more instructive, companionable, and, above all, readable. May this desire be fulfilled as the year rolls on, so that twelve months hence we may have the pleasure of wishing an enlarged circle of readers, whom we trust we may call friends,

A HAPPY NEW CENTURY!

FRANKLIN TAYLOR.

No one will venture to deny that the teaching of the pianoforte has vastly improved in recent years. Its intellectuality receives an attention that was formerly lacking. The disciples of the *bravura* school—the Herzites and the Thalbergians—were more or less digitalists. Mere passage-playing, however faultless its technique, will not atone or compensate for the absence of brain and heart in the interpretation of the highest and best music. There is abundant evidence of a rapidly increasing race of intelligent, thoughtful, earnest teachers who are thoroughly alive to the responsibilities of their vocation. Several names might be mentioned of men who have done, and are doing splendid work in the direction of raising the standard of pianoforte teaching in this country; but amongst the foremost would certainly be that of the eminent teacher who forms the subject of this biographical sketch.

Franklin Taylor was born at Birmingham, February 5, 1843. He cannot boast of a musical ancestry, but, as in the case of many other musicians, his earliest teacher was his mother. He distinctly remembers his first pianoforte lesson, although he was four years old at the time. At the age of six he played in public at an Exhibition held in Birmingham. "Bless his little fingers," was the observation of a sympathetic listener, which he remembers having heard at the time. There was, however, not the slightest thought that he would ever become a pianist. In fact, circumstances pointed in the direction of his becoming a church musician and an organist—the pianoforte was quite a "second study." In his early boyhood he became a resident pupil of Thomas Bedsmore, then deputy, though practically organist of Lichfield Cathedral. He lived at Lichfield for some years as Bedsmore's right-hand man. He studied harmony, played from old figured-bass scores, and gained much experience from participating in "the daily round" of a cathedral organist. At the age of thirteen he played a service in Lichfield Cathedral, and on one occasion, when Bedsmore was seized with sudden illness, young Taylor took all the services for a whole week. He also played the cornet—"the *second* cornet," he modestly says—in Bedsmore's Brass Band. These B. B. B. instrumentalists played at flower shows and similar functions.

MR. DABBS.

At about the time of entering upon his teens, young Taylor returned to his native Birmingham. He became associated with a Mr. Dabbs, who was a tailor and had a shop on Summerhill Parade. For many years he was Treasurer of the Festival Choral Society and was greatly respected by the members. Worthy Mr. Dabbs started some singing classes in the town on the Hullah method. Although Master Taylor was nominally the accompanist to these vocal musikings, not the least important part of his work consisted of coaching the conductor, Mr. Dabbs! A "choral meeting of the pupils of Mr. Dabbs's singing classes" was given in the new Music Hall, Broad Street, on December 16, 1856. "Master Taylor" not only accompanied the vocal music, but played a pianoforte solo. A local newspaper, in a report of the "meeting," said: "Our clever young townsman, Master Taylor, presided at the pianoforte, and in the course of the evening played very beautifully Rosellen's Fantasia 'La Rose de Peronne.'" But the thirteen-year old youth also appeared at this concert in the capacity of a composer. One number in the programme is entitled "National Part-song—'Hurrah for England' —F. Taylor. (Composed expressly for Mr. Dabbs's pupils.)" This and two other part-songs found their way into print, being published in the "Choral Wreath, a new work by Hamilton, of Glasgow, published at the request of Mr. Dabbs for the use of his classes." Only the other day this juvenile composition was recalled to Mr. Taylor's memory when he read in the newspapers of the departure of troops to the Transvaal to the strains of "Hurrah for England." These patriotic strains may have been those of his Dabbs days. Another product of that youthful period was "The Emerald Waltzes," dedicated to "John Ratcliff, Esq., F.S.A., Mayor of Birmingham," and published in London.

ORGANIST OF THE OLD MEETING HOUSE.

While still in his teens Franklin Taylor was appointed organist of the Old Meeting House, Birmingham, a post which he held for some years. He became a pianoforte pupil of Charles Edwin Flavell, and took an interest in all the musical activities of Birmingham. Like the majority of those successful men whose "ups and downs" have been chronicled in these columns, Mr. Taylor has all his life long been an earnest student—always observing, never letting slip an opportunity for acquiring knowledge and experience, and, in fact, making every possible use of that precious faculty—"picking-up."

LEIPZIG.

Friends in the congregation of "The Old Meeting" were very kind to the youthful organist. At their instigation he was sent to Leipzig to further pursue his studies. He entered the Conservatorium in July, 1859, as No. 766; he was then aged sixteen. He studied under Moscheles and Plaidy (a splendid teacher from whom he also took private lessons) for the pianoforte, and Hauptmann, Papperitz, and Richter for theory. He not only derived much enjoyment, but acquired valuable knowledge while breathing the musical atmosphere of Leipzig. He played at many "at homes," and at the house of Madame Frege he met everybody who was anybody in the art circle of the old city.

CONJURING. NIGGERS. KRIKETT!

Leipzig student-life was not all music in those days. There was a very interesting colony of young English fellows studying at the Conservatorium. Here are their names: Walter Bache (like Taylor, a Birmingham man), John Francis Barnett, and Arthur Sullivan; of other nationalities: Dudley Buck, Edward Dannreuther, Edvard Grieg, and Carl Rosa. It is quite evident that Sullivan, Taylor and Co. contributed their share of fun to those Leipzig friends with whom they were acquainted. "At Leipzig," says Mr. Taylor, "I had a very strong mania for conjuring." I got together an elaborate apparatus for the business. I gave several jugglery exhibitions. One was at the house of Kistner, the publisher, and as the talking part had to be entirely in German, I had to be very quick with my patter. I thought it was rather an achievement. On another occasion I gave a legerdemain show at the house of Moscheles, when I made a pudding in Moscheles's hat!" It is no wonder to learn that Mendelssohn's old friend was greatly amused and astonished at what may be called this crowning feature of the entertainment.

"You mentioned 'niggers,' Mr. Taylor." "Yes; we had a regular Christy Minstrel troupe. There were four of us—Domenico Dragonetti Barnett (now of Cheltenham, a grandson of old Robert Lindley, the violoncellist, and a son of John Barnett), Arthur Seymour Sullivan (who has composed a "Golden Legend"), Leonidas Polk Wheat (an American), and myself. We had proper nigger wigs (although Sullivan, with his immense shock of black hair, hardly needed any addition to his pericranium), pasteboard standing shirt collars of a very pronounced Gladstonian type, and we made our faces *very* black. Oh! the agony of washing it off! Barnett played the bones, Sullivan the tambourine, Wheat the violin, and, as there was not such a thing as a banjo to be had in Germany, I extemporised that indispensable Ethiopian instrument by playing the part upon a viola, *pizzicato!* We sang four-part songs. Sullivan sang 'Uncle Ned,' while I contributed 'Oh! Susannah'; and we played in fine style the 'Yankee Doodle Galop.'

"We started a cricket club in Leipzig, which consisted mostly of American and English students. Some Germans joined from time to time, but as we used to bowl at their shins, they became less enthusiastic about the game and withdrew themselves and their bruised stumps. We obtained two balls from London, but our only bat we had specially made, from our own drawings and specification, by a firm of *pianoforte* makers in Leipzig! Our national game attracted a good deal of attention, and we were very proud of an article that appeared in the Leipzig *Tageblatt* upon our doings, entitled 'Das Noble Krikettspiel.'"

At Leipzig, Taylor, who had one room, lived in the same house with Sullivan. As the latter had two rooms, Taylor was glad to make use of one of them in order to get warm in the early part of the cold winter mornings. Amongst other incidents of those jolly student days was a performance of Romberg's "Toy Symphony," at which Ferdinand David was present. Taylor played the cuckoo so beautifully true to nature that his colleagues carried him round the room in triumph. On another occasion he and Moscheles (then verging upon the age of seventy) extemporized dance music on two pianofortes, while other occupants of the room were engaged upon terpsichorean pleasures. "It was rare fun," he says, "trying to dodge one another." This recalls a similar experience of Moscheles and another of his distinguished pupils—Felix Mendelssohn, during the latter's visits to London.

Another anecdote, in Mr. Taylor's own words, must conclude these Leipzig humorisms. "A rather inexperienced student had composed a Trio, which was to be performed in private on some special occasion, and which some of us had the greatest curiosity to hear. All appeals to be allowed to be present at a rehearsal had been met by a decided refusal; nevertheless, we—Carl Rosa, Hegar, and I—were determined to hear it, if possible. Accordingly, by a little management, we were permitted by the landlord of the house in which the rehearsals took place to listen unseen to the new strains. We considered it to be a very poor composition. We thought that the 'cello part was a mere duplication of the bass of the pianoforte part, and, worse than all, the whole thing was an absolute imitation of Mozart! In fact, we were very much down upon the poor man. Judge of our astonishment when we were afterwards told that owing to the parts of the new composition not being ready, a Trio of Haydn's had been played instead!"

PARIS. MADAME SCHUMANN.

Mr. Taylor left Leipzig in 1861. After a short holiday in Birmingham he went to Paris, where he spent the winter of 1861-62. Here he took lessons from Madame Schumann entirely upon her husband's music. He had the *entrée* of a "good circle" in Paris. At the house of Madame Viardot he frequently met Damcke, Herz, Schulhoff, Tellefsen (Chopin's pupil), Marmontel, and Heller, to whom he often had an opportunity of playing. Stephen Heller had a curious combination of pianoforte and writing-table in one, at which he used to compose: he always played his inspirations and then wrote them down without moving from his seat. Rossini was another celebrity he visited. The veteran opera-composer used to say that he intended to "write a lot of pianoforte music."

LONDON. HIS FIRST PUPIL.

In the spring of 1862 Franklin Taylor, then aged nineteen, settled in London. Like Sullivan, he soon found a kind and warm-hearted friend in Sir George Grove—in fact, they were the first two of "Grove's young men." His first pupil was the late Miss Lucy Grove, the eldest daughter of his good friend. He and Sullivan stayed with the Groves at Lower Sydenham for weeks at a time. On one occasion the two "niggers" of Leipzig set up such an extraordinary hullabalooing at Sydenham that not only was the old wooden house mightily shaken, but the neighbourhood became so disturbed that (according to tradition) policemen came running all the way from Greenwich! Much music was made under Sir George's roof, and "we incensed him into Schumann," recalls Mr. Taylor. At this time Taylor shared rooms with Carl Rosa, then a violinist, and the two fellow-students played much together in their London lodgings.

LONDON ORGANISTSHIPS.

In order to get his bread and butter, Mr. Taylor soon took an organ appointment. The first—from 1862-66—was at St. Peter's, Charlotte Street, Buckingham Gate, Pimlico, where, by the way, Sir Walter Parratt, as a boy, was at one time organist. The church was formerly a Proprietary Chapel, of which the celebrated Rev. Dr. Dodd, who was hanged for forgery, was, during the last century, the minister. Strange that two distinguished members of the Board of Professors at the Royal College of Music should have been organists of that little church in Pimlico! In April, 1866, Mr. Taylor became organist of Twickenham Church. In the following year he succeeded his friend Arthur Sullivan in the organistship of St. Michael's, Chester Square; but in about 1869 he gave up holding a church appointment. Mr. Taylor says that at St. Michael's, in Sullivan's time, the tenors and basses of the mixed choir were all policemen, because Sir Richard Mayne, then the Chief Commissioner, was a prominent man in the congregation. Whatever shortcomings these vocal guardians of the peace may have had from a musical point of view, they must have had a considerable experience in watching the beat.

A CONDUCTOR OF CHORAL SOCIETIES.

Mr. Taylor has had a very varied experience, just such an one as any rank-and-file man of the profession has passed, or is passing through. He was conductor of "The St. Peter's Choral Class," connected with his church at Pimlico. Concerts, such as "selections from 'The Messiah,' followed by a miscellaneous second part," were duly given under the conductorship of "Mr. Franklin Taylor, pupil of Professor Moscheles." At a *soirée* in Pimlico he played with "Mr. Arthur Sullivan" a duet for two pianofortes by Thalberg, entitled "Norma." In 1864 he established the Hatcham Choral Society, which he carried on for seven years. It is interesting to turn over the pages of a scrap-book containing some old programmes which show that such works as the "Hymn of Praise," "The First Walpurgis Night," "St. Paul," a selection from "Elijah" were performed. Curiously enough, however, the name of the conductor does not appear in these programmes. As a matter of fact, Mr. Taylor conducted with his left eye, while with his other optic he read the music, which he accompanied on the pianoforte, that being the only instrumental aid. He hunted up many odds and ends of out-of-the-way things for his Hatcham Society; moreover, he wrote out with his own hand the copies in lithographic ink. A similar conductorship was that of the Twickenham Choral Society, beginning in 1886. The leading soprano in that choir was Miss Anna Williams. "I claim to have brought her out," says Mr. Taylor. Yet another was the Sydenham Amateur Choral Society (1870-72). Amongst the names of active members were those of Sir (then Mr.) George Grove, Mr. C. A. Barry, the Rev. A. Ainger, and Miss Louise von Glehn, now Mrs. Creighton, wife of the Bishop of London.

THE NEWSPAPER TRAIN.

In the midst of his varied occupations—church duties, conducting, and teaching—Mr. Taylor was steadily practising with all diligence in preparation for his calling as a solo pianist. He worked very hard. Carl Rosa and he lived together in George Street, Euston Square, a very convenient spot for the pianist, as every Monday morning, winter and summer, Taylor went to Rugby by the newspaper train for a day's pianoforte teaching, returning in the evening at nine o'clock. He made himself a cup of coffee a little before five, reached Rugby at eight for breakfast, and began teaching at nine o'clock. He did not teach at the great school, but had private lady pupils, amongst them being Miss Temple, niece of the then Head Master, who is now Archbishop of Canterbury. Another occupation of these early days must be mentioned in the four-hand arrangement he made of Sir Arthur Sullivan's charming "Tempest" music, which the two friends often played together at Chorley's and elsewhere. It is just possible that this excellent arrangement of some of the best music that Sullivan has ever written is not known so well as it ought to be.

A PUBLIC PERFORMER.

Mr. Taylor came prominently before the public on the occasion of his first appearance at the Crystal Palace Saturday concert of February 18, 1865, when he played Ferdinand Hiller's Pianoforte Concerto in F sharp minor. His success on that occasion may be judged from the following criticism of his performance by the late Mr. J. W. Davison.

> The *début* of a new pianist, with a concerto if not exactly new, at least new to the Crystal Palace, was another note-worthy incident of this attractive programme. Both music and pianist were successful. The concerto in

F sharp minor, by Herr Ferdinand Hiller—one of Mendelssohn's early and intimate friends, and now, perhaps, the foremost among German musicians—requires more than a single hearing to be thoroughly appreciated. Since it was played by the composer himself (at a Philharmonic concert) it has not been heard in London. It could hardly have reappeared under more favorable circumstances than on Saturday. Mr. Franklin Taylor, a very young man, is already a thorough proficient, and, though unaccustomed to public exhibition, plays with the nerve and steadiness of an experienced professor. His style is earnest and pure, his execution correct and vigorous. He has an excellent touch, an agreeable if not a powerful tone, and a manner of phrasing which, while rarely inexpressive, is never fantastic or overdone. His whole performance was good—as effective as it was legitimate. In the melodious *Lied ohne Worte* of Mendelssohn (No. 1, Book 6), and Herr Ernst Pauer's "*Valse de Concert*," which were his solos, Mr. Taylor was equally happy. The *Lied* was irreproachable.—(*The Times*, February 20, 1865.)

Two years later (March 9, 1867) he played Mendelssohn's D minor Concerto at the Crystal Palace in such a manner as to call forth a second and still more favourable criticism from Mr. Davison, which he expressed in his own inimitable way in the *Musical World*, under one of his numerous comical synonyms, that of "Thaddeus Egg":—

Letters to Well-known Characters.

TO DR. A. S. SILENT.

DEAR DOCTOR,—"Two remarks I have to make, two observations I wish to offer," anent the Crystal Palace concert of Saturday last.

The first is to this effect,—Mr. Franklin Taylor played Mendelssohn's second concerto uncommonly well. Sir, Mr. Taylor can read music; also, he can understand what he reads; and, furthermore, he can give it utterance. These are essential qualities in an artist; yet, an artist with these only would be an unfinished production, a sort of musical cherub (without the wings)—all head. You know very well, Doctor, that a complete artist has got a heart. He must feel, as well as comprehend; there must be in him the emotional acting with the intellectual, both combining to do a perfect work. Now, is Mr. Franklin Taylor all head? In other words, has Mr. Franklin Taylor got a heart? I say he has; because no man could have played as he did without one. Here, then, we have the stuff out of which *great* artists are made—the quick eye, the nimble finger, the comprehending mind, and the emotional power which gives that "touch of nature" necessary to make performer and audience akin. So, on and prosper, Mr. Franklin Taylor, remembering, what you doubtless know, that *chemin de fleurs ne conduit pas à la gloire*.

The Thatch, March 13th. THADDEUS EGG.

P.S.—Kindly draw the attention of your printer to the initial letter of my place of abode.—T. E.

The services of the new pianist were speedily in demand. He played at the Popular Concerts on January 15, 1866, and, as also at the Crystal Palace, many times subsequently, always with acceptance. He was also a frequent performer at the Birmingham Chamber Concerts, where he was greatly appreciated and heartily welcomed in the place of his birth. In other places, such as Liverpool, he was also looked upon as a pianist of the first rank. It would seem as if the finger of Fate was pointing to the career of a virtuoso for him; but no, he had a better mission to fulfil. The sphere of his work was changed in this way. He had steadily made for himself a name as a first-rate teacher. Many pupils sought his valuable lessons. The necessary practice for public performances had to be obtained between the hours of 7 and 11 p.m., after the exacting work of a day's teaching. Moreover, he suffered from what seemed likely to become chronic rheumatism in his wrists. Looking at the matter from all points of view, he decided, somewhat against his inclination, to give up his public playing, and to devote himself entirely to teaching. The wisdom of the choice has more than justified his decision.

APPOINTMENTS.

Mr. Franklin Taylor was president of the Academy for the Higher Development of Pianoforte-playing, from its foundation by Mr. Oscar Beringer, in 1873, till its dissolution in 1897. He also taught there, one of his pupils being Mr. Battison Haynes. In 1876 the National Training School at Kensington was opened, with Sir Arthur Sullivan as Principal, and Mr. Taylor as one of the first professors. In 1883 he became a professor and one of the Board of Professors at the Royal College of Music, where he is greatly sought after as a teacher of the pianoforte.

A WRITER UPON AND EDITOR OF MUSIC.

Mr. Taylor has used his pen with great advantage in the furtherance of the cause of music, especially from its educational standpoint. His first literary work in this direction was (in 1864) a translation into English of Richter's (his master's) "Harmony," followed later on by the same theorist's "Counterpoint" and "Canon and Fugue." His capital little Primer on "Pianoforte Playing," issued in 1877, is a model of what such a book should be; it is a pity that so useful a treatise is not more widely known. It has had the distinction of a translation into German, published by J. Weber, in Leipzig. An edition has also been issued in America and favourably received by the United States press. In addition to writing a Pianoforte Tutor, he has edited Nos. 1 to 12 of Beethoven's Pianoforte Sonatas. He has also edited six books of Tschaïkowsky's pianoforte works.

He wrote fifty-nine articles in Grove's "Dictionary of Music and Musicians," many being of distinct value and showing much original research. He is also the author of "Double Scales systematically fingered, a supplement to all existing Pianoforte schools," and "Scales and Arpeggios for the Pianoforte" (No. 53 of Novello's Music Primers). He has edited, arranged in groups, and fingered a series of Progressive Studies for the Pianoforte comprising fifty-three books, which have been a great boon to pianoforte teachers. Wherever he found that there was no existing study to supply a special want, he composed one—thus there are eleven of such little pieces scattered about the fifty-three books. A distinguished colleague at the Royal College designates them "exceedingly good," or something equally appreciative. His latest contribution to the literature of his instrument is "Technique and Expression in Pianoforte Playing," a book crowded with useful hints of great value to both teachers and pupils, the outcome of his long experience as a player and teacher. He has also composed a Toy Symphony for pianoforte and toys. This he wrote for the Sydenham Amateur Choral Society. Mr. C. A. Barry, in recalling that period, says: "Taylor was an excellent choirmaster, but very strict. In regard to his capital Toy Symphony, he wrote the trumpet part (compass of three notes) expressly for *me*. It had to be played on *two* trumpets—no easy task! Perhaps it was a bit too serious for such a work, but we got a lot of fun in rehearsing and performing it at a public concert."

MUSICAL EXAMINATIONS.

Mr. Taylor is of opinion that musical examinations have distinctly raised the standard of teaching in this country and in the Colonies. He was one of the pioneers of the examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music, of which he is an active member. He has had much to do with the practical working of the examinations and in framing the syllabuses in regard to the pianoforte section. In 1894 he went to South Africa to examine in music for the Cape University, and thus he was the first musical examiner to visit the Colonies. He repeated his visit two years later and found that a distinct advance in the teaching of music had been made during that interval. He recalls the following incident to show the keen desire of a candidate to be examined. At Uitenhage, a place two hours' railway journey from Port Elizabeth, a young lady candidate was inadvertently absent from the examination, at the conclusion of which Mr. Taylor returned to Port Elizabeth. He was seated in the smoking-room of his hotel when two ladies entered the apartment—the younger was the absentee examinee, the other, her governess. They had travelled the two hours' journey by rail to lay siege to the examiner. They knew not his visage, except by description, nor did they know his whereabouts. They had visited all the hotels, looked in at various windows, and at last, about 9 p.m., they tracked the examiner down. All three then made their way to an upper verandah, at one end of which there was an old upright pianoforte. The other occupants of the apartment discreetly moved to a respectful distance, and the examination proceeded. The candidate and her chaperon then started upon their two hours' railway journey home again, which they would reach somewhere about midnight. "There is enthusiasm for you," says Mr. Taylor. "But did she pass?" "Yes; she did," he laughingly replies.

PERSONALIA.

In 1876 Mr. Taylor married the daughter of the late Commissary-General J. H. Sale, and niece of the well-known portrait-painter, Richard Buckner. He has two children, son and daughter, the former being at present engaged in pursuing his army studies at Woolwich. After some years' residence in London, the family removed to Windsor, where Mr. Taylor has built for himself a charming house from his own design. The gardens slope down to the river's bank, and the general aspect of his pleasant domicile is one of comfort, rest, and peace. He finds it a great benefit to sleep in the country after his exacting teaching work in London. Every morning during term time he is in the train at 8.30 or 9 for London. He teaches seven or eight hours every day in the week, and even in the Easter holidays he is busily engaged in examining for the Associated Board, as well as for the Associateship of the Royal College of Music. Like all public men he finds that his correspondence makes a very serious demand upon his time. A Bachelor of Music will write, asking him how he (the Bachelor) should finger a certain *arpeggio* passage; and a lady enquires whether she would be allowed to take a notebook into the examination-room for the Associateship of the Royal College of Music: "It would save time," she naïvely remarks! A former hobby of Mr. Taylor's was photography, from the days of the wet plate onward. For some years he took many photographs during his summer holidays. These he would show on the screen to his friends on his birthday as each February came round—giving, in fact, a magic-lantern exhibition with an explanatory lecture.

This biographical sketch of one of our foremost pianoforte teachers may fitly close with the following "appreciation" by Sir George Grove. The Editor of the well-known Dictionary says of his old protégé, Franklin Taylor: "His attention to his pupils is unremitting, and his power of imparting tone, touch, and execution to them, remarkable. Gifted with a fine musical organisation himself, he evokes the intelligence of his pupils, and succeeds in making them musicians as well as mere fine technical performers."

ROMANTICISM IN MUSIC.

By Professor Niecks.

Romance, romantic, romanticism — what charming ideas, what delightful impressions, are called up by these words in the minds of most of us! They breathe upon us and surround us like exquisite perfumes. But what is romanticism? We seem to know, and yet seem to be unable to give an account of what we know. On going in search of help to dictionaries and books on art and literature, we discover, to our surprise, that they do not afford the ready information we expected. If we compare the definitions given there, we are bewildered by their variety; and if we examine them singly, we soon perceive their inadequacy. However, let us try whether, in spite of these discouraging conditions, it is not possible to form a comprehensive notion of the thing we wish to study.

Romanticism, in the original application of the word, means what is peculiar to the Middle Ages, in contradistinction to what is peculiar to Antiquity. The particular word was chosen to bear this meaning, because the Romantic peoples were the most cultured and played the principal parts in the art and literature of those times. Madame de Staël, who in France first used the word "romantic" in connection with literature, applies it to the second of the great eras of the world, that following the establishment of Christianity, applying the word "classic" to the first era, that preceding the establishment of Christianity. A recent writer, Henry A. Beers, in "A History of English Romanticism in the Eighteenth Century," finds the central point of romanticism in "the reproduction in modern art or literature of the life and thought of the Middle Ages." The difference between the classic and the romantic, between the antique and the mediæval, may perhaps briefly be indicated thus. In Antiquity, body and soul maintained a steady equilibrium; in the Middle Ages, the soul outbalanced the body. Again, in antiquity, sanity, sobriety, lucidity, and orderliness reigned supreme; in the Middle Ages, a morbid spirituality, a love of the marvellous, and a delight in the vague, involved, and fantastical prevailed. Goethe went so far as to say, without circumlocution or qualification: "The classic I call the healthy, the romantic the diseased." At any rate, it was the Middle Ages that developed the form of Christianity we know by the name of Roman Catholicism, with its worship of saints, and, above all, that of the Blessed Virgin Mary; it was in the Middle Ages that mysticism flourished more luxuriantly than in any other age; and, lastly, it was the Middle Ages that gave birth to chivalry and to the "lady's service," the worship of woman, the new love.

Now, what has so far been stated by me shows us how the word arose, and shows us also something of its meaning; but it does not show us all its meaning, or rather all its meanings. Romanticism is possible with little and even with no mediævalism, indeed, Eichendorff, a thorough romanticist, called for a romanticism that had outgrown the school, laid aside the worn-out mediæval armour, and forgotten mystical transcendentalism and the toying with Catholicism, retaining only the religious view of the world, the spiritual conception of love, and the intimate understanding of nature. Nay, there is in most of our modern romanticism not only little genuine mediævalism, but a great deal of what is absolutely foreign and even antagonistic to it.

Ruskin says, in "The Art of England": "I use the word 'romantic' always in a noble sense; meaning the habit of regarding the external and real world as a singer of Romaunts would have regarded it in the Middle Ages, and as Scott, Byron, and Tennyson have regarded it in our own times." But the same writer says also, in another of his books: "The real and proper use of the word romantic is simply to characterise an improbable or unaccustomed degree of beauty, sublimity, or virtue. For instance, in matters of history, is not the Retreat of the Ten Thousand romantic? Is not the death of Leonidas of the Horatii? On the other hand, you find nothing romantic, though much that is monstrous, in the excesses of Tiberius and Commodus. So again, the battle of Agincourt is romantic, and of Bannockburn, simply because there was an extraordinary display of human virtue in both those battles. And there is no romance in the battles of the last Italian campaign, in which mere feebleness and distrust were on one side, mere physical force on the other. And even in fiction, the opponents of virtue, in order to be romantic, must have sublimity mingled with their vice. It is not the knave, not the ruffian that are romantic, but the giant and the dragon; and these not because they are false, but because they are majestic. So again as to beauty. You feel that armour is romantic because it is a beautiful dress, and you are not used to it. You do not feel there is anything romantic in the paint and shells of a Sandwich Islander, for these are not beautiful."

I shall not stop to criticise this passage of Ruskin's. Although we may disagree with him here and there, we must admit that his explanation points in the right direction. Ruskin summarises, as it were, what has just now been quoted in his definition of "romantic feeling," of which he says that it is "the instinctive delight in, and admiration for sublimity, beauty, and virtue, unusually manifested." Of Walter Pater we have a definition identical in meaning and still more concise and pointed. He says of romance that it consists in "the addition of strangeness to beauty." Let me also note Jean Paul Richter's definition of the romantic—"the beautiful without limitation or the beautiful infinite." In short, we may, I think, comprehensively, succinctly, and distinctly characterise romanticism as follows: It necessarily excludes the commonplace, and necessarily includes the ideal. There is significance in the remark that the antithesis of romanticism is not classicism, but realism. Romanticism, however, includes, besides idealism, mysticism. No genuine romanticism is altogether without it. Hence, be your explanation of romanticism ever so full, there will remain an unexplained inexplicable residue. You cannot define mysticism; you cannot define the infinite and the indefinite.

It is obvious that much is called "romantic" which does not fall under the definitions I have given. The narrowest experience, the most cursory observation demonstrates the contrary. We have so-called romantic works that are purely materialistic, or have strangeness without beauty. These we are justified in refusing to accept as genuinely romantic. But even if the spurious kinds are left out of account, romanticism presents itself in a great variety of forms. To realise this, we have only to think of the German romanticists of the early nineteenth century, the contemporary English romanticists, and the French romanticists of the third, fourth, and fifth decades of the same century. However, it is not enough to note the distinct characteristics of the schools only, the distinct characteristics of the members of the schools also have to be noted. Should the names of the romanticists of other countries speak to you to some extent with an uncertain voice, the names of Wordsworth, Coleridge, Southey, Scott, Byron, Shelley, Keats, and others cannot fail to at once conjure up before you a wonderful diversity in matter and manner. And let us keep in mind also this: as there is much that is not romantic although so called, so there is also much that is romantic although not so called. The romantic schools have not a monopoly of romanticism. Classical form does not exclude romantic matter; and disregard of classical form does not constitute romance. Nevertheless you meet in dictionaries with definitions like this: "'Romantic' is an expression applied to writers who free themselves from the rules of composition and style established by the classical authors." Such a definition does not touch the essence of romanticism at all; although it is of course true that writers who abandoned the ways of the classics have been called romanticists, and that a romanticist will naturally shun formalism.

Now let us turn our attention from romanticism in general to romanticism in music, which Hegel calls the most romantic of the arts. Schumann thought that no school should be singled out as being specially romantic, as all music is so. The philosopher was undoubtedly right; in going beyond him the composer went wrong. Supposing all music to be romantic, there may yet be different degrees of height, depth, and breadth in the romanticism embodied in it. Who can deny or doubt this? The degree depends partly on the character of the composer, partly on the spirit of the age, and partly on the stage of development of the art. An imaginative, enthusiastic, and warm-hearted idealist will produce music very different from that produced by a sober, calculating, matter-of-fact formalist. But before the imaginative, enthusiastic, and warm-hearted idealist can make his art the interpretative medium of his visions and feelings, this art must have attained a sufficiently high degree of expressiveness, and not be under the tyranny of a fashion that fetters that power. There was nothing romantic in the early harmonic music of the tenth, eleventh, twelfth, and thirteenth centuries, when the whole attention of the composer was fixed on experiments in the combination of simultaneous sounds. Again, there was extremely little romance in music whilst in the fifteenth and early sixteenth centuries the highly artificial counterpoint of the Netherlanders flourished. Again, in more recent times, there have been phases of the art in which the possibilities of romance were greatly restricted by the prevailing fugal or insipid harmonic texture, or the mechanical symmetry and petrified conventionality of the formal structure.

But great geniuses vent their romanticism in spite of all obstacles. So did, to some extent at least, the Netherlander Josquin Deprès, in the fifteenth and sixteenth centuries; so did, to a very much larger extent, indeed in a most marvellous manner, the German J. S. Bach, in the first half of the eighteenth century, and so did at other times other musicians that were composers and tone-poets to boot. Romanticism in music did not begin with Berlioz, Chopin, and Schumann. We find it in Schubert, in Weber, and Spohr; in Beethoven, the greatest of the classics, and farther and farther back, even in folk-song and the plain chant of the Church. Mark, I do not say that all folk-songs and all plain chants are romantic; but I do say that here and there we may find in them the idealisation and transfiguration of feeling—the ecstasies of joy and sorrow, the exaltation of hope, longing, and aspiration, the mysticism of the heart; in short, we may here and there find in them "strangeness added to beauty."

Strangely enough, Schumann, one of the most romantic of the romanticists, did not care for the word and used it rarely. He writes in a criticism: "I am heartily tired of the word 'romanticist,' although I have not pronounced it ten times in all my life." His confession of faith as to the romantic he gives in a letter to his beloved Clara, where he says: "The romantic does not lie in the figures and forms; it cannot fail to present itself if the composer is but a poet." In other words, Schumann holds that the romantic and the truly poetic are synonymous. Here we have a great truth. The best and highest in art and literature, that which deeply moves and enraptures us is always romantic. Be the excellences present ever so great and many, wherever romance is absent, the bloom and flower and fragrance are lacking. The significance of Schumann's remark is brought out more fully by the two preceding sentences. In them he tells Clara that in her compositions she likes nothing so well as thunder and lightning, and is always in search of the new and what had never been. But, he adds, there are also old and eternal conditions and moods which dominate us.

As Schumann's views of romanticism must interest us—must interest us, for one reason, because he was a great composer and romanticist himself—I shall quote some of his opinions. They may serve as a first introduction to some of the innumerable kinds of romanticism. In his enthusiastic article on Schubert's delightful C major Symphony, he speaks of its "bright, blooming romantic life." A report of a concert given by Moscheles contains the following utterances: "Formerly Moscheles bubbled over with youth, now he follows darker, more mysterious paths, unconcerned whether it pleases the many. . . . But the romantic vein which runs through his new compositions is not a romanticism which, as in Chopin, Berlioz, and others, is far in advance of the culture of the present, but one which turns backward, a romanticism of antiquity, as it looks upon us from the Gothic works of Bach, Handel, and Gluck. Indeed, in this his creations resemble some of Mendelssohn's, who, however, still writes in the vigour of his first youth." In the course of a criticism of some compositions of Stephen Heller we read: "Heaven be thanked! Our composer knows nothing of those vague nihilistic misdoings in which some seek romanticism, nor of that gross daubing materialism, in which the French neo-romanticists indulge; on the contrary, he feels naturally, and expresses himself cleverly and clearly. Nevertheless one feels that there is something in the background, a peculiar attractive twilight, rather dawn-like, which causes the otherwise firm forms to be seen in a strange shimmer. Anything like this can never be described by words; to describe it by a picture is somewhat less impossible."

Yes, Schumann is right, there are things in music that cannot be described by words, and other things that can only be described with great difficulty. And these things are just the things that distinguish romanticism. Nevertheless an attempt has to be made to characterise, to differentiate, the *genres* and shades of the romanticism of the most notable romanticists. One could begin with Schumann's predecessors, J. S. Bach, Beethoven, Weber, Spohr, and Schubert; then proceed to his contemporaries—Mendelssohn, Chopin and Berlioz, who were somewhat earlier in the field, and the somewhat later Liszt, Henselt, Stephen Heller, and Wagner; and, finally, settle down to the study of Schumann's romanticism.

In the task of characterisation we shall be greatly aided by a classification of romanticism—for instance, into romanticism of adventure, of the picturesque, and of the mystic; the romanticism of feeling and of the imagination; the romanticism of love, of nature, and of religion; mediæval and modern romanticism, oriental and occidental romanticism, and so on.

MITTENWALD AND ITS FIDDLE-MAKERS.

From a photograph by A. Jrl, Mittenwald.

MONUMENT TO MATTHIAS KLOTZ (1653-1743).

Bavaria is a country that has many sources of attraction for the musically inclined. Most of the English and American pilgrims one meets there have Bayreuth for their object, to which not a few add Munich, with its admirably organised opera-house; some, after the delightful but exhausting occupation of listening to operas, seek refreshment in the Bavarian Alps, at Partenkirchen or Garmisch, and such I would counsel to extend their journey a little farther, to the small town—or large village of Mittenwald. It lies on the left bank of the River Isar, on the coach road between Partenkirchen and Zirl, in the valley of the Inn, the nearest station to Innsbrück. This road, by the way, is one of the finest imaginable, whether as regards engineering or scenery. In great part it dates from Roman times, and it winds among high Alps, that rise abruptly from flat and fragrant meadows, in which the incessant chatter of the grasshoppers serves as a florid counterpoint to the *canto firmo* of the cow-bells. By rising at an abnormally early hour the whole journey from Partenkirchen to Zirl can easily be accomplished in the day; but the discreet traveller will prefer to dwell over so pleasant an experience, and will take at least a couple of days over the journey. He will most probably break it at Mittenwald, which is a convenient half-way house, just this side of the Austrian frontier. It would be difficult to imagine a quainter or more picturesque little town—it boasts some 1,800 inhabitants—or more magnificently romantic surroundings. With mountains in all directions, and flanked by one (the Karwendel) of imposing outline, the outlook on every side is one of deep impressiveness; the landscape is emphatically on a grand scale.

The town itself is delightfully unspoilt by modernization, and in particular has suffered little from the inroads of the tourist. The houses have the characteristic projecting eaves one associates with mountain districts. These eaves are, if anything, above the average in depth, and give a wonderful dignity to the otherwise unpretending domestic architecture of the place. Another striking feature is the abundance of fresco decorations on the house fronts. They are obviously home-made, for their draughtsmanship is often faulty and their colour almost invariably crude; but they have a genuinely decorative effect, especially when exposure to the atmosphere has toned down their vivid colours. They also afford a key to the simple piety of the people. The Bavarian peasant is by no means ashamed of his religion. His habitual greeting is "Gruss Gott," he covers the exterior of his house with pictures of religious subjects—one of the chief houses in the town has half the Saints in the calendar on its face, together with the Apostles' Creed in the vernacular—and a group of village gossips will cease their chatter at the sound of the Angelus, rise to their feet, and with uncovered heads repeat their evening prayer. There is no unctuous piety in all this, for they are not like the grocer who told his apprentice to "Sand the sugar, and then come to prayers," but are as a class scrupulously honest, abstemious, and industrious.

From a photograph by A. Jrl, Mittenwald.

THE MAIN STREET OF MITTENWALD IN THE BAVARIAN HIGHLANDS.

But it is not so much on these accounts that Mittenwald should have a special interest for readers of The Musical Times, as because of the staple industry of the town, which is the manufacture of musical instruments. Matthias Klotz, a native of Mittenwald, and son of a violin maker there, is the man to whom the beginnings of this still flourishing industry are due. He is said by some to have been a pupil of Stainer, while I have seen it stated by others that he studied under the great Nicolas Amati. He certainly travelled in Italy and visited

Cremona before he settled down in Mittenwald, just about the time when Bach and Handel were born. According to a recent writer, "The small town was then in a state of great poverty, but Matthias, taking advantage of the famed pine woods around, in which he found just the material he required, employed numbers of workmen to make cheap violins, which were afterwards hawked round from house to house and sold at extraordinarily low prices. As a rule, each workman made one and only one of the required parts of the instrument, other workmen being employed in putting the parts together into one whole. Mittenwald soon rivalled Markneukirchen in Saxony and Mirecourt in the Vosges in this industry, and the fortune of the town was made. The tone of the instruments is not bad, but the yellow-brown varnish is of poor quality, and the sound-holes are rather small.*

Though Otto styles him "Stainer's best pupil," the quality of Matthias Klotz's fiddles is generally allowed to have been not more than second-rate. According to Hart's book, much of the wood he used was cut at the wrong season, and is consequently worm-eaten. However this may be, the fame of Matthias as a master was surpassed by his son, Sebastian; but none the less have his fellow-craftsmen two hundred years after his time done well to commemorate him by the spirited bronze statue (by Romel) that stands in front of the church, looking down the main street of which a picture accompanies this article. That the industry he established still flourishes is a strong testimony to his work, and how greatly it flourishes finds some indication in the fact that this fine monument has been erected by the Mittenwald Guild of Instrument-makers (Geigenmacher-verein) of to-day. It is pleasant to walk along the streets of the quaint little place, and to see every now and again at an open window a craftsman who is fitting the neck of a violin, or varnishing a zither, or putting together the parts of a guitar. According to some accounts, Mittenwald is not altogether free from the suspicion of the manufacture of spurious antiques; but it is hard to credit these reports when one comes under the *genius loci.* The little town is not only beautiful, it is a clean, wholesome, and industrious place, where one feels inclined to linger much longer than the day, or it may be the few hours, one allots to it in the course of a continental tour.

I shall not, I trust, be suspected of being in league with the landlady of the chief inn in the place, "Zur Post" (the large house on the left in the street view), if I add that this ancient hostelry, which must date from the Middle Ages, is not its least attraction. It has ample staircases, intricate corridors, stone-vaulted passages in abundance; but its most charming feature is a little garden, three of the four sides of which are surrounded by a sort of cloister. The walls of this cloister are covered with paintings, mostly landscapes and scenes of village life *à la* Teniers; but on one wall is a series of most spirited drawings in monochrome of the wild beasts and birds of the Alps, the deer, chamois, bears, eagles, owls, and the like, by the famous German animal painter, Meyerheim.

But all this has a suspicion of Bædeker, to whom the reader desirous of further information may safely be referred. I will only add that, if he should find his way to Mittenwald on his next summer holiday, I think he will admit that I deserve his thanks for putting him on the track of so delightful a spot.

H. T.

SOME RECOLLECTIONS.

XII.—Ferdinand Hiller.

I began to feel a strong personal interest in this, at one time, very conspicuous musician on the 13th day of March, 1871. It may be asked what enables me to fix so precise a date for the start into being of an emotion. The answer is easy. At the time named Dr. Hiller, then on a visit to London, gave a concert of chamber music in Hanover Square Rooms, having as his chief colleagues in performance Clara Schumann, Joseph Joachim, and Alfredo Piatti. Hiller probably thought that so brilliant a combination of talent would bring about a rush to the ticket office and secure a record attendance. The actual result was something very different. A mere handful of people gathered in the famous old concert-room. The mass cared nothing for two celebrated pianists, the leading violinist, and the first of 'cellists. But we must not look across the intervening twenty-eight years and recklessly throw words of scorn at an unresponsive public. Hiller made up a programme exclusively from his own works, and English amateurs of that day, much more than their present successors, shied at a novelty as a badly broken horse starts at a piece of paper in the road. The public knew nothing of Hiller's Suite de Pièces (Op. 118), or of his "Operetta without words," for four hands on one pianoforte. And they did not go to hear them, despite the fame of the executants. Now, of course, such artists would draw a crowd whatever the theme of their discourse. All the same it was hard upon the pianist-composer, and I sympathised with him in his discomfiture — sympathised even unto hot indignation. It may be bad form for a man to quote himself, but I will risk it. Writing in a morning paper I said: "The scant attendance was a disagreeable fact for those who talk largely of English art-progress. . . . Are, then, the pessimists right, and is there no such thing among us, in any appreciable degree, as a genuine love of high-class music? We are sometimes told that when classical works do succeed in England, it is only because steady persistence in playing them creates an idea that they are succeeding, which, in turn, suggests the desirableness of 'swimming with the tide.' About the truth of this we offer no opinion, but to see a concert like Dr. Hiller's given to a beggarly account of empty benches is to be reminded of the observation." From that time, in my small way, I did what I could for Hiller and such of his works as appeared to me deserving.

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* C. Stainer: "A Dictionary of Violin Makers," p. 52.

For some reason or other the Cologne musician never got on well in this country. But it was characteristic of him that, with first-rate ability, and knowledge of his art such as very few acquire, he was never able, even in his own land, to thrust himself into the first rank. Yet the greatest German masters of his time admired and praised his works. Mendelssohn, as many letters show, acknowledged his distinction, and Schumann made no secret of very cordial appreciation. Yet most of the music to which such men paid homage is now as dead as the dodo. At long intervals one hears a solitary example of his best work; the rest, at all events for the most part, is silence. Hiller, though his works are sometimes "dry," betraying more effort than inspiration, was by no means a rigid conservative in art. Schumann saw in him leanings towards the future, and Fétis remarked a fondness for innovation. But this made no difference in the result. He was not quite great enough for fame, and too great for the sort of popularity which is profitable. Like the planet Mercury, he revolved near the sun and was lost in its light; while others, much farther off, caught men's eyes. Nevertheless Hiller did not despair; and though, in London, his name was hardly one to conjure with, he came here to try its effect from time to time, giving recitals in Hanover Square Rooms, where he was aided, on more than one occasion, by Clara Schumann. At some of these he displayed his powers as an improvisor at the pianoforte. That was occasionally done in Hiller's time, but the practice has fallen into disuse, not, I should say, through lack of fancy or skill, but because pianists, whose whole time is taken up in acquiring modern "virtuosity," are hardly so well grounded in music as were their predecessors. It was Hiller's custom to announce beforehand that he would improvise on themes handed up to him by the audience, and sometimes half-a-dozen subjects would be spread out before him. His treatment of them was always remarkable, often wonderful. He would take, not one theme, but two, and even three, weaving them into a fabric so ingenious that it seemed the result of mature reflection rather than an achievement on the spur of the moment. If the subject were adapted for contrapuntal treatment, a fughetta would now and then vary the exercise; but Hiller's greatest strength lay in combining the most diverse melodies into a harmonious whole by means of what I may call astounding rhythmical jugglery. He was the last of the public improvisors of high rank, and all that has been accomplished since his day, as far as I know it, amounts to nothing in comparison. Mendelssohn, it may be remembered, had the same remarkable power of almost instinctive development and combination—a fact to which Hiller, in some of his writings, bears admiring witness.

I first made acquaintance with Hiller on the occasion of a visit paid by him to J. W. Davison. For some years I was in the habit of spending two afternoons of each week in Davison's rooms at 36, Tavistock Place. During that time we were supposed to edit the *Musical World*, and, as a matter of fact, something in the nature of editing accomplished itself. But the operation was fitful, and carried on more or less in the intervals between pianoforte duets, or bouts of gossip or discussion. Often, too, there were visitors, cronies of Davison's for the most part, others finding admission difficult, and then the stream of talk ran high, swamping the *Musical World*, save in so far as I stuck to my task, and performed the difficult feat of listening to one thing while writing about another. How many eminent musical people have I seen in my old friend's paper-littered room! and how I used to enjoy their inquisitive glances towards the quiet man who, at the editorial table, went silently and steadily on with his work! Shirley Brooks, who had a favourable opinion of his own conversational powers, could not understand my apparent detachment from his witticisms, and, one day, entering the room when I was not there, he exclaimed, "Why, Jim, where's your paper-weight?" Never mind. It was good in such company to be all ears and no tongue. But I am wandering from Ferdinand Hiller, and return to him by observing that he never visited London without calling upon the powerful critic of *The Times*, who, moreover, was a friend of many years standing. The two men had a bond of union made up of various strands, such as common admiration, and delightful recollections of Mendelssohn; general agreement regarding the musical movements of the time, the essentials of legitimate pianoforte playing, and so on. Both Hiller and his friend would, by the hour, compare their experience of Paris and eminent Parisians, vying with each other in stories of Rossini, Auber, Berlioz, and many more. To hear all this the silent man at the table, like *Desdemona*, "did incline," much, I fear, to the detriment of the *Musical World*. But how could I close my ears against two such Ancient Mariners?

After some time I found myself in a certain sort admitted to the friendship of Hiller, and received from him an invitation to attend a Festival of the Lower Rhine, then appointed to be holden at Cologne, under his direction. I accepted, and found the master very busy and very cordial. It was my first German festival, and he was anxious that I should carry away as favourable an impression as possible. But courtesy did not spontaneously extend as far as free tickets. Accustomed to liberal treatment of press representatives in England, I had fondly imagined that the doors of the concert-hall would open at my approach, almost of themselves. They did not, and, if I rightly remember, a complimentary pass was not forthcoming till after I had made a representation to Hiller on the subject. I am not going to describe the festival, nor could I do so without reference, inasmuch as my surviving impressions of it as a musical display are limited to Handel's "Joshua" and the "Choral" Symphony. The conductor was, of course, very much in evidence on the lofty perch assigned to him. At the "artists' concert" which wound up the proceedings he found that commanding structure prettily decorated with flowers and greenery, from amid which his squat, stout, prosaic figure looked out with something of incongruity in effect. When all was over, the chorus rained blossoms upon their chief till it seemed likely that he would be buried in them. It was all very pretty, very cordial, and imbued with the sentiment which is so strong an element in Germanic human nature. I am far from sure that Hiller did not weep—that I did not see him, like the soldier in the ballad, wipe away a tear. That evening, chorus and orchestra sat down to a truly German supper under the presidency of Hiller, who had very courteously invited myself and my travelling companion to share the meal. For some reason or other, of which I have now no very decided recollection, we were late in presenting ourselves. To the best of my belief we could not find the place of hospitality; anyhow, when exploring a certain street I heard my name called from a passing cab. The voice was that of Joseph Joachim, and the person of the great violinist was on its way to our hotel, intent to discover what had become of us. Jumping into the cab we were soon in the supper-room, to which, indeed, we might easily have been guided by the clatter of several hundred German voices belonging to as many elated men and women. Throughout the protracted meal Ferdinand Hiller was seen at his best. Always a good raconteur, always witty and, just then, brimming with high spirits, the veteran kept the tables in a roar. He was not the only speaker, alack! Everybody desired to be heard. The occasion was a virulent outbreak of speech-madness, which manifested itself in instalments between the courses. But nobody seemed to weary. The company took food and speech in alternate layers, while the face of the president beamed "Bless you, my children!"

I remember that some arrangements of the feast struck me as peculiar, apart from the tantalising procedure of making speeches after one dish and before the next. Though familiar with eating in Germany, at the Rhineland hotels for example, I was then innocent of knowledge on the point of German eating, and because of this ignorance I expected, after the first course, that my plate would be changed and, with it, my knife and fork. But, as it turned out, that was not at all an order of the evening. The plate that had served for one dish was considered good enough for the next, and for all. What mattered a confusion of flavours? I watched the result with much interest and, let it be confessed, with a repugnance which my fellow-guests would possibly have denounced as "insular" had I declared it. Those to the manner born made their platter as clean as they could, and passed the knives through a piece of bread before again putting them in their mouths. There was nothing to do but follow the example, and accumulate beside my plate a row of pieces of bread more or less coloured by the prevailing hue of the viands. It is all a matter of custom, of course, and certainly the appetite of my neighbours did not appear to suffer in the least from primitive usages. A jolly evening thus crowned the festival, and when the *convives* trooped homeward through the quiet streets many who had not shared were probably aware of it.

The next morning I called at Hiller's house to bid him farewell, and found him suffering from very natural reaction. In *déshabillé* and an easy chair, the veteran seemed disposed to rest and be thankful. But he was quite ready to talk, especially about some works of his which he hoped to have performed in England. I saw Hiller in London once, and I think only once, after the Cologne experience. He died, as the biographers tell us, in 1885, and in him death removed a singularly able man, who only just fell short—unaccountably short—of greatness.

Joseph Bennett.

Gratifying tokens frequently reach us that The Musical Times is appreciated. One of the most recent of such pleasant communications comes from an uttermost part of the earth—the North-Easternmost portion of China. The Bishop of Corea, in a letter to Mr. George Riseley, of Bristol, says:—

> "I have just seen a copy of The Musical Times for last February, and cannot resist the temptation of writing a line to you from far-off Manchuria, to add my regrets to the many you must have received at the loss of the fine organ. How well I remember its opening by Best in 1869 (?); I know it was just after the loss of H.M.S. Captain. . . . Well, may success—such success as is good for you—and all happiness attend you always. That notice in The Musical Times has brought back to me the days when we used to sing together as boys."

The Bishop of Corea, the Right Rev. Charles John Corfe, is a son of the late Dr. Corfe, organist of Christ Church Cathedral, Oxford. He was formerly an assistant-master of St. Michael's College, Tenbury, in Sir Frederick Ouseley's time.

The Philharmonic Society is hastening on to its centenary. The question may be, and, in fact, often *is* asked: "Are the constitution and administration of the Society up to date? In other words, are they in accordance with the democratic spirit of the age?" The Society is governed by seven Directors, who are elected by ballot from the Members, who are elected from the male Associates. Whilst the number of Members cannot exceed sixty, no limitation is placed upon the roll of male Associates; but the female Associates—to adopt their official definition—like the Members, are limited to sixty, and they are not eligible for the Membership. From the last available published document of the Society (the programme-book of June 15, 1899) it appears that there are fifty-nine Members (eleven of whom are of foreign birth), ninety-seven male Associates, and sixty female Associates, who together constitute the professional side of the Society. But the only section, beyond the Directorate, that has any voice (and that probably of the whisper quantity) in the management of the Society's affairs, or is given the opportunity of coming into touch with its administration, is that of the Members. And upon what principle are the Members elected from the ranks of the Associates? Certainly not by reason of seniority, as five Associates are aged respectively 87, 80, 76, 74, and 64—three of these gentlemen, including a University Professor, being well known and active musicians. Without in the least degree desiring to magnify the position of the Associates, would it not conduce towards the welfare of the Society if, instead of their being practically outcasts (the casting into the treasury of subscriptions excepted), they were brought more into touch with the powers that be? Might not the Membership be extended, even if it is thought desirable to retain the upper and lower grades? With the best interests of the Society warmly at heart, our point is this: the more widespread the interest, the less likely is the Society to become fossilized and suffer from senile decay. One thing more. The Philharmonic Society is a public institution, therefore should not the Society's accounts be made public? They need not be given in minute detail; but a properly audited balance-sheet, showing profit and loss, and supplying main divisions of income and expenditure, would probably go to disprove many wild statements that sometimes get into circulation anent the veteran Society.

The Brighton Sacred Harmonic Society recently gave a very successful performance of Mendelssohn's "Elijah," under the able direction of Mr. Robert Taylor, who has held the conductorship of the Society for twenty-nine years. A local criticism of the performance contained one or two choice specimens. Here they are. "In London, and one or two other centres, the popularity of 'Elijah' is being overtaken by that of 'St Paul.'" Really! this is news indeed. Again: "No one would ask tenderer renderings of 'If with all your hearts' and 'He that shall endure to the end' than *he* gave us." The italics are not in the notice, but their insertion here needs no comment, beyond that they refer to the tenor soloist. Once more: "He [the bass soloist this time] was greatly applauded after 'Is not His word' and the *equally stirring* 'For the mountains.'" O hills, O vales of musical criticism! With all its frequent dulnesses it is seldom brightened up thuswise. But such perversions are not the peculiar prerogative of poor provincial pressmen. In describing a Society wedding last month, a big London daily reported this fact: "While the bridal party were in the vestry, the beautiful anthem from Mendelssohn's 'Elijah,' 'If with all your hearts,' was most effectively sung by the excellent choir." It is to be hoped, most excellent scribe, that the familiar air will be allowed to pursue the even tenor of its way without being molested by the deranger.

Sir Frederick Bridge discoursed on the subject of "Henry Smart's Organ Music" at one of his recent Gresham lectures. In one of those amusing asides so eminently characteristic of his public utterances, the Gresham Professor of Music introduced an interesting autobiographical anecdote. This aside, which had reference to an incident in Sir Frederick's early career, we have been able to amplify by a little research amongst some old newspapers at the British Museum. Here is the narrative. In the year 1865 "young Mr. Bridge, of Rochester," then aged twenty, was a candidate for the organistship of St. Luke's Church, Old Street, in succession to Henry Smart, whose full name, by the way, was Henry Thomas Smart. The salary was £30, *plus* "£20 from church funds, and certain other payments made by the schools; and for these several sums [the aggregate of the emoluments was not stated] the person appointed would be expected to attend all the services of the church and to instruct the school children in the choral service and psalmody."

Fourteen candidates entered for the competition, at which Dr. (then Mr.) E. J. Hopkins was the umpire. The tests were as follows:—

1. The "Old 100th," from memory, with interlude.
2. A chant, as if accompanying the *Venite*, from memory.
3. Psalm-tune to harmonize, melody alone given.
4. Psalm-tune to harmonize, figured bass given.
5. Organ voluntary, own choice.

Mr. Adjudicator Hopkins "returned" four of the competitors, "Mr." Bridge being the last of the quartet elect. But the competition was mere child's play compared with the procedure of the second and final stage of the business. As the actual appointment was in the hands of the Vestry of the parish, each one of that chosen few, that glorious band of selected organists, had to canvass the personnel of that parochial electorate. This canvassing expedition necessitated visits to certain public-houses in the neighbourhood of Goswell Road on the part of the young man from Rochester, not, be it observed, for the purpose of quenching his thirst, but in order to satisfy his hunger for various vestrymen's votes.

At the Vestry meeting the merits and demerits of the four aspirants to the St. Luke's keyboard were freely discussed. Then spake Mr. Churchwarden Dale, who said that "the one lowest on the list was really a first-rate, spirited young man, and he was therefore determined to support Mr. Bridge, who came from Rochester Cathedral." Does not Mr. Churchwarden Dale's opinion of his "spirited" protégé of thirty-five years ago hold good to-day? The result of the poll was that the successful candidate received 23 votes; while Mr. Bridge, "the lowest on the list," secured 16; the other two men obtained only 4 and 3 votes respectively. One of the selected four was an amateur; but of the three remaining professional men who were "returned" on that occasion, two (including the gentleman who "got in") have joined the majority, while the canvasser of the publicans' votes down Goswell Road way is now organist of Westminster Abbey. Apart from this interesting sequel, the incident furnishes an insight into how organ appointments in London parish churches used to be made. Moreover, it may help to encourage some of the young men of the present day, who, in the bitterness of disappointment, cannot foresee the sweets of success that may be awaiting them in the future. Sir Frederick Bridge's failure at St. Luke's, not the only one of its kind, be it recorded, gives added force to the mottoes *Nil desperandum* and *Perseverantia omnia vincit.*

One of the stipulations of the competition at St. Luke's, in 1865, was that "ladies are not eligible." Yet at that time there were at least twelve organ appointments in London city churches held by ladies. Amongst these lady organists were the late Mrs. F. A. Bridge (Miss Elizabeth Stirling), the late Miss Eliza Wesley, the late Mrs. Mounsey-Bartholomew, and Miss Elizabeth Mounsey, who was organist of St. Peter's, Cornhill, for the long period of forty-eight years—from 1834 to 1882.

An interesting link with the musical past of London has been severed by the demise, on the 14th ult., of Mr. Gotthilf Henry Heinke, who died in the same house in which he was born seventy-nine years ago, No. 79, Great Portland Street. It was in this house—formerly No. 103, and standing at the North-Eastern corner of Ridinghouse Street, opposite the side entrance to Queen's Hall—that Mendelssohn lodged during his first visit to London in 1829, his second visit in 1832, and again, on two separate occasions, in 1833. Here he wrote his song "The Garland" ("By Celia's arbour"), to Thomas Moore's words. The autograph MS. is dated: "London, 24 May, 1829"—the Queen's tenth birthday, and a Sunday!

Mendelssohn occupied two rooms on the first floor; his sitting-room had the two windows which look over Great Portland Street, and the side-window which has a Southern outlook towards Oxford Street. The old house, except its business portion, remains exactly as it did seventy years ago. But in two or three years it will be demolished and thus share the same fate that has befallen so many buildings of musical interest in London. The late Mr. Heinke loved to chat about those happy days of his boyhood, when he had "lots of fun with Mendelssohn," who used to call him "Henry." "Mendelssohn," the old gentleman would say, "had *two* grand pianos in the room upstairs. He was nearly always practising, and (adopting a confidential tone of voice) he used to play on a little dumb keyboard—just a few keys—while he was sitting up in bed: *I've seen him!* My mother was a capital cook and she used to make very nice bread-and-butter puddings. Mendelssohn was so fond of them that he asked that a supply of cold pudding should always be kept in the cupboard in his sitting-room so that he could help himself when he returned home from a late concert, or a dinner-party! I remember how amused he was when he lifted the cup that supports a pie-crust and the juice of the fruit bubbled out—it was a new experience to him, and it rather tickled his fancy. In those days there was a band—called 'The Marylebone Band'—with a big drum that came about here kicking up a rare noise. Perhaps Mendelssohn had just settled down to his morning's practice when those band fellows would begin to blow and bang away. He would then rush out of his room and shout to me from the top of the stairs—with both his hands over his ears—'Henry! Henry! send them away: here is a shilling.'"

A Weber anecdote that Mr. Heinke related was of a more pathetic nature. (It should be stated that Mr. Heinke's father, Mendelssohn's landlord, was an ironmonger; also that in the re-numbering of the street the numbers of the Smart and Heinke houses have become interchanged.) "Early one morning Sir George Smart's manservant, from up the street, came rushing into the shop and breathlessly asked my father if he would send a man at once to break open a bedroom door. All the men had gone to breakfast; so my father caught up a bag of tools and went himself as fast as he could to Sir George's house, which, curiously enough, was then 79, the same number as this house is now. My father forced the door, and thus he was the first to look upon the face of poor Weber as he lay there with his arm under his head, in the long sleep of death."

It may be convenient for the purpose of reference if we give the places and dates of the more important Competitions to be held during the year 1900:—

Isle of Man	March 21 and 22.
Kendal	April 26, 27, and 28.
York	May 1, 2, and 3.
Morecambe	May 9, 10, 11, and 12.

The Westmoreland Musical Festival, the second on our list, is the outcome of the competition of which Miss Wakefield was the founder and honorary conductor. This important music-making, heretofore known as the "Wakefield Competition," has been placed upon a wider footing. A generous subscription has been made in the county and elsewhere towards the funds in order that the committee may be able to provide the first-rate artists and orchestra desired by the honorary conductor, and to meet other expenses which are necessary to ensure a successful Festival. The choirs, instead of being divided, some singing on one evening and some on another, are to be united to form a festival chorus of at least 600 voices. This chorus will sing at both the Festival concerts in the works chosen for performance—viz., Dr. Stanford's "Phaudrig Crohoore" and Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast." In addition to the competition among local choirs, there has now been added, for the first time, an open competition, which it is hoped will attract choirs from the West Riding of Yorkshire, Lancashire, Cumberland, and other well-known centres of choral singing. The arduous duties of adjudicator will be safe in the hands of Dr. McNaught. Mr. Alfred H. Willink, Burneside, Kendal, is the honorary secretary.

The Morecambe Musical Festival and Competition will be honoured by the presence of Sir John Stainer, who, with Dr. W. G. McNaught, will act as an adjudicator. In addition to the usual comprehensive scheme of competitions, which are to occupy four days, Dr. McNaught will give a lecture on "Musical Competitions," and conduct a children's concert, at which Luard Selby's humorous cantata "The Waits of Bremen" will be the feature. Sir Hubert Parry's "Blest Pair of Sirens" will be performed at the last concert, when a new madrigal, "Room, room, for Flora's Queen," by Sir John Stainer, is announced to be sung, under the direction of the composer. The secretary is Mr. H. Powell, 6, Skipton Street, Morecambe. The prospectuses of both these competitions are very interesting and admirably compiled documents, and there can be no doubt that such well-organized functions must exercise a beneficent influence upon musical education in the districts in which they are held. They deserve every encouragement and support from all well-wishers to the cause of music in this country.

Mr. Andrew W. Tuer has just published a delightful series of "Stories from old-fashioned Children's Books," which furnish many quaint and interesting glimpses of the habits of our grandfathers. Views current a century ago on the practice of the art of music are amusingly illustrated in a quotation from a book, entitled "Newbery's Familiar Letter Writer, adapted to the capacities of Young People. London: Printed for E. Newbery, the Corner of St. Paul's Churchyard. 1788." It takes the form of a "Letter to a young Man, on his too strong attachment to Singing and Music." It will be noticed that a distinction is here made which one still sees occasionally in prospectuses of fifth-rate schools or music teachers. The epistolary admonition—a mere dipping into this book irresistibly inclines us to affect the Johnsonese style—is as follows:—

> "Dear Cousin,
>
> "In the first place, my dear cousin, these pleasures of sound may take you off from the more desirable ones of sense, and make your delights stop at the ear, which should go deeper, and be placed in the understanding; for, whenever a good singer is in company, adieu to all conversation of an improving or intellectual nature. In the second place, it may expose you to company, and that perhaps not the best or most eligible. Hence your business and your other more useful studies may be greatly, if not wholly neglected, and very possibly your health itself be impaired. In the third place, it may tend, which it naturally does, to enervate the mind, and make you haunt musical societies, operas, and concerts; and what glory is it to a gentleman, even if he were even a fine performer, that he can strike a string, touch a key, or sing a song, with the grace and command of an *hired* musician?"

It is satisfactory to realise the progress we have made in one hundred and eleven years. Now, so far from disdaining to "strike a string," not a few of the "hupper suckles" can play the banjo with considerable efficiency, while in society gatherings every hostess knows that, if songs do somewhat impede "conversation of an improving or intellectual nature," this may easily be stimulated by the discreet introduction of a little instrumental music.

Dr. Henry Watson, of Manchester, has for many years been a diligent collector of valuable musical works published during the last four centuries and of the instruments of all lands. The fine library which he has generously presented to the city of Manchester is rich in celebrated treatises, showing the state of musical knowledge at various epochs. Moreover, it contains, in addition, complete collections of the scores of all the great masters, from Handel and Bach onward. Among the works are many intensely interesting to the historically-minded student. The gift which Dr. Watson now makes is worthy of the city's grateful acceptance, and will, it is expected, form the nucleus of a collection as useful to young musicians as is the splendid reference library to students of all scientific, historic, or artistic subjects.

Congratulations to our excellent contemporary *Notes and Queries* upon the attainment of its jubilee. This useful "medium of intercommunication" was started on November 3, 1849, therefore the issue of the 4th ult. is rightly designated a "jubilee number." It contains an admirably written history of the periodical, with highly interesting biographies of its three former editors, contributed by the publisher, Mr. John C. Francis. The third editor of *Notes and Queries* was Henry Frederick Turle, the fourth surviving son of James Turle, organist of Westminster Abbey. We learn that "during his short editorship of *Notes and Queries* (1878 to 1883) Mr. Turle devoted all his energies to its welfare. Nothing in connection with his work was too much trouble for him; he regarded the paper with an enthusiastic affection. . . . His kindly nature had endeared him to all." Mr. Turle died, very suddenly, on the first anniversary of his father's death. On the previous day he had visited the grave at Norwood Cemetery and placed thereupon some flowers in anticipation of the visit of his sisters upon the following commemorative day. Little did he think that he would be so soon laid to rest with his distinguished father. *Notes and Queries* has naturally contained many musical "intercommunications" during the half-century of its existence. Amongst former contributors were the late William Chappell and Dr. E. F. Rimbault; the names of Mr. W. H. Cummings, Mr. Julian Marshall, and other musical antiquaries are frequently to be met with in recent years. Mention should be made of a valuable "organ bibliography" which appeared during the year 1890. The jubilee number contains, as a special supplement, portraits of the first proprietor, Mr. Charles Wentworth Dilke, and of its founder and earliest editor, Mr. William J. Thoms. Underneath the latter are the following amusing lines, reproduced in fac-simile:—

If you would fain know more
Of him whose photo here is—
He coined the word *Folk-Lore*,
And started *Notes and Queries*.
William J. Thoms.

The following services and recitals have been arranged in connection with the re-opening of the Norwich Cathedral organ during the present month. On the 12th inst., at 2.30, there will be full Evensong, when the choirs of Ely Cathedral and King's College, Cambridge, united with the Norwich Cathedral choir, will sing the following: Magnificat and Nunc dimittis, Mann in A flat (for double choir); "Ascribe unto the Lord" (Wesley); and Stanford's Te Deum in B flat. Dr. Mann, a former chorister of the Cathedral, now organist of King's College, Cambridge, will preside at the organ; conductor, Dr. Bates, the Cathedral organist. At the close of the Service, Dr. Peace, organist to the Liverpool Corporation, will give an organ recital, and also one at 7.30, when Beethoven's "Hallelujah" Chorus is to be sung by the Cathedral choir, augmented by choirs from several of the Parish Churches in the city. Sir George Martin's unaccompanied Anthem, "Holiest, breathe," will be sung by the Cathedral choir only. Dr. Allen, of Ely, is to be at the organ. Dr. Bates will, as in the afternoon, conduct. On Wednesday, the 13th inst., Mr. E. H. Lemare, organist of St. Margaret's, Westminster, will give recitals at 3 p.m. and 7.30 p.m., and, on the following Sunday, short recitals will be given by Dr. Bates after the afternoon and evening Services. Recitals are also announced during the week beginning December 17 by Mr. William

Stevenson Hoyte, organist of All Saints' Church, Margaret Street, London, and Mr. C. W. Perkins, organist of the Birmingham Town Hall. Dr. Bunnett, Corporation Organist and an old Norwich Cathedral chorister, will give a recital early in January.

Stourbridge, a town in the Black Country, famous for the manufacture of fire-bricks, iron, nails, and such hardnesses, seems to be unusually enterprising in matters musical. The "concert scheme" for the current season of the "People's Concert Society," conducted by Mr. George Halford, includes such works as Brahms's "Song of Destiny," Stanford's "Phaudrig Crohoore," Parry's "Ode to St. Cecilia's Day," Schumann's "Paradise and the Peri," Tschaïkowsky's "Casse-Noisette" Suite for orchestra, and that terribly hard nut to crack, Beethoven's Choral Symphony! The last-named work received "a highly creditable rendering" on the 13th ult., according to an account received from a correspondent which appears in another column. At the last census Stourbridge had a population of something under 10,000 inhabitants. It is probably a unique occurrence for a town of that size to give a performance of the "Choral." Such an achievement deserves the fullest publicity and highest commendation.

At the instance of the German Emperor, a new version is being prepared of Weber's "Oberon." Planché's libretto, which certainly will bear revision, is to be completely overhauled by Major Lauff, and new recitatives are to be compiled, from Weberian *motivi*, by Herr Schlar, the conductor of the Wiesbaden Opera, though there already exist those written by Weber's pupil, the late Julius Benedict, and by Dr. Wüllner, of Cologne. If it should lead to a general revival of this too much neglected work, lovers of the master will have reason to welcome the new version.

The project of removing the mortal remains of Chopin from Paris to Cracow, which has been on the *tapis* for some years past, has received a fresh impulse from the recent commemorations of the fiftieth anniversary of the Polish composer's death. Collections, with that object in view, are being made by his compatriots, M. Paderewski having contributed the sum of two thousand florins. It remains to be seen, however, whether France, the scene of Chopin's most inspired artistic activity, and the country of his adoption, will agree to the proposed relinquishment of so precious a charge.

A report has got into circulation to the effect that the British Museum authorities are about to issue "treatises," or "books," on Beethoven and Wagner. We have the best authority for asserting that there is absolutely no truth in the statement. It probably took its origin from a proposed scheme to print and publish all the headings under Beethoven and Wagner in the music catalogue. This will, in due time, be done, but no "treatises" will be issued from Great Russell Street.

It is always interesting to hear of the success attending the sons of musicians. The son of Dr. Henry Coward, of Sheffield, has just gained a Mathematical Scholarship at Caius College, Cambridge, of the value of £60 per annum. If the young man only turns out as good a mathematician as his father is a chorus-master, he has every chance of becoming a Senior Wrangler. May all success attend him.

Sir Arthur Sullivan has resigned the conductorship of the Leeds Musical Festival, which he has held, in succession to the late Sir Michael Costa, since 1880. He has thus conducted seven triennial festivals, the outstanding feature of which is the production of his "Golden Legend," written for the great Yorkshire meeting of 1886. The performance of Bach's great B minor Mass in that memorable year will also rank amongst the highest of Sir Arthur's achievements as a conductor. The appointment of his successor will be awaited with more than usual interest.

Messrs. Breitkopf and Härtel have issued an English version of Dr. S. Jadassohn's treatise on Instrumentation, which has been translated from the German, under the careful supervision of the author, by Mr. Harry P. Wilkins, of Washington, U.S.A.

Professor Ebenezer Prout (Professor of Music at Dublin University) has accepted the Queen Victoria Lectureship at Trinity College (London) for the present session.

Bach's "Christmas" Oratorio (Parts I. and II.) will be the anthem at the 3 o'clock service at the Temple Church, on Christmas Eve.

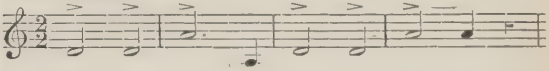
M. Emile Sauret will form the subject of the biographical sketch in our next issue.

MR. S. COLERIDGE-TAYLOR'S "THE DEATH OF MINNEHAHA."

(*Concluded from page* 744.)

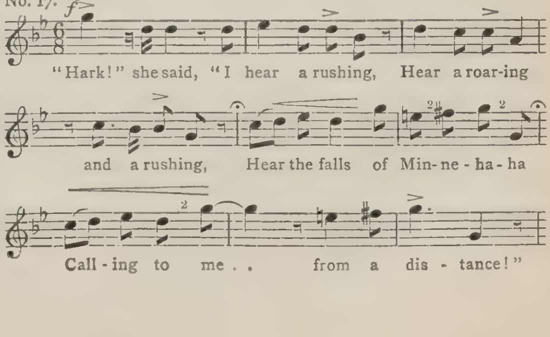
Wood-wind and strings have whirring chromatic triplet scale passages, against which bassoons, horns, trumpets, and one trombone hurl *ff* the opening theme from "Hiawatha's Wedding-Feast":—

No. 16. *Animato.*



When you ask the young composer what the introduction of this theme at this point might signify, he laughs at you with his merry eyes and says: "Oh! I don't know; I thought it would sound nice." And it *will* "sound nice"! Genius often works unconsciously, and we have no doubt that Mr. Taylor's spiritual co-worker meant to suggest that poor *Minnehaha's* feverish brain is busy with the happy time of her early wedded life. The poet's description of her hallucinations—so suggestive of Goethe's "Erl-King"—would have given some "advanced" composers a rare opportunity for indulging in descriptive music of much wanton ugliness and unlovely cacophony. Mr. Taylor, on the other hand, keeps the orchestra in the background and leaves the voice to tell the sad story, *e.g.*:—

No. 17.


Agitato.
f
"Hark!" she said, "I hear a rushing, Hear a roar-ing
and a rushing, Hear the falls of Min-ne-ha-ha
Call-ing to me . . from a dis - tance!"

Note the short pauses 𝄐 suggestive of the feverish gasping for breath, or of moments of agonising suspense, while fearfully listening for imaginary sounds and calls.

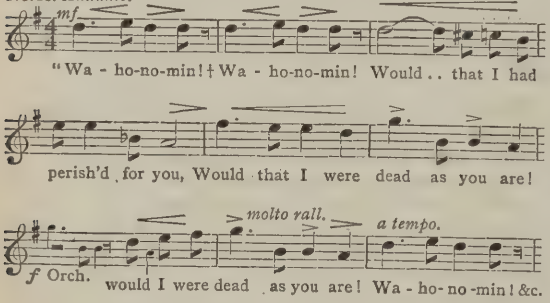
The answer, "No, my child, said old Nokomis, 'tis the night wind," &c., is sung by the chorus (S. and A) to the same phrase, but in E flat major and *tranquillo*. Three times, in more and more agitated accents, does *Minnehaha* describe the wraiths that affright her disordered brain, *Nokomis* the while endeavouring to calm her fears with matter-of-fact explanations of the apparitions. *Minnehaha's* last outcry, *con terrore*:—

> "Ah!" she said, "the eyes of Pauguk*
> Glare upon me in the darkness;
> I can feel his icy fingers
> Clasping mine amid the darkness!"

is followed immediately by a *ff* scream, "Hiawatha!" uttered twice to a descending diminished seventh from A flat, echoed by oboes and clarinets and afterwards by the full orchestra. The chorus repeats much of what *Minnehaha* has sung, though, of course, to different words, describing how *Hiawatha* heard his wife's "cry of anguish, far away amid the forest," and, with crashing chords of the diminished seventh, voices and orchestra repeat again and again with the utmost emphasis the agonised cry of "Hiawatha!" This will prove a very effective and impressive passage.

At last silence reigns for a moment. Then with the "wail," No. 2, richly harmonised, we return to a slower *tempo*, and, with quieter passages of fresh interest, and forestalling in the orchestra the next quotation (18), we approach an important section, standing in wonderful contrast with what has gone before. *Hiawatha* has hurried home "empty-handed, heavy-hearted," and hears *Nokomis* bemoaning *Minnehaha's* death. The old crone sings a strain of such touching, simple beauty that we are not surprised at the composer's evident liking for it. Here is the theme:—

No. 18. *Andante.*


mf
"Wa - ho-no-min! † Wa - ho-no-min! Would . . that I had
perish'd for you, Would that I were dead as you are!
molto rall.
a tempo.
f Orch.
would I were dead as you are! Wa - ho- no -min! &c.

He repeats it first in E minor for baritone solo, as if *Hiawatha*, standing outside the wigwam, took up the strain, and again for chorus, unaccompanied, as if the Chief's braves and their squaws joined in the lamentation. This is a liberty a composer of such music may surely take.

Between the several sections of this short *ensemble* the orchestra reiterates with strange but suggestive persistence the rhythm of the cry of lamentation, "Wahonomin" (No. 18, first bar).

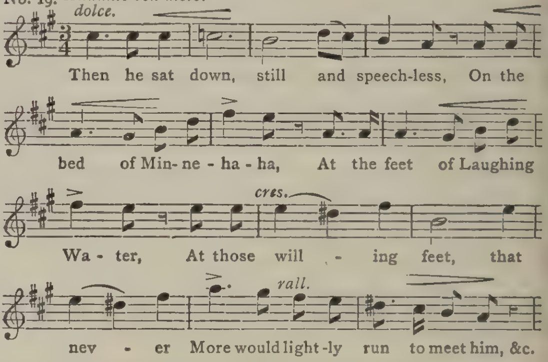
Hiawatha rushes into the wigwam to see his lovely *Minnehaha* "lying dead and cold before him" (theme 4 *b*), and as he utters "such a cry of anguish that the very stars in heaven shook and trembled!" we have another stirring climax, in which the full powers of chorus and orchestra are employed.

Then the soprano soloist describes how *Hiawatha* sat down, still and speechless, as in a swoon—

> On the bed of Minnehaha,
> At the feet of Laughing Water,
> At those willing feet, that never
> More would lightly run to meet him,
> Never more would lightly follow.

The vocal phrases are so spontaneous, so pure and affecting in their simple expression of deep sorrow and great compassion, that our heart seems to go out to poor *Hiawatha*. We must quote the opening phrase of the voice-part—

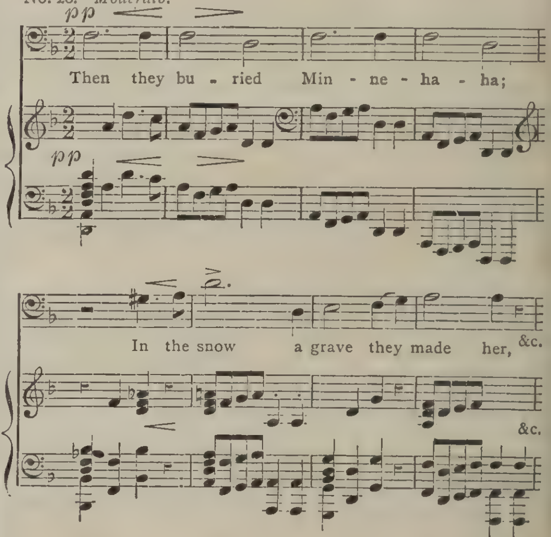
No. 19. *Andante con moto.*


dolce.
Then he sat down, still and speech-less, On the
bed of Min- ne - ha - ha, At the feet of Laughing
cres.
Wa - ter, At those will - ing feet, that
rall.
nev - er More would light -ly run to meet him, &c.

The orchestra has a suave independent accompaniment of great charm, and, the short solo ended, the composer, with the "Wahonomin" theme (No. 18, first bar) four times played below an inverted pedal on A, modulates into D minor, in which solemn key the *Finale* starts.

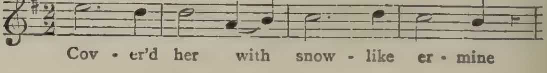
The movement is a *Moderato, quasi una marcia funebre*, and a most impressive funeral march withal. The orchestra has for its chief theme No. 11, and works especially the last six notes thereof. The following extract will give a good idea of the general arrangement—

No. 20. *Moderato.*


pp
Then they bu - ried Min - ne - ha - ha;
pp
In the snow a grave they made her, &c.
&c.

The voices sing largely in unison, the orchestration is full and sombre, big drum and cymbals, struck with drumstick, helping to produce a quasi-barbaric effect. The chorus have several impressive themes, such as this—

No. 21. *Moderato.*



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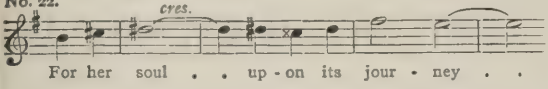
* *i.e.*, Death.
† "Wahonomin," a cry of lamentation.

which the orchestra promptly echoes, and this—

No. 22.

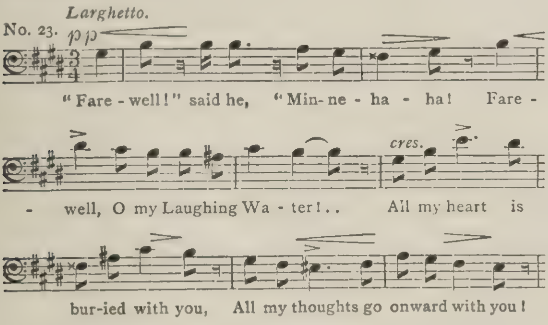


all of which are of course subjected to effective, albeit concise, treatment. At the reference to the fire that was lighted at night on *Minnehaha's* grave, piccolo and flutes lend a realistic touch to the picture by rapid tremolos in thirds, and mention must be made of the "Wahonomin" theme (No. 18, first bar), entering at the words: "Stood and watched it at the doorway." Nine times in succession chorus in unison and orchestra utter the sad phrase of four notes, on different degrees of the scale and against ever changing harmonies in the rich and solemn accompaniment for brass and drums. The feeling of solemnity and grief, combined with aspiration, which this striking example of Mr. Taylor's powers produces is remarkable.

As the orchestra gradually subsides to *ppp*, and time and *tempo* change respectively to 3-4 and *Larghetto lamentoso*, *come al prima*, we reach the last solo, *Hiawatha's* farewell to the dead *Minnehaha*. The orchestra deals for a few bars with Nos. 1 and 2; then the key changes to E, and *Hiawatha* utters one of the most pathetic yet dignified strains that has come from the heart of a composer for many a long day. Like the whole work, it is quite simple and natural, merely the out-pouring of a heart overflowing with grief and pity. But how beautiful, how affecting; how pure and true in sentiment! This is the simplicity of genius, that simplicity which, as Felix Weingartner truly says, "will at all times and from every point of view have a happy and stirring effect, and will ever appear new and young."

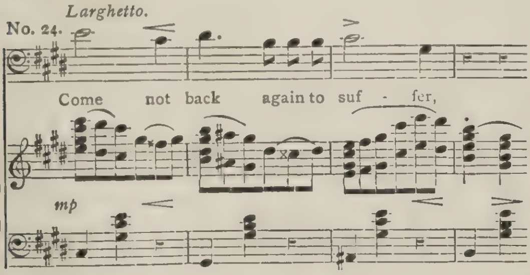
The solo, which has a very richly harmonised independent accompaniment, is more or less an extension of Nos. 7 and 8, *e.g.*:—

No. 23.


Larghetto.
pp
"Fare - well!" said he, "Min - ne - ha - ha! Fare -
- well, O my Laughing Wa - ter! . . All my heart is
cres.
bur-ied with you, All my thoughts go onward with you!

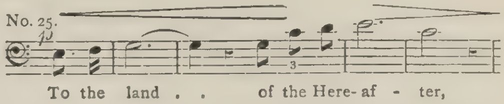
As No. 8 recurs, the orchestra supports the voice with such graceful curves of melody as shown below—

No. 24.



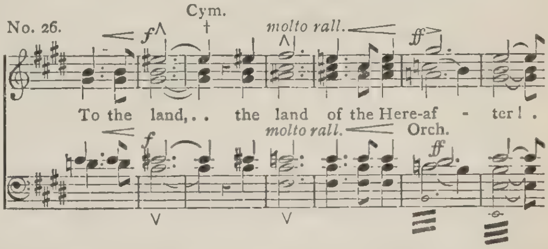
At the reference to the "Islands of the Blessed" to which *Hiawatha* promises soon to follow his beloved wife, the key suddenly changes to C major, and the orchestra accompanies the voice lightly with tremolos for strings, harp *arpeggios*, triplet drum taps and horn chords—

No. 25.



The last words, "To the land of the Hereafter," are even more lightly accompanied, and for a good reason: the words should at this important point be understood by everyone in the audience. Wood-wind, horns, and trumpets repeat the last five notes, but soon the solo voice and orchestra (*Tutti*, including full percussion) plunge back into the brightest E major. The orchestra subsides within the last two bars quickly from *ff* to *pp*. Then the chorus repeats, but with numerous and noteworthy variations, what *Hiawatha* has sung. The part-writing for the voices is remarkably beautiful, and the orchestration of the largely independent and very expressive accompaniment glows with richer and richer colour as the long, broad stream of melody flows slowly onwards. The words, "To the land of the Hereafter," are unaccompanied save for a single clash of the cymbals at the point indicated below. With the word "Hereafter" the orchestra re-enters with the chord of the dominant minor ninth, above which the sopranos sound, with thrilling effect, the bright major thirteenth—

No. 26.



Ten bars of orchestral postlude, original and impressive as everything else in the work, and we reach the end.

A. J. J.

SIR HUBERT PARRY ON "THE ESSENTIALS OF CHURCH MUSIC."

A PAPER READ AT THE CHURCH CONGRESS.

In discussing essentials of Church music it must be confessed that a great deal depends upon the point of view. People who have leanings towards Puritanism have always taken different views from such as have leanings in more highly ornamental directions; and if we enter closely into details from any special point of view we should have to discuss deep-seated differences of opinion with regard to the meaning and purpose of Church services. But if we content ourselves with a broad and general view, there is less likelihood of our wasting time on matters of detail which only concern special groups of men. One would like, indeed, to discuss the question altogether from outside—where the predispositions of the various groups who are represented by all sorts of distinctive names are not so likely to disturb the judgment.

Most people who have given any attention to the subject will agree that one of the essentials of any kind of art is fitness for the place and circumstances in which it is to be executed. Even the unthinking and uncritical would see the absurdity of endeavouring to enliven an infant school by reading to them Browning's "Sordello," or playing them excerpts from Brahms's Symphonies or Wagner's "Walküre." Everybody would feel the atrocity of performing music from a comic opera at a funeral, or the Dead March in "Saul" at a wedding. But, partly because they don't think, and partly because they live by uncritical feeling rather than by trained judgment, they do not observe more subtle, but no less decisive anomalies under less obvious conditions. In point of fact the highly sensitive instinct of composers has in the past evolved different styles and methods for all the different kinds of art. And they are all subtly contrived with a view to perfect fitness to the circumstances in which they are to be performed. There would be no meaning in the distinctions between symphonies and oratorio and operatic music and domestic music of all kinds, if composers had not striven to make the special kinds of art perfectly adapted to the conditions in which they are to be presented. The artistic methods and style of symphonies are such as are suitable to performance by orchestras in concert-rooms without the help of scenery or dramatic action. The methods of opera are contrived to fit in with all the accessories of the theatre. The methods and style of the music which is fit to be cherished in our home lives are of the subtler kind which we can afford to be intimate with in detail; the methods of oratorio are such as are suitable to great combinations of chorus and orchestra and soloists, dealing with some typical drama or story, on public occasions. Everyone feels this dimly, and to the thoughtful mind it is clear and inevitable. But, unfortunately, the public is confused, and men allow their discriminating powers to be dulled by mixing up many styles in the same situation.

The habit of transferring artistic works from the situations for which they were intended by the composers to situations for which they were not intended bewilders us all. Excerpts from operas intended to be performed with action and scenery and all the glamour of theatrical excitement are constantly given in concert-rooms. People play arrangements of symphonies on pianofortes without any of the important elements of effect of the orchestration, which represents some of the highest achievements of the composer's skill. And they forget that these proceedings are mere makeshifts and only artistic in a secondary or lower degree. Such things are justifiable as helping towards the knowledge and appreciation of great works in the complete state intended by the composers. Most excerpts from operas, as presented in concert-rooms, are sheer vulgarity, and concessions to the taste of people whose musical sense is deficient; they are only excusable when they suggest vividly the poetic or dramatic incidents they are associated with, as is usually the case with Wagner's operas. But in any case the effect is confusing and leads people to lose sight of the higher perfections of art work, which observe all conditions with the view of obtaining the highest artistic results attainable under the circumstances. Music is the more liable to such confusion of thought because it passes so quickly, and people do not think what it implies. In other kinds of art we are not so easily blinded. We go to Madame Tussaud's and admire the life-like presentation of celebrated characters, and recognise that it is a clever art-work of its kind. And we go to the collections of statuary at the British Museum and recognise that that is art-work of quite another kind. And we realise that if we had the model of a dockful of celebrated criminals placed in the middle of the finest statuary at the Museum the effect would be ineffably ridiculous. But in music we go on mixing things up in such a fashion without the glimmer of a smile or a shudder—and there is hardly any place where you may see more of it than in the music presented in Church services.

It would be absurd to suppose that Church music is not just as strongly identifiable in relation to the circumstances for which it is intended as Chamber music, orchestral concert-music, operatic music, secular vocal part-music or solo song. Indeed, on the face of it Church music seems to demand even more obviously than any other branch the most unmistakable idiosyncracies. It is intended for the most serious moments in men's lives. It purports to be the closest presentation of his reverence, his devotion, his aspiration, his exaltation in praise, his abasement in self-knowledge, and his firmness in hope. It is meant to be presented in surroundings which appeal to the most primeval and mysterious of his instincts, in the place where the ancestors of his race lie in their last sleep, where those before him for generations have joined in the same offices, where sentiment is touched by associations and the ecstasy of wonder. Surely in such surroundings, with the special means of human voices to render the music, there could be no form of art in which the style could be so clearly indicated. In such circumstances concessions to the gallery are hardly to be thought of. It seems almost inconceivable that any traces of vulgarity, insincerity, triviality, sentimentality, sensationalism, sensuousness, or baseness of any kind would be possible.

Some hundreds of years ago composers gave all their minds to the development of the most perfect devotional style—a style as pure and free of base suggestions of any kind as art can possibly be. And England has good reason to glory in those of her musical sons who ministered to so noble and perfectly adapted a form of art. But secular influences invaded the musical department of Church services, and music gave up being devotional, and became everything else a man can think of. Men by degrees grew so confused that composers and performers seem to have aimed at one time chiefly at amusing the congregations. Traces of the earth very earthy crept into the fanes sacred to the ideals of the heavenly, and the moods which the music suggested meant all sorts of strange things which had nothing whatever to do with religious sentiment. Church music style, instead of maintaining its individuality, became a sort of hotch-potch, sometimes savouring of the opera, sometimes of the drawing-room, sometimes of the concert-room, and sometimes more recently of the military brass band and the music hall.

What with arrangements from oratorios and operas, tuneful ditties, and the ineptitudes of complacent mediocrities, people seem to have lost all sense of fitness and all sense of what the music is meant for, and the feelings which it represents. It is bad enough when aspiring amateurs, with no knowledge of grammar or artistic method of any kind, supply their feeble ramblings for the occasions when only the noblest works of art could nearly be adequate. But it is much worse when the object is merely commercial; when the services of the Church are exploited wholesale for mere gathering in of royalties by professional makers of cheap twaddle to assist in the demoralisation of Church musical taste; when the publishers' table is piled high with tons of silly experiments which ignorant and inexperienced dullards, forgetting the seriousness of the conditions, contrive in order to get a little transient personal notice. Almost everything seems to impel men to supply Church music except any adequate sense of the meaning of the words, and the sentiment attaching to the situation. Music seems to be often chosen purely for its effectiveness, without consideration whether the effectiveness is that of the theatre, the music hall, or the domestic fireside. It is often chosen to attract, without consideration whether the congregation attracted comes to be amused or for more appropriate reasons. No doubt it is nice for whoever is responsible to see churches well filled, but it is worth reflecting on what they come for. Mere filling of churches with people who come for a little entertainment or pastime is no better than sowing cornfields with weeds. The very music such congregations hanker after shows what spirit they are of. If they come with full sense of what the conditions implied they would not be satisfied with anything that was not apposite, noble, and pure. Then there would not be such a hankering after the sensuous excerpts from foreign masses. We should not see churches which prided themselves on their music proudly showing, as quite exceptionally virtuous, a list of twenty-three foreign composers who never wrote a note with any sense of the conditions the music was meant for, to twenty English composers who might have attacked the matter from the true artistic and sentimental point of view, but did not, owing to confusion of mind.

Will anyone deny that it is essential to Church music to be lofty and pure and noble? Will anyone say that it is right that it should be enervating, demoralising, artistically bad and imperfect—an offering not even fit for a decent amateur's music room, much less for the associations of the Church? If music must play an ornamental part for those who take an ornamental view of Church services, at least the ornaments should be such as are genuinely appropriate and shall not suggest trivial and second-rate secular associations. To pure devotional music the world will return no more; but a base and ignoble standard need not necessarily be chosen to take its place. The responsibilities of those who order and control the choice of Church music must be faced. To them of all others it ought to be easy to maintain a noble and dignified standard. Everywhere else the forces of the ignorant and the uncultivated seem to have an unavoidable access. But in Church services men can, if they will, do without what is ignoble, and frivolous, and shallow, and base, and stem the tide of degeneration. They can do without arrangements and importations, and have the forms of art which the conditions of the English Church services sufficiently indicate—music which elevates and fills with aspiration; music worthy of the most disinterested moments of men's life, and of their finest emotions; and when such a standard has been arrived at, then, indeed, will the essentials of Church music be found.

A MUSICAL EXAMINER'S EXPERIENCES IN INDIA.

A TALK WITH DR. CRESER.

"WELL! how does India look?"

"It depends upon how you look at it! The sun's attentions are perhaps a little too warm; but what an absorbingly interesting country it is in races of mankind, natural beauty, in architecture, and history."

"I suppose you had little to do with the native races."

"True, my work lay with the English speaking people; but it included Brahmins, Parsees, Persians, and others. From the children of these—I must include also the children of English parents—I heard quite artistic pianoforte playing, violin playing, and singing."

"How about the teaching, is it not promiscuous?"

"No, I found it otherwise. The teaching in the Loretto Convents, the Hill Schools, and the Martinière Schools is on the best lines, and, moreover, attention is given to the theoretical as well as to the practical sides of musical education. The teachers are well educated ladies, earnestly doing excellent work. The study of technique is not neglected; far away in the Hill schools one finds excellent instruments and grand pianofortes by the best makers."

"How do you get about such a wide range of country?"

"One must use the oil of activity. The railway travelling is comfortable, though not rapid, but uninterrupted both night and day, including Sundays. Each carriage is fitted up with from four to six sleeping couches, which serve as seats in the daytime. Dining cars are now and then available; but, as a rule, the companies arrange to stop the trains at the usual hours for breakfast, lunch, and dinner, and at these appetising breaks in the journey refreshment rooms are to be found. As a matter of fact, one is travelling week in and week out, the only cessation being on examination days. It is here where the rest from travel comes in; additional variety is obtained by riding and pic-nic parties. At sunrise and before sunset is the time *par excellence* for riding. In the romantic and beautiful Hill station of Naini Tal I have found myself, with a friend, riding up the Hill at sunrise to see the snows. Here on a clear morning one may behold the snow-clad mountains on the distant horizon a hundred miles away. The rarefied air gives one the impression that the snows are but a quarter of the distance, so distinctly are they visible. At Darjeeling, one of the most varied of Hill stations, one might be said to be practically living in the midst of the snows; and the clouds, the sun, and the movement of the clouds form endless transformation scenes."

"Did you see anything of the late disaster in Darjeeling?"

"I was stationed in Darjeeling at the time it was visited by the cyclone, when the forces of nature devastated everything that came within their reach. The station suffered severely. It is built on a hill of loose shale, which stands between seven and eight thousand feet above the level of the sea. The houses and schools are erected on the sides of the hill, the only level parts are those that have been made by man. Therefore when once the hills begin to slip, everything in their course must come to grief. On this occasion, to make matters worse, the land commenced to slip in the darkness of a storm-stricken night, when people were asleep. The natives and young school children suffered the most. Many brave deeds of rescue were performed by the European lady teachers, together with the aid of a few European gentlemen; but, alas! many young lives were lost in spite of their endeavours. Immediately above the hotel, 'The Woodlands,' where I stayed, a whole native family were buried alive. The hotel itself was partially destroyed, but fortunately no life was lost. Personally I did not suffer, as I was sleeping in another part of the hotel which was untouched. The noted hillside railway track between Darjeeling and Siliguri, connecting Darjeeling with Calcutta, was wrecked, and perforce I was a prisoner in Darjeeling with the dates of my examination days and of the organ recital which I had undertaken to give on the fine Willis organ in Calcutta Cathedral fast passing away. In the meantime I set to work to devise some means of escape. One generous (?) job-master offered to see me through for three hundred rupees! I thanked him most politely and tried other sources. Finally I succeeded in engaging ponies and coolies and a start was made. In the afternoon my small advance party managed to cover three miles and then sent me in a runner with a message that they could get no farther. I was determined to see for myself. At sunrise the following morning I set out riding on a mountain pony attended by two coolies, and, after several minor mishaps, caught up my party; but before we had gone a quarter of a mile we came upon a landslip over which no pony could travel. There was nothing for it but to send the ponies back and proceed on foot. Having improvised alpenstocks cut from the broken branches of uprooted trees, we started to walk along the railway track, which was like the rough bed of a torrent stream; here and there, there was but a small ledge of clay to walk on. On the one side, the hill; on the other, a yawning gulf. Where the bridges were broken we made detours up the hill to meet the stream at a narrower point, and here we scrambled over as best we could. Now and again the natives had placed the trunks of a few trees together, and across these we negotiated several chasms. Nineteen miles of this method of travelling was well nigh enough, and would have been too much had we not found some parts of the line in its normal condition. Finally we arrived safely at the place where the train was able to run down to the plains. Once in the plains I joined the main line, and after crossing the Ganges arrived in Calcutta, being the first European who had arrived there from Darjeeling after the disaster. Once there I set to work on my chief duties in India as examiner in practical music for Trinity College (London), gave my delayed organ recital in the Cathedral, which was crowded to overflowing by a congregation whose liberal contributions benefited to no small extent a deserving local charity."

"Did you have any experience of native music?"

"Yes, and a very interesting one. Having received an introduction to the learned and studious Raja Sir Sourindro Mohun Tagore, I wended my way one afternoon to the native quarter to visit him. On my arrival I was surrounded by sentries, household soldiers in blue uniform, with drawn swords, standing at attention. The Raja received me in an upper corridor and conducted me to his salon, where he had gathered together his musicians with their instruments. Here we conversed without restraint, our chief topic being Hindu music, about which I had many questions to ask. He elucidated certain points in a practical fashion himself on the Indian sitar. We discussed also the tuning, the scales, the srutis, the ragas, and rhythm. The Raja and his musicians are perfect performers. The music played was not solely melodic, as writers on Hindu music would have us believe, but chordal playing accompanied the melodic on the same instrument. After fulfilling a curious polite function, which I carried out to the letter, I departed with my mind in sympathetic accord with what I had seen and heard. I may add the performances were as much superior to the Hindu music one hears in the open air as our chamber music is to our street music, which, of course, is saying a great deal."

CHURCH AND ORGAN MUSIC.

An important musical service was given in Lincoln's Inn Chapel, on the 19th ult., at which Mendelssohn's noble "Hymn of Praise" was sung, under the direction of the much esteemed organist, Dr. Charles Steggall. On the 5th ult. a musical service was held at Brixton Parish Church, which included Beethoven's Fourth Symphony, with Mr. Douglas Redman as conductor. At a special service held in the Islington Presbyterian Church recently, with Mr. H. E. Mackinlay at the organ, selections from Stainer's "The Daughter of Jairus" and Sullivan's "Golden Legend" were given. Mendelssohn's "Hymn of Praise" was sung at the Parish Church, Portsmouth, on the 5th ult., under the direction of Mr. R. H. Turner.

At St. Peter's, Cranley Gardens, on the 5th ult., Sullivan's imposing Festival Te Deum, first performed at the Crystal Palace in 1872, was given, under the direction of Mr. Herbert Hodge, with the accompaniment of organ, trumpets, trombones, and drums. Smart's Service in B flat was also sung, to the accompaniment of the same instruments.

The Liverpool Church Choir Association begins its preparation presently for the first Festival, the programme of which includes Stanford's Te Deum in B flat, Stainer's Evening Service in the same key, Gounod's "Ave Verum," "O give thanks" (Goss), and other typical specimens of modern Church music. Mr. Branscombe will be the conductor and Dr. A. L. Peace the organist. The Festival will be held in St. George's Hall.

The important musical services which are given in the Church of the Incarnation, New York, under the direction of Mr. W. R. Hedden, have been of exceptional interest during the past month. Service music by many of the best writers of the modern Roman and Anglican schools was sung, and an admirable selection of organ music employed as voluntaries.

Dr. A. L. Peace's recent recitals at St. George's Hall, Liverpool, included his own excellent Sonata da Camera, No. 3 (two movements); a Fantaisie and Fugue in F major by E. Bernard, the organist of St. John and St. Francis, Paris.

Mr. F. G. Ogbourne gave a recital recently at Trinity College (London), when his scheme included Rheinberger's Sonata in F minor (No. 7) and Böellmann's "Suite Gothique." Mr. W. A. Roberts played a selection at St. Paul's, Prince's Park, Liverpool, on the 5th ult., which included King Hall's excellent Offertoire in B flat. At St. Paul's, Hemel Hempstead, Mr. S. A. Mosdell recently played Andante in G, Westbrook, and Fugue in D minor, Steggall.

Mr. E. H. Thorne gave admirable Bach Recitals at St. Anne's, Soho, on the 11th, 18th, and 25th ult. These very interesting programmes include some of the too much neglected choral Preludes, Sonatas, and Variations, in addition to some of the more familiar Preludes and Fugues. Mr. Thorne's admirable recitals are of the greatest value to Bach students. Dr. T. Ely gave two recitals at Christ Church, Scarborough, on the 8th and 18th ult. His programmes included Rheinberger's favourite Sonata in E minor and Smart's typical Air with Variations and Finale Fugato, one of the finest specimens of English organ music.

Mr. T. H. Collinson gave a recital upon the fine concert organ in the McEwan Hall, Edinburgh, built by the Hope-Jones Company. Mr. Collinson gave some classical organ solos, and, with a quartet of trombones, played "Hosannah" (Liszt-Arcadelt) and made a rather new experiment in a rendering of Wagner's "Tannhäuser" Overture for the same combination of instruments. Mr. H. Weston gave four recitals during the past month, when his excellent programmes included Bach's Fantasia and Fugue in G minor, "Capriccio alla Sonata" (Fumagalli), and Concert-Fugue in E minor (Best).

At Wilmslow Parish Church Mr. R. E. Parker lately gave a recital which included a rendering of Boëllmann's "Suite Gothique." At St. Margaret's, Westminster, Mr. E. H. Lemare has, by desire, recently repeated his own excellent Organ Symphony in G minor. Mr. Fountain Meen, on the 16th ult., gave two recitals at the Congregational Church, Harpenden, at the opening of the new organ, built by Mr. H. Wedlake. His programmes included Fantasia and Fugue in A minor (Merkel), Cantilène in A flat (Wolstenholme), and March in D (Silas).

Mr. Roger Ascham's recent recitals at the Feather Market Hall, Port Elizabeth, included Dr. E. J. Hopkins's fine and artistic Allegro Moderato in A, Stewart's Concert-Fantasia, and Hollins's Concert-Overture. Mr. H. J. B. Dart opened the new organ, built by Messrs. Hele and Co. for West Kensington Congregational Church, on the 16th ult. His programme included "Meditation" (Mailly), Choral Song and Fugue (Wesley), and Henry Smart's effective and too much neglected work, "En forme d'Ouverture." At Jesus College, Oxford, on the 17th ult., Dr. Varley Roberts opened the new organ built by Mr. J. J. Binns. During the month of November Mr. H. W. Richards gave a series of recitals on Messrs. Walker's fine organ in Christ Church, Lancaster Gate. His programmes included "Benediction Nuptiale" and "Fantasie" (Saint-Saëns), Romance (R. Steggall), Fantasia and Fugue in G minor (Bach), Rheinberger's Trio for organ, violin, and violoncello, and Toccata (Clarence Lucas). Mr. A. H. Allen's recent programme at St. Clement's Church, Ilford, included a Fantasia of his own, consisting of a Prelude, Intermezzo, and Finale, and Mendelssohn's Sixth Sonata.

Mr. F. R. Frye has been giving a series of recitals at the Parish Church, Chelmsford, before the organ is taken down to give place to a new instrument by Messrs. Norman and Beard. The programme of the last of the series was of marked interest, including Adagio and Allegro (an old English voluntary), (Bennett), Toccata (Purcell), Fantasia on an old English Psalm Tune (Best), &c. Mr. F. Corbett played a selection at St. Peter's Church, Stockton-on-Tees, recently, including in the list of pieces Moderato (Lemare) and Berceuse (Salomé). It is satisfactory to note that English organ music is evidently steadily gaining recognition in the numerous recital programmes which come to hand from month to month.

ROYAL CHORAL SOCIETY.

The season opened on the 9th ult., at the Albert Hall, with one of the most effective performances of "Elijah" given in the Metropolis for many years. Sir Frederick Bridge was deservedly complimented on the improvement in the chorus, which in fulness of tone and general vocal efficiency added proof of artistic intelligence. The words of nearly all the choruses came out distinctly, whilst the dramatic passages were delivered with a breadth and spirit that caused the Baal series and the noble "Thanks be to God" in particular to be heard to more than ordinary advantage. The music of the Prophet was again sung in splendid style by Mr. Santley, and Mr. William Green improved his position in London by a sympathetic rendering of the two tenor airs. Madame Ella Russell and Miss Ada Crossley also sang with their accustomed ability. For the second quartet there were Misses Maggie Purvis and Emily Foxcroft, Messrs. Ager Grover and H. Dearth. Sir F. Bridge had his forces completely under control throughout.

RICHTER CONCERTS.

A Brahms symphony under Hans Richter! O great and all too rare delight, that makest us forgive those of our friends who love not the great Johannes, and even them that will persistently inflict upon our long-suffering good nature the barbarous noises and the unspeakable dulnesses of much unripe bill-poster art *à la Tartare*. Seriously, Brahms's strong, sane, noble, beautiful music seems a perfect godsend when one has been compelled to listen long to the orgies of blatant Muscovite futilities with which the Queen's Hall resounds on untold afternoons and evenings. It was the Viennese master's great No. 1 in C minor that Dr. Richter played to the delight of a crowded audience at his second concert, at the Queen's Hall, on October 30, and never has he conducted it with happier results. There was a dignity about his reading that caused the music to stand more than ever aloof from all things mundane and common. No nervous excitement was there, no frantic hurrying up to sensational climaxes, no explosion of musical powder magazines, so to speak; but order and strength, beauty and nobility reigned supreme and braced us up after the day's labour instead of merely exciting and irritating us as so much modern music does. It was a great performance of a great work.

The "Egmont" Overture opened the concert, and the remainder of the programme consisted of vocal selections from Wagner's operas—viz., the everlasting "Elizabeth's Greeting," from "Tannhäuser," sung with all requisite enthusiasm by Madame Ella Russell; the great duet from the second act of "The Flying Dutchman," in which the lady was joined, to excellent purpose, by Mr. Louis Fröhlich; the truly delightful "Pogner's Address," and the splendid monologue "Wahn! Wahn!" from "Die Meistersinger." In these latter pieces Mr. Fröhlich sang with remarkable appreciation of the true character of Wagnerian declamation. His voice rang true, his style was broad and dignified, and his enunciation perfect. A remarkable achievement for so young an artist.

At the last concert, on the 6th ult., we heard a noble performance of that wonder amongst symphonies, Beethoven's "Eroica," and a lengthy Wagner selection, superbly played as usual, and hugely enjoyed by a huge audience. The sublime "Trauermarsch," from "Götterdämmerung," was included, and its juxtaposition with Beethoven's "Marcia Funebre" in the Symphony most interesting. How different and yet how equally great and wonderful!

MR. ROBERT NEWMAN'S SYMPHONY AND WAGNER CONCERTS.

At the Tsar's—beg pardon, the Queen's Hall in Langham Place, the sentimental and unhappy hero of the "Pathetic" Symphony has once more been killed with stroke of tam tam and decently buried with much growling of double-basses. The interesting event took place on the afternoon of October 28, and the occasion was the first of Mr. Newman's Symphony concerts. But weep not, gentle reader, he is not really dead; alas! he will come to life again to be scotched and killed many more times ere we have quite done with him. Not that we really object to the gentleman, for we have taken the liveliest interest in his "life and death" ever since he made his appearance (and disappearance) at the Queen's Hall in 1894, under the ægis of kind and sympathetic Sir Alexander Mackenzie. But even you, gentle reader, cannot deny that the *toujours perdrix* of tam tam suicides (for it *is* a suicide, of that we are convinced) and weeping double-bass funeral mutes does become monotonous.

Mr. Wood and his merry men played the work quite magnificently. This much is due to them. Equally fine was the performance of a symphonic poem, "Fatum" (Destiny), a posthumous work of unhappy Tschaïkowsky, who suffers much from those who, ghoul-like, dig up his musical remains, however bad. This "poem" is unworthy of Tschaïkowsky, and its "Fatum" should have been what the composer doubtless meant it to be—viz., oblivion. If Mr. Wood spent half as much time in the preparation of some representative British work as he must have devoted to this wretched "Fatum," how happy some native composer might be made! British art is just good enough for the Promenade concerts, in the estimation of the Queen's Hall authorities; but "taboo" is their motto for the higher class Symphony concerts. In no other country in the world is such an unjust and unpatriotic insult to native art possible or even conceivable, and nowhere in England except at the Queen's (save the mark!) Hall.

Miss Lillian Blauvelt sang Mozart's air, "Non mi dir" ("Don Giovanni"), with all the charm of her fascinating art and sympathetic voice, and she joined Mr. Ellison van Hoose in the first performance of yet another posthumous work of Tschaïkowsky. This was a duet for soprano and tenor, "Romeo and Juliet," which was completed, after Tschaïkowsky's sketches, by S. Tanéieff. It is virtually a setting of the famous Balcony scene, and chiefly remarkable for the fact that the themes are to some extent identical with those found in the composer's "Romeo and Juliet" Overture. There is a strange, insinuating charm about the original vocal phrases and the equally original harmonies of the piece, and the passionate melody at the words "O nuit d'extase," which stands as "second subject" in the aforesaid overture, is one of Tschaïkowsky's finest ideas. Yet the duet made but little effect, partly, no doubt, in consequence of its strangeness and partly because it requires singing in a broader, more impassioned style than that adopted by Miss Blauvelt and Mr. Van Hoose.

That wonderful little violoncellist, Paul Bazelaire, played two solos with uncanny mastery, and we liked him much. We should like him more if a ridiculous statement were eliminated from the "puff" in the programme—viz., that "the German Court sculptor, Begas, executed a bust of the boy, *which now adorns the Thiergarten!*" Berlin papers of repute have made fun of this preposterous assertion, yet it is repeated whenever the boy plays. The "Tempest" Fantasia, also by Tschaïkowsky, and a distinctly strong piece of programme music, completed the programme and was presented in superb style.

At the second Symphony concert, on the 11th ult., another foreign novelty was produced and failed miserably. This was a suite, "Episodes Chevaleresques" (Op 35), by the Norwegian, Christian Sinding. The four movements are written in the most intricate modern German polyphonic style, and either the composer cannot write for the orchestra so that in performance his various themes shall stand out like so many broad golden threads in a complicated pattern, or Mr. Wood does not bring to such music the skill which enables him to make much of inferior Russian "melody and accompaniment" music. Whatever the cause, the result was distressing. We have never, in our long experience, heard such a polyphonic smudge. There is no other word to describe the extraordinary effect produced by several uninteresting themes going at the same time and all at exactly the same degree of dynamic strength, and as if every instrument were playing in the most ineffective part of its compass! We notice that the suite is dedicated to Felix Weingartner. Perhaps that great conductor will come to London some day to elucidate this mystery; then we shall be able to judge the pieces as music. At present they seem utterly uninspired, and only the Funeral March promises some musical value if properly played. May we ask once more: Whatever in the world caused Mr. Wood to produce such a work? Schubert's divine "Unfinished" Symphony, of which an almost perfect performance was given; Tschaïkowsky's "1812" Overture (wish that it were also "unfinished"!), played with almost brutal emphasis and insistence on its hideous cacophony, and the same highly favoured composer's B flat minor Concerto, with Mr. George Liebling as much applauded albeit not wholly satisfactory soloist, were the remaining orchestral pieces. Miss Kirkby Lunn, whose too darkly coloured vocalisation is not altogether worthy of her fine voice, was the vocalist.

Little need be said about the Wagner concerts, for the programmes contained nothing new, unless we except the Paris version of the Venusberg scene from "Tannhäuser," which was performed at the first concert, on the 13th ult. The soloists, Madame Ella Russell and Mr. Van Hoose struggled bravely and, as regards the former, successfully, both with the great difficulties of the music and against the whirlwind of orchestral sound which Mr. Wood let loose. Altogether the performance was not such as to warrant a repetition of the experiment. Here our criticism ends, for the rest of the performances were as fine as anything the gifted young conductor has ever done. The C minor Symphony (Beethoven's, of course!) and the "Siegfried" Idyll at this concert, and the "Meistersinger" Overture and "Parsifal" Vorspiel at the second concert (on the 20th ult.), were played with quite superb finish and beauty of tone, while in these latter complicated pieces the wonderful polyphony was presented with the utmost clearness to the ravished ear. Miss Blauvelt sang "Elizabeth's Greeting," and, with Mr. Andrew Black, the great duet from "The Flying Dutchman" quite beautifully. Mr. Black's share in the duet was masterly and most impressive, but he does not in "Pogner's Address" ("Meistersinger") suggest the old worthy's dignified *bonhomie*, nor his age and somewhat "heavy-father"-ly speech. His pronunciation of the German is, moreover, too light and crisp, especially for *Pogner's* music.

CRYSTAL PALACE CONCERTS.

A pleasing novelty at the concert on October 28 was the performance of an arrangement for chorus and orchestra by Dr. Villiers Stanford of his quartet entitled "Our enemies have fallen." This quartet is the eighth of a series of nine settings of the lyrics in Tennyson's poem "The Princess," written in the summer of 1897. In its new form the quartet is an effective choral song and would suggest like treatment of others of the series. The programme also included Schubert's "Unfinished" Symphony in B minor, Brahms's First Pianoforte Concerto in D minor (Op. 15), and Beethoven's "Choral" Fantasia, the solo pianist being Miss Fanny Davies. Mr. Edward Lloyd sang, his most successful effort being in the impassioned tenor solo "Onaway! awake, beloved!" from Mr. Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast."

A splendid interpretation of Schumann's First Symphony in B flat opened the concert on the 5th ult., which was further distinguished by the magnificent pianoforte playing of M. Busoni in Liszt's Second Concerto and the Impromptu in F sharp (Op 36) and Polonaise in A flat (Op. 53), by Chopin. The programme also included a Spanish scene for orchestra entitled "Sevillaña" (Op. 7), by Mr. Edward Elgar. Although published some ten years ago, it had not previously been heard at these concerts. The work illustrates a rustic *fête* and is full of rough vigour and broad melody. Miss Lillian Blauvelt sang with great brilliancy and refinement.

The programme on the 11th ult. was headed with Goetz's romantic Symphony in F (Op. 9). The concert was made more than usually interesting by the performance of the following works not previously heard in the Sydenham concert-room: Lalo's Violoncello Concerto in D, a delicate and cleverly-written work, the solo part of which was beautifully played by M. Jean Gérardy; a brilliant and terse Valse-Fantasia for flute and orchestra, by Mr. Thomas Dunhill, in which Mr. E. R. Hudson was a very able soloist; and an Adagio of melancholy character for violoncello solo, by M. J. Guy Ropartz, Director of the Conservatoire at Nancy. Mr. Plunket Greene included in his selection Mr. Charles Wood's stirring setting of Walt Whitmann's poem "Ethiopia saluting the Colours." The next concert is fixed for February 24, 1900.

CURTIUS CLUB CONCERTS.

The second season of these enjoyable evenings was begun at the Prince's Galleries on October 25, when the music was provided by Madame Blanche Marchesi, with Mr. Henry Bird and Mr. Arnold Dolmetsch as accompanists. The finish and subtlety of Madame Marchesi's singing render criticism unnecessary.

On the following Wednesday the executants were Madame Fischer-Sobell and Mr. Ben Davies, and interesting features were the latter artist's interpretations of Beethoven's song-cycle, "An die ferne Geliebte," and Sir Arthur Sullivan's delightful setting of Tennyson's "At the Window; or, the Loves of the Wrens."

The meeting on the 15th ult. took place at St. James's Hall, when Herr Anton van Rooy gave a song recital, including in his selection the entire "Dichterliebe" of Schumann.

The Willy Hess String Quartet provided the evening on the 22nd ult., and Miss Kirkby Lunn sang.

NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

Production of "The Death of Minnehaha."

(By our Special Correspondent.)

This Festival, the fifth since the present series was started in 1888, began on October 25 with Schumann's "Paradise and the Peri." The performance was, on the whole, excellent; at any rate, as far as the singers were concerned. And here we may put it on record that the chorus, a well-balanced body of 300 sturdy singers, did some of the best work during the Festival. They displayed intelligence, resonant voices, staying power, good training, and a delightful enthusiasm. The orchestra, both in this cantata and the "Pathetic" Symphony (which occupied the second part of the programme), was rough but not altogether "ready." The chief soloists in the cantata were Mesdames Ella Russell, Helen Jaxon, A. Lakin; Messrs. Herbert Grover, Ford, and Andrew Black.

The chief event of the Festival came with the morning of October 26. There was a Gargantuan programme that lasted four hours by the clock, and "The Death of Minnehaha" came last. Yet such was the spell which Mr. Coleridge-Taylor's music cast over the large audience that not a soul, from her Grace the Duchess of Sutherland to the humblest amateur in the gallery, moved before the echo of the last chord of the beautiful work was drowned in a spontaneous and splendid ovation for the happy young composer. We have written at length about the cantata in another column. We need therefore only say that our highest expectations were most fully realized, and even surpassed. The little work worked a great wonder: we saw grey-bearded critics moved to tears, and there were many in the audience who made no attempt to hide their emotion. Whoever can do this with the force of his simple melodies is no ordinary musician. For we must here insist, as we have insisted elsewhere, that the music is simplicity itself. There is no elaboration, no striving after new and sensational effects; of development into lengthy movements there is very little, for the poem does not lend itself to such treatment unless the words be repeated *ad nauseam* and thus all dramatic force be spent. But our composer has the precious gift of inventing melodies which seem the very soul of the words or of the poetic idea, expressed in the greatest of languages: music. Their spontaneity is as striking as their simplicity and their beauty as moving as their directness. We seem to possess in Mr. Taylor that *rara avis*, a new and original melodist. *A new melodist!* Do we fully appreciate the significance of the term and the priceless value of the possession? Music is sick for the want of such an one, for the spring of melody seems in danger of running dry, and to take its place, harmony, polyphony, development *in excelsis*, and orchestration (*alias* colour) are vainly called to the muse's aid to charm and move us. We fully appreciate the value of these qualities in modern works, provided they are displayed with a master's mastery; and we can be roused to genuine enthusiasm over some of the most daring efforts of that *facile princeps* amongst advanced harmonists, polyphonists, and colourists, Richard Strauss. Yet what avails the heavy armour, the veritable "Giant's robe" of these modern musical Goliaths against the sling and stone of the simple but inspired melodist? It is the latter who will sway the hearts of countless thousands, as the touching melodies of "The Death of Minnehaha" swayed us and caused our eyes to become dim with a deep and true emotion.

We have laid great stress on Mr. Taylor's gift of melody. Let it not be imagined, however, that he has no other credentials. His harmonies are frequently as expressive and spontaneous as his melodies; they strike the note of acute feeling as truly, or lend warmth and colour to the picture as effectively as the glowing and suggestive orchestration. Indeed, he appears in this little cantata equipped *cap-à-pie* for a task of no ordinary difficulty.

The chorus sang the work, and the delightful "Hiawatha's Wedding-Feast," which preceded it, as if they loved it, which we feel sure they did. Excepting a few minor blemishes, their performance was most excellent. Not so that of the orchestra! And here we must raise a protest against the treatment which the work received at rehearsal. It will hardly be believed that the composer had no rehearsal with the orchestra alone for the first performance of a cantata which was absolutely new to the orchestra. It is not our concern to apportion the blame for such an inartistic, aye, dangerous piece of false economy. We merely place the fact on record, and express our opinion that Mr. Taylor would have gained the approval and deserved the thanks of all creative musicians if he had left Hanley in disgust, and made the performance of his new work impossible. The result of this lack of rehearsals was seen at performance. The accompaniments were inefficiently played, many of Mr. Taylor's best effects "missed fire" completely, and occasionally certain instruments took long rests that were not in the score! The soloists, Miss Helen Jaxon and Mr. Andrew Black, were all that could be expected under the circumstances; Mr. Black especially sang *Hiawatha's* "Farewell" with touching pathos.

The programme included Mr. Taylor's tuneful Overture to "The Song of Hiawatha," produced at Norwich a few weeks before; "Wotan's Abschied und Feuerzauber" ("Walküre"), declaimed by Mr. Black with his usual intensity; the charming recitative and air, "O peaceful night," from Cowen's "St. John's Eve," expressively sung by Miss Jaxon; two movements from Weber's Clarinet Concerto in E flat (Op. 74), quite beautifully played by Mr. G. A. Clinton; a bright and taking concert piece for chorus and orchestra, "The voice of Spring," by Dr. Swinnerton Heap, excellently sung and played; and last, not least, the "Eroica" Symphony, in which the orchestra did really well. Mr. Charles Saunders sang the lovely tenor solo, "Onaway! awake, beloved!" in the "Wedding-Feast," at a moment's notice, and acquitted himself with great honour.

The Festival closed with "The Messiah."

M. JULES RIVIÈRE.

A VETERAN CONDUCTOR.

The concert given by M. Jules Rivière on the 2nd ult., at the Queen's Hall, in commemoration of his eightieth birthday, and to take his professional farewell of London, must have aroused many memories in many minds, particularly amongst frequenters of promenade concerts, which were revived by him at Covent Garden Theatre in 1871. Not a few artists who appeared at these concerts have since climbed to fame, and it may interest some readers to know that it was at these performances, in November, 1873, that Madame Antoinette Sterling made her first appearance in England. It was in 1872 that the fantastic, spectacular, and musical conglomeration, "Babil and Bijou," was produced, which would seem to have been the progenitor of the now popular and no less fantastic musical comedy; and it was for "Babil and Bijou" that M. Rivière wrote the chorus "Spring, spring, gentle spring," which sent his name round the world and put £2,000 into his pocket. His reputation, however, was chiefly built up by his great ability as a conductor of light music, and that this is well deserved was shown by the vivacious and finished renderings given at his farewell concert of the Graceful Dance from Sir Arthur Sullivan's music to "Henry VIII.," Litolff's "Robespierre" Overture, a Spanish Suite by Lacome, and a waltz, "Rose Mousse," by A. Bosc. It may be added that M. Rivière conducted in the French style—*i.e.*, seated in the front row of the orchestra, with his face to the audience.

THE HERBERT SHARPE TRIO.

M. SAINT-SAËNS'S TRIO IN E MINOR (OP. 92).

The second concert of these commendable Chamber concerts took place on the 15th ult., and was distinguished by the first performance in England of M. Saint-Saëns's Trio in E minor (Op. 92) for pianoforte, violin, and violoncello. This is opened by a theme which, by its melodic charm, at once excites attention, that is well sustained during the movement. The second number, an *Allegretto*, is light and gay. It is succeeded by a very dainty *Andante con moto*, a graceful and rhythmic *Grazioso poco Allegro*, and a *Finale*, somewhat commonplace, but vigorous. Other works performed were Brahms's Sonata in G (Op. 78) for pianoforte and violin and Schubert's charming Trio in B flat (Op. 99). The executants were Messrs. Herbert Sharpe, Ferdinand Weist-Hill, and Tennyson Werg.

MR. EMANUEL MOÒR'S NEW SONATAS IN G AND C MINOR.

Messrs. Edward Iles and Louis Pécskai gave two vocal and violin recitals, on October 25 and the 16th ult., the chief features of which were initial performances of two sonatas for violin and pianoforte by Mr. Emanuel Moòr. The one in G was performed by Mr. Pécskai and Mr. Sydney Hann at the first concert. The opening number is obscure and dull. The following slow movement is mournful, but its expression is sincere. Relief comes with the *Scherzo*, which is bright and pleasing, and the *Finale* possesses spirit. Mr. Henry Bird played the pianoforte part of the Sonata in C minor, on the 16th ult. The opening movement of this is also open to the charge of dulness, but the next number, an *Allegro Scherzando*, is showy, the *Adagio* is smoothly written, and the *Finale* is vigorous. M. Pécskai played with great skill and brilliancy, and the singing of Mr. Iles provided welcome variety.

LONDON CONCERTS AND RECITALS.

RECITALS.

Mr. Lawrence Rea, who gave a vocal recital on the 2nd ult., at the Salle Erard, is a singer who should speedily take a foremost place in his art. His baritone voice is one of remarkable musical quality, and he sang Mr. Arthur Somervell's cycle of songs, from Tennyson's "Maud," like an artist.

Mr. Ernest Sharpe, at his vocal recital on the 3rd ult., at the Salle Erard, sang, for the first time in England, three songs, respectively entitled "Die Fei" (The Fay) (Op. 41, No. 1), "Waldeszauber" (Forest spells), and "Die drei Reiche der Natur" (the three kingdoms of Nature), by Wilhelm Berger. The last-named, in praise of wine, was the most suited to the deep resonant bass voice of the singer.

Señor Sarasate, assisted at the pianoforte by Dr. Otto Neitzel, gave the first of two violin recitals, on the 9th ult., at St. James's Hall. He was heard in Bach's Sonata in A and in Saint-Saëns's Second Sonata in E flat (Op. 102), and produced two new pieces of attractive character of his own, severally entitled "Miramar" and "Introduction and Caprice-Jota."

Madame Blanche Marchesi's two vocal recitals took place at St. James's Hall, on the 10th and 17th ult. respectively. A feature at both performances was the rendering of *Senta's* song and the Spinning chorus from the second act of the "Flying Dutchman." At the latter recital two new songs, severally entitled "Love is a sickness full of woes" and "The lark now leaves his wat'ry nest," by Professor Horatio W. Parker, proved very charming.

The two pianoforte recitals, given by Herr Ernst von Dohnányi, on the 3rd and 13th ult., excited much interest. No new pieces were played on either occasion, and it is sufficient to say that his playing was distinguished by that sympathetic quality, exuberance, and brilliancy which have secured him so much popularity in this country.

Signor Busoni's pianoforte recital, on the 22nd ult., at St. James's Hall, was largely attended. His readings of Schumann's Etudes Symphoniques and Beethoven's Sonata in C minor (Op. 111) had some features which did not accord with tradition, but the interest of the listener was sustained by the poetic nature of his interpretations and his perfect command of the keyboard. Chopin's Twelve Studies (Op. 25) and pieces by Liszt were magnificently played.

CONCERTS.

The Saturday Popular Concerts were resumed at St. James's Hall on the 11th ult., when the string quartet players were Messrs. Kruse, Haydn Inwards, Gibson, and Paul Ludwig. Only familiar works have been presented. The vocalists have been Miss Adela Verne, Miss Beatrice Spencer, and Mr. Kennerley Rumford.

Under the title of the "Burnand Orchestral Concert Company," a series of three miscellaneous concerts was commenced, on the 2nd ult., at St. James's Hall. The orchestra consisted of Mr. Fransella's recently formed band for the performance of light music, and on this occasion were played for the first time in England the first and second movements from a Suite by A. Flegier, a Meditation by Th. Dubois, a Passacaille by A. Barthe, a Serenade by Hans Sitt, and a Gavotte by Pierné, but none of these merit detailed notice.

The second concert took place on the 15th ult., at the Queen's Hall, and first performances in this country were given of a pleasing Serenade and Waltz (Op. 16 and 17) by Vincent d'Indy, and a Reverie, entitled "Ricordanza," for orchestra and organ, by E. Pessard. The vocalists at both concerts were Madame Edith Grey-Burnand and Mr. Sydney Barraclough, the possessors of good voices.

Miss Ethel Barns and Mr. Charles Phillips began a fifth series of chamber concerts on the 14th ult., at the Steinway Hall. Miss Barns played with her usual taste and neatness, and Mr. Phillips's contributions to an enjoyable afternoon included Mr. William Wallace's effective "Freebooter Songs," which deserve to be more often heard.

The Elderhorst chamber concerts have been held on Monday evenings at the Steinway Hall, and many excellent performances have been given of familiar works by the great masters. On the 13th ult. an unknown String Trio (Op. 69) by Wilhelm Berger was played, and found to be genial and deftly-written music.

MR. ALGERNON ASHTON'S SONATA IN C MINOR (OP. 86).

MR. R. H. WALTHEW'S SUITE IN F FOR CLARINET AND PIANOFORTE.

Two novelties were produced at the second performance of the British Chamber Music concerts, which took place on the 21st ult., at Queen's (Small) Hall. The first brought forward was a Sonata in C minor (Op. 86) for pianoforte and violin, by Mr. Algernon Ashton. This has only three movements, the first of which opens with an excellent theme of masculine character. The second subject is also expressive, but the interest is not sustained in the development. The second number, a *Lento* in G, suffers from being diffuse, and the *Finale* also becomes wearisome owing to the want of coherence and terseness. The executants were Mr. Jasper Sutcliffe (violin) and Mr. Ernest Fowles (pianoforte).

The last-named artist also took part with Mr. Charles Jasper in Mr. Walthew's Suite in F for clarinet and pianoforte. This is a delightful work. It opens with a bright and gay *Allegro*, which is followed by a romantic *Andante tranquillo* in D flat, a reposeful *Allegretto grazioso* in B flat, and a vivacious and pretty *Allegro brillante*. The wind part was rendered with remarkable delicacy and finish by Mr. Draper. Songs were contributed by Miss Gertrude Sichel.

THE ROYAL ACADEMY OF MUSIC.

There were several interesting features at the Chamber concert given on the 20th ult., at St. James's Hall, by the students of the Royal Academy of Music. The rendering by Marjorie Hayward of M. Saint-Saëns's Concertstücke for violin (Op. 20) was a remarkable exhibition of juvenile precocity, and a set of nine "Harmonic Variations" in G for two pianofortes, by Harry Farjeon (Goring Thomas Scholar), proved to be clever and pleasing music of a light character, and were admirably played by Marguerite Elzy and Marion White. Two songs, severally entitled "Rondel" and "The time of roses," by Mabel Colyer (Potter Exhibitioner), were expressively sung by Gertrude Drinkwater, and a voice of beautiful quality was that of E. Margaret Llewellyn, who rendered a song by Meyer-Helmund with refined expression. Anna B. McDonald and Henry Boulderson sang Granville Bantock's cycle of six Arabian songs, and other soloists who appeared were Gale Gardner, Florence Reeves, and Claude Gascoigne.

TO THE REV. MONTAGU NEPEAN, M.A.

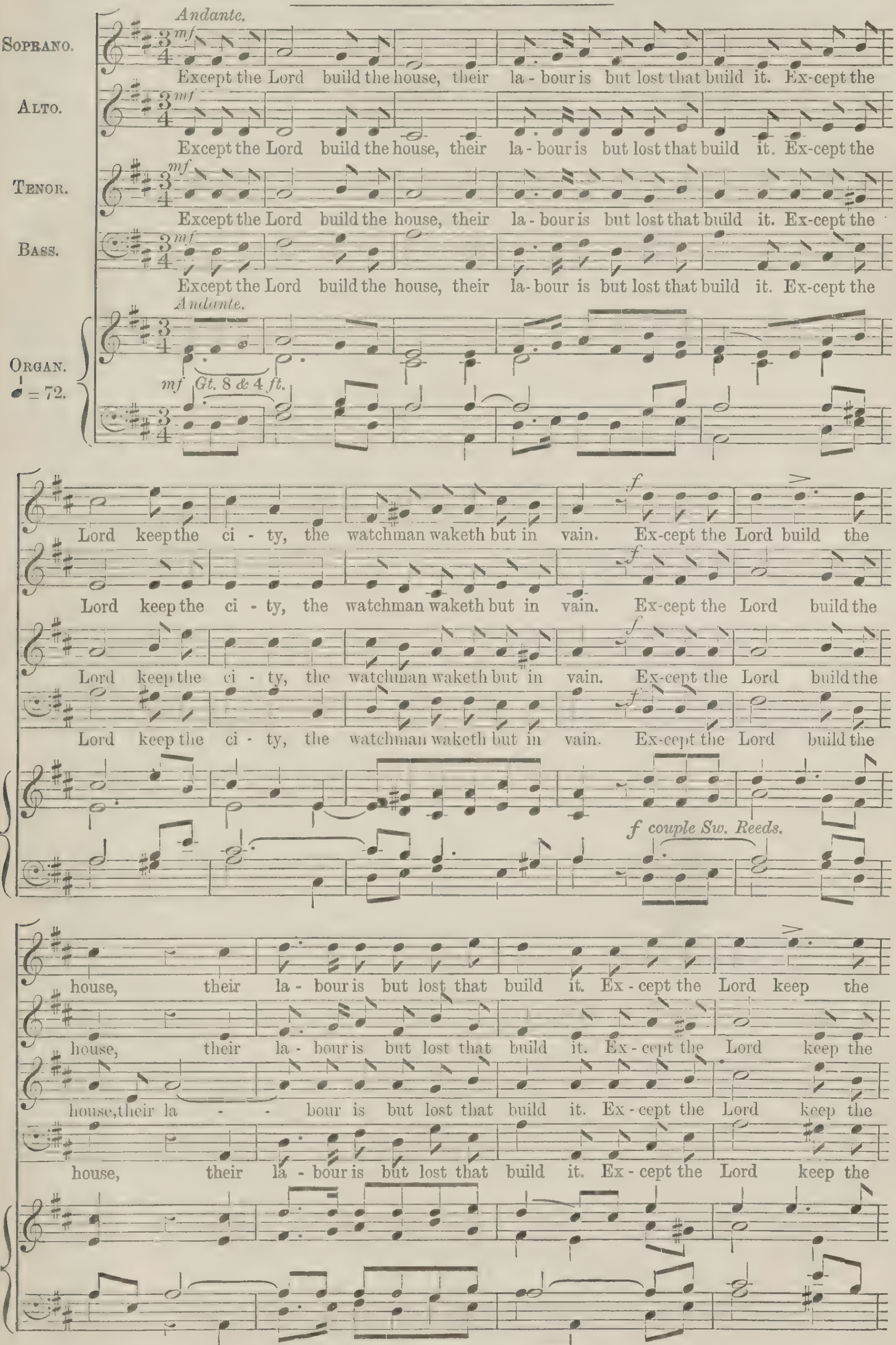
The Musical Times, December 1, 1899.

Except the Lord build the house.

ANTHEM.

Psalm cxxvii. 1—3. Composed by the Rev. Canon F. A. J. Hervey.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Andante.
Soprano.
Alto.
Tenor.
Bass.
Organ.
♩= 72.
mf
Gt. 8 & 4 ft.
Except the Lord build the house, their labour is but lost that build it. Except the Lord keep the city, the watchman waketh but in vain.
f
Except the Lord build the house, their labour is but lost that build it. Except the Lord keep the
f couple Sw. Reeds.

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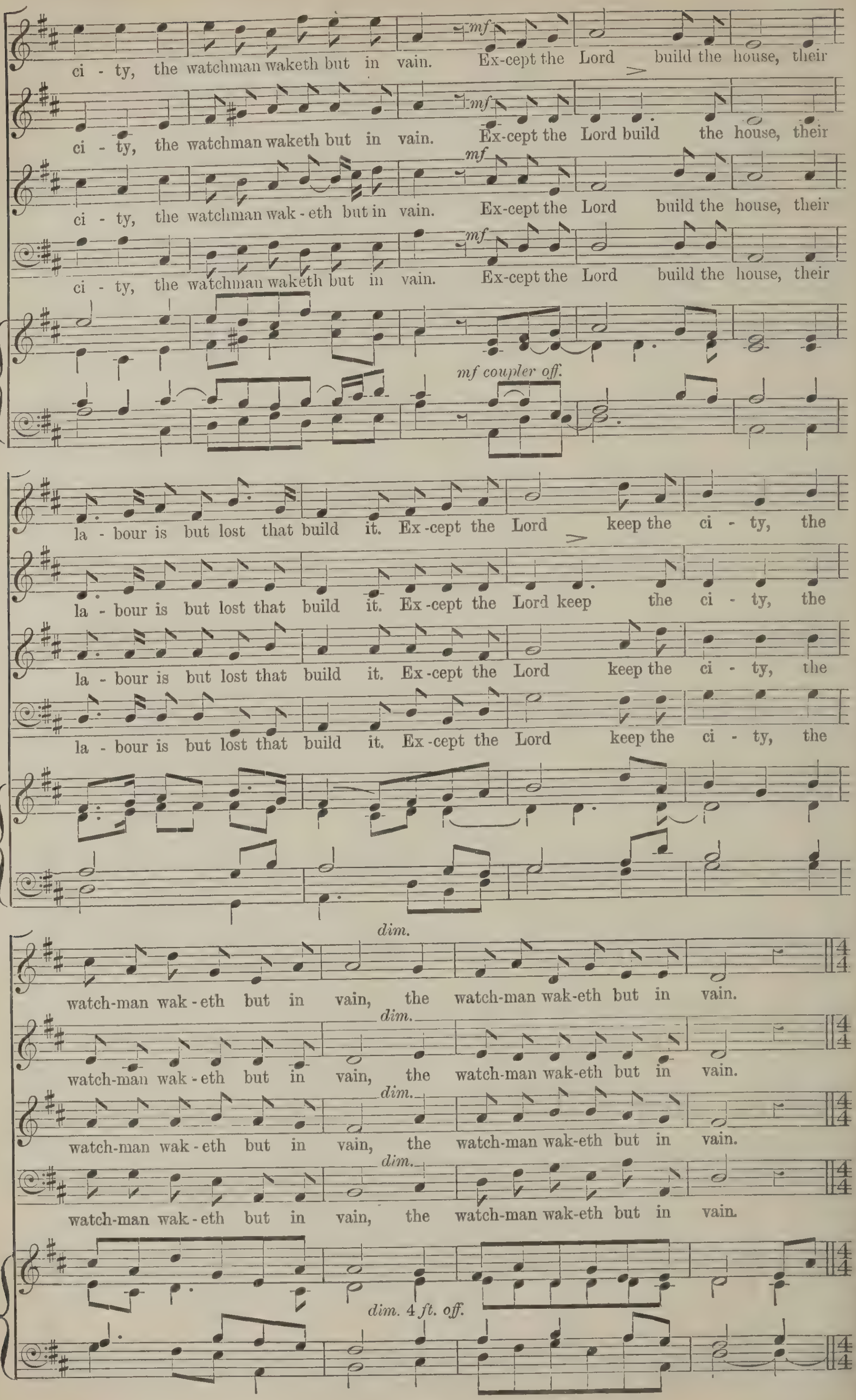
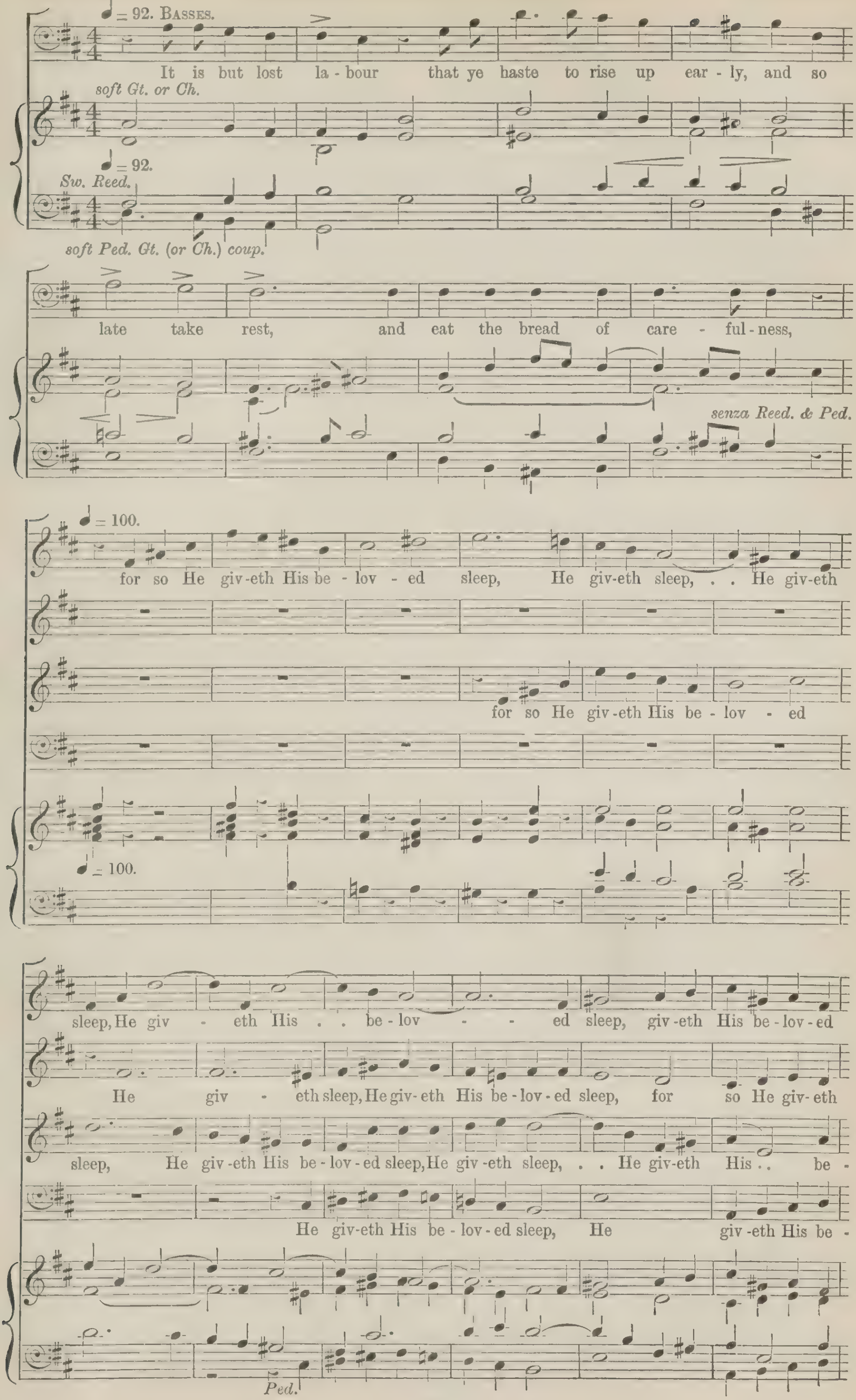
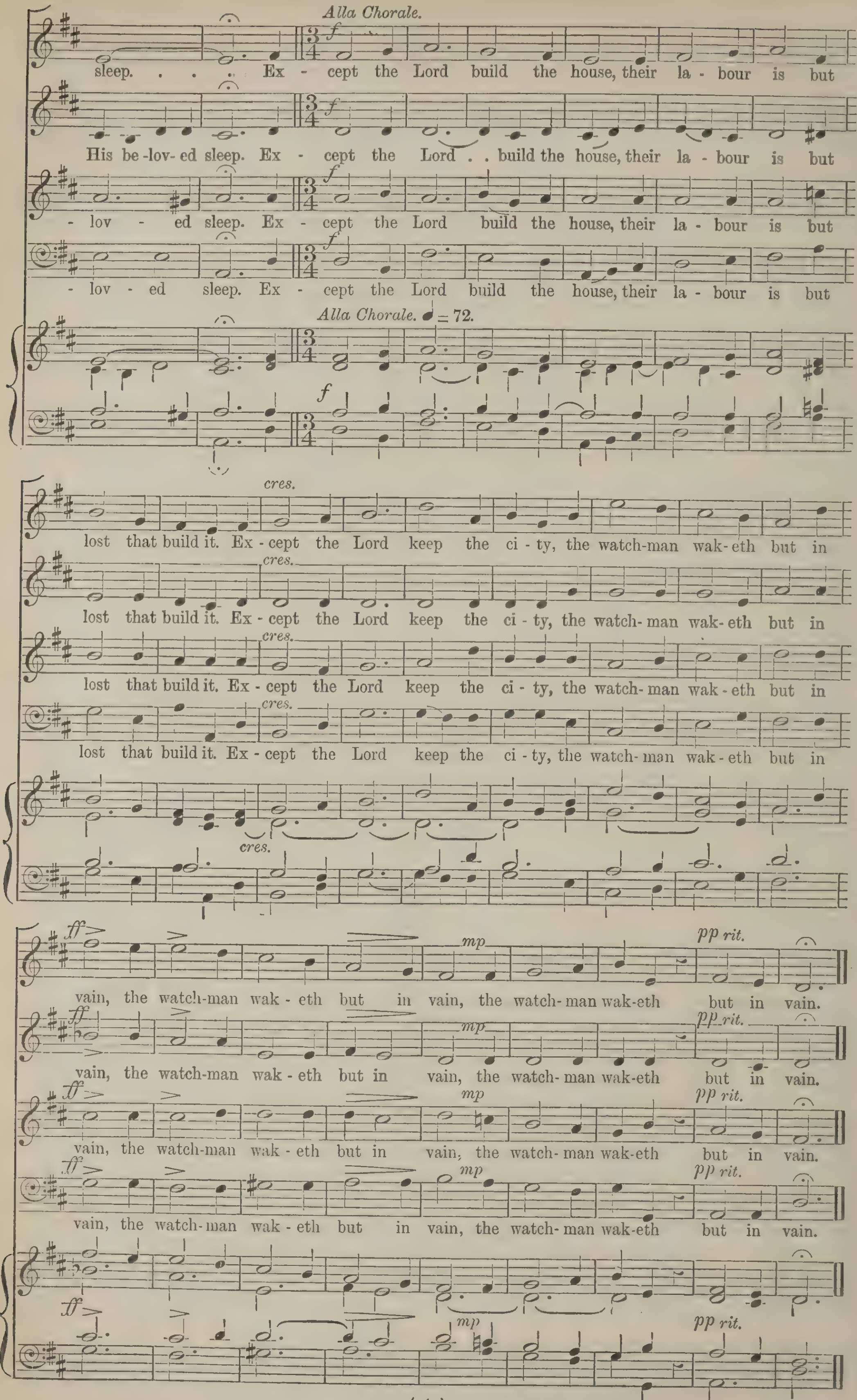

ci - ty, the watchman waketh but in vain. Ex-cept the Lord build the house, their
ci - ty, the watchman waketh but in vain. Ex-cept the Lord build the house, their
ci - ty, the watchman wak - eth but in vain. Ex-cept the Lord build the house, their
ci - ty, the watchman waketh but in vain. Ex-cept the Lord build the house, their
mf
mf coupler off.
la - bour is but lost that build it. Ex-cept the Lord keep the ci - ty, the
la - bour is but lost that build it. Ex-cept the Lord keep the ci - ty, the
la - bour is but lost that build it. Ex-cept the Lord keep the ci - ty, the
la - bour is but lost that build it. Ex-cept the Lord keep the ci - ty, the
dim.
watch-man wak - eth but in vain, the watch-man wak-eth but in vain.
watch-man wak - eth but in vain, the watch-man wak-eth but in vain.
watch-man wak - eth but in vain, the watch-man wak-eth but in vain.
watch-man wak - eth but in vain, the watch-man wak-eth but in vain.
dim. 4 ft. off.


♩ = 92. BASSES.
It is but lost labour that ye haste to rise up ear - ly, and so
soft Gt. or Ch.
♩ = 92.
Sw. Reed.
soft Ped. Gt. (or Ch.) coup.
late take rest, and eat the bread of care - ful - ness,
senza Reed. & Ped.
♩ = 100.
for so He giv - eth His be - lov - ed sleep, He giv - eth sleep, . . He giv - eth
for so He giv - eth His be - lov - ed
♩ = 100.
sleep, He giv - eth His . . be - lov - - ed sleep, giv - eth His be - lov - ed
He giv - eth sleep, He giv - eth His be - lov - ed sleep, for so He giv - eth
sleep, He giv - eth His be - lov - ed sleep, He giv - eth sleep, . . He giv - eth His . . be -
He giv - eth His be - lov - ed sleep, He giv - eth His be -
Ped.


Alla Chorale.
f
sleep. . . . . Ex - cept the Lord build the house, their la - bour is but
His be-lov-ed sleep. Ex - cept the Lord . . build the house, their la - bour is but
- lov - ed sleep. Ex - cept the Lord build the house, their la - bour is but
- lov - ed sleep. Ex - cept the Lord build the house, their la - bour is but
Alla Chorale. ♩ = 72.
cres.
lost that build it. Ex - cept the Lord keep the ci - ty, the watch-man wak - eth but in
lost that build it. Ex - cept the Lord keep the ci - ty, the watch-man wak-eth but in
lost that build it. Ex - cept the Lord keep the ci - ty, the watch-man wak - eth but in
lost that build it. Ex - cept the Lord keep the ci - ty, the watch-man wak - eth but in
ff
mp
pp rit.
vain, the watch-man wak - eth but in vain, the watch-man wak-eth but in vain.
vain, the watch-man wak - eth but in vain, the watch-man wak-eth but in vain.
vain, the watch-man wak - eth but in vain, the watch-man wak-eth but in vain.
vain, the watch-man wak - eth but in vain, the watch-man wak-eth but in vain.

IVIMEY CHAMBER CONCERTS AT SURBITON.

THESE excellent Chamber concerts, now in their eleventh season, given by Mr. Joseph Ivimey at the Assembly Rooms, still run their successful course. The eighty-first and eighty-second music-makings of the series were given on the 4th and 18th ult. respectively. Owing to the illness of Mr. Joseph Ivimey, the general arrangements for the season have been made by his brother, Mr. J. W. Ivimey, and for the same reason the part of first violin is now in the efficient hands of Mr. Henry Such. At the two concerts already given the programmes have maintained their usual standard of excellence. There have been most creditably performed such chamber works as Schubert's Quartet in A (Op. 29), Schumann's "Phantasiestücke" (Op. 88), Gade's "Novelletten" (Op. 29), and Beethoven's Trio in B flat (Op. 11), in addition to violoncello, violin, and pianoforte solos, by Messrs. Arthur Blagrove, Henry Such, and Georg Liebling upon their respective instruments. Mrs. Helen Trust, Miss Percival Allen, and Mr. William Nicholl have been responsible for the vocal selections, and the concerted music has been admirably played by Messrs. Henry Such, Alfred Ballin, Alfred Hobday, Arthur Blagrove, and John W. Ivimey. The inhabitants of Surbiton should consider themselves fortunate in their opportunities for hearing such artistically interpreted chamber music as is provided for them by Mr. John W. Ivimey.

THE MUSICAL ASSOCIATION.

"THE PHILOSOPHY OF THE HIGHER BEAUTY OF MUSIC."

THE twenty-fifth session was inaugurated at the Royal College of Organists on the 14th ult., when Mr. Joseph Goddard read the second part of his discourse upon "The Philosophy of the higher beauty of Music."

Mr. Goddard began by defining the difference between the mental effects produced by sight and sound, and said that various senses contributed to form our ideas of the things we saw, though we seemed to exercise the visual sense exclusively; but that sound was a pure impression. Contrast was less complete in music than in scene. To ordinary ears neither a single note nor any conformation of notes had distinctive character, except as part of the æsthetic effect of the piece. On the other hand, colours might be said to have for every eye a fixed individuality and familiar character irrespective of the particular elements they contributed to the æsthetic effect.

A common experience in listening to music was the distinct suggestion of difference of position in space in the perpendicular dimensions. This association was probably derived from the fact that in singing comparatively low notes the set of the larynx was such as to direct the vibrations downward to the chest, whilst in singing some high notes the set of the larynx was such as to direct the vibrations towards the head.

A peculiarity of music was the tendency of tunes to wear out. Some melodies seemed, however, to have escaped the seeds of decay. Frequently it was not the so-called classical strain that wore best; nor did a melody necessarily possess the quality of fadelessness in proportion to its originality. As a rule, the melody which took a deep root in our admiration was largely pervasive; as well as charming, it penetrated to the depths of feeling, it had in some mysterious way a particular deep and broad hold upon our susceptibilities. Music lost its freshness sooner than visual effect, because the feelings of physical life entered far less into its influence.

The limitation involved in music being the world of a single sense was the source of its power. It attended the idea of the infinite with peculiar effect, because it was free from many features of the finite; it suggested the spiritual the more appropriately in that it did not present the tangible; the unseen because it did not present the visible. In a general way we felt music as something external yet immaterial. There was thus some resemblance between our mental attitude to music and that which we bore towards the religious and poetic conceptions. The sense of hearing being perhaps, of all the senses, that which was least associated with the leading sense, vision, the region of effect into which it led us had been comparatively little explored. Thus it might be said that music was relatively a new experience; that in his essays in it man was pushing into a new world of effect, and that in listening to it we entered upon a new form of being. This was perhaps why its deeper imaginative effects tended to produce in us a vivid feeling of the novel and strange—to influence us somewhat as if we gazed on an unexplored ocean.

Musical charm was fundamentally primal charm—one of the many happy coincidences which arose between the infinitely various influences without us, and that liberal margin for versatility and free play which existed as a rule in the constitution of all our faculties. Absolute charm in music might then be conceived as being in line with natural beauty, but the inordinately expressive power of music—that power by which it stirred the depth of feeling within us as no other abstract influence did—seemed to demand further explanation. Upon this power the hypothesis of Darwin relating to music when duly considered tended to throw light: the special part played by the stimulus of sound throughout the long course of organic life, in connection with the deeply laid principles of association, might be at the root of music's penetrating power.

Mr. Goddard concluded by saying that his attempt to account for the influence of music only applied to the higher beauty of the art. In every field of effect, whether natural or devised by man, there was a general continuity passing from that which gave a merely superficial pleasure to that which raised high the wave of art-feeling. Thus under the appellation of music there was an extensive range of effect which demanded no æsthetical explanation at all.

Sir John Stainer occupied the chair and took part in a brief discussion.

THE HENNIKER CHORAL COMPETITION IN SUFFOLK.

THE choral competitions instituted two years since by the Hon. Alice Henniker appear to have become firmly established. The third of the series, which was held at Bury St. Edmunds, on the 13th ult., showed no signs of fading interest either on the part of competitors or the general public. The entries were more numerous than last year, and the competitors reached a higher standard of excellence than on previous occasions, more especially in the important section of choral singing. The judges were Sir Walter Parratt, Miss Wakefield, Mr. Lionel Benson, and Mr. George Power.

The day's proceedings were brought to a close by an evening concert, given in the Corn Exchange, when Barnett's cantata "The Ancient Mariner" was sung by the combined voices of the Ipswich Nonconformist Choral Union, the Bury Choral Association, the Lavenham and Mildenhall Choral Societies, and Mr. Pudan's Ipswich Choir, under the inspiring conductorship of Mr. Albert Visetti. The result was a rendering of general accuracy and spirit, which was listened to with interest by the large audience assembled. The soloists included Miss Henniker, the Countess Valda Gleichen, Mr. Ernest Hodgson, and Mr. Charles Tree, who formed an efficient quartet. The prizes were distributed by the Marchioness of Bristol.

MR. F. H. TORRINGTON IN MONTREAL.

A GRATIFYING TRIBUTE TO HIS WORK.

"HONOUR to whom honour is due." Such a recognition has recently been paid to Mr. F. H. Torrington by the citizens of Montreal, in acknowledgment of his unremitting and distinguished labours in the cause of music in Canada during the past thirty-five years. This well-deserved "appreciation" took the form of a "Musical Festival and Testimonial," held on October 24 and 25, when excellent performances were given of Mendelssohn's "Elijah" and Gounod's "Redemption," under Mr. Torrington's experienced conductorship. With an orchestra of sixty players and a chorus of three hundred voices, full justice was done to those favourite oratorios, nor were the solo singers—Mdlle. Toronta, Miss Julie L. Wyman, Mr. William H. Rieger, and Mr. Ffrangcon-Davies—unworthy of the occasion.

The great feature of the Festival was the presentation to Mr. Torrington by his hosts of friends of a life-size portrait of himself, painted in oils by Forster and richly framed. It proved to be an excellent likeness, and will doubtless be treasured by the veteran conductor, who has done so much for music in Toronto, as well as by generations of Torringtons yet to come. The presentation was made by Mayor Shaw, whose remarks were brief, and delivered in a hoarse voice. He apologised, and excused himself on the ground that he had been helping to send the boys off to the Transvaal, and had shouted over-much. After shaking hands with Mr. Torrington, the Mayor said that the hero of the day had been for years and years the central figure of musical progress in Toronto, and, therefore, he was deserving of the highest admiration of the citizens. It gave him great pleasure to act as spokesman for them on that occasion, and on their behalf to present Mr. Torrington with a very beautiful portrait of himself, which, apart from its artistic value, was a very striking likeness. At a signal from his Worship the portrait was then unveiled amid enthusiastic applause from the large audience and the waving of handkerchiefs by the members of the chorus. Mr. Torrington, who appeared to be much affected by the warmth of the demonstration given him, said in response that he was too deeply touched to express adequately his gratitude to the citizens for their very handsome testimonial. He could find no more words than to say that he sincerely thanked them for their most acceptable gift.

It is quite certain that Mr. Torrington does not intend to rest on his oars. Since the Festival he has conducted three performances of Mendelssohn's "Midsummer Night's Dream" music. As Founder and Principal of the Toronto College of Music, affiliated to the University of Toronto, he exercises a wide and beneficent influence upon the musical life of Canada, and his friends in the old country will join in congratulating him upon his recent well-merited testimonial.

REVIEWS.

The Village Organist. A series of pieces for Church and general use. Edited by J. Stainer and F. Cunningham Woods. Books 19, 20, and 21.
[Novello and Company, Limited.]

"The Village Organist" has attained its majority—that is speaking strictly by the book, as the last instalment of that useful publication is No. 21. Congratulations thereupon. The three books under notice maintain the standard of those that have gone before. In regard to arrangements, there are transcriptions of "The heavens are telling," the theme of Mendelssohn's Op. 82, "Ave Maria" (Arcadelt-Liszt), Tschaïkowsky's "Morning Prayer," and Gounod's "Ave Verum." Thus interest and variety go hand in hand in the foregoing selection. The original soft voluntaries include a "Prière," for the manuals only, by M. Dubois; a very tuneful and musicianly Andante in F, by Mr. E. H. Thorne, and short pieces by G. F. Blatch, Bruce Steane, and E. L. Monk. We are glad to see a better proportion of loud, or "outgoing" voluntaries in this trio of books, several, if not all of which will, we feel sure, be welcomed by organists other than those who are village located. Dr. A. L. Peace leads off with a vigorous "Allegro alla Marcia." Mr. John E. West contributes a scholarly, but by no means dry-as-dust piece of work in his "Passacaglia." Its pedal part presents no difficulties, and the well-developed superstructure above the "ground bass" supplies excellent material for digital achievement. Effectiveness and simplicity characterise a March by Thomas Adams. A popular contribution will, we venture to predict, be found in a "Postlude-Cantique" by M. Dubois, of a gavotte-like rhythm, which contains a fugal episode constructed upon the opening phrase of the main theme. A Recessional March by Dr. Roland Rogers furnishes a cheerful out voluntary. Last, but by no means least, is a brightly written and attractive "Allegro Moderato" by Mr. Charles J. May. The name of this composer is new to us, but, judging from this capital specimen of his capabilities, he may be encouraged to go on in the same vein of so melodious a strain.

Three Spring Songs. Words by Harold Boulton. Music by Edward German. [Cramer and Co.]

It is pleasant to think of the Spring in the Winter, and specially when the charms of the dawn of the year are so pleasantly set forth as in Mr. German's songs. The first, entitled "All the world awakes to-day," seems to have caught the very spirit of the ideal Spring of which the poets sing. Although headed *Molto allegro*, the voice part is very vocal and the accompaniment is easy to read. The words of the second song, called "The dew upon the lily," mark a more advanced phase in courtship than the preceding—that period in which the adored one permits herself to be advantageously compared to sundry admired objects in inanimate nature—and the music is as persuading as any lover could wish. Number three, "My song is of the sturdy North," is vigorous and assertive in character, and forms an effective contrast to the foregoing. The sentiment is of the optimistic kind that takes a rosy view of circumstances "In spite of wind and weather," and poet and composer are in perfect agreement.

Original Compositions for the Organ. Nos. 280-282.
[Novello and Company, Limited.]

The first of these three additions to the "Original Compositions for the Organ" consists of a reprint of the late Sir Joseph Barnby's pieces, *Allegretto* (Joy), *Andante grazioso* (Sorrow), and the *Gloria Patri*, from his Service in E. These expressive voluntaries have already proved very acceptable and their re-issue will be sure to be welcomed by the present generation of organists. The organ music of Dietrich Buxtehude (1637-1707) has recently received an attention that has been too long neglected. He was organist at the Marien-Kirche of Lübeck, where his remarkable playing attracted much attention. He instituted great musical performances in connection with the church services, and, says Carl Ferdinand Pohl, "the best testimony to Buxtehude's greatness is contained in the fact that Sebastian Bach made a journey of fifty miles on foot that he might become personally acquainted with the Lübeck concerts." While Buxtehude pays the penalty of being overshadowed by J. S. Bach, yet the great Leipzig cantor did not tramp all the way to Lübeck and study the works of its organist without being influenced thereby. The Passacaglia (in D minor), No. 281 of the present series, has been admirably edited by Mr. John E. West, not the least beneficent part of his skilled handicraft being his method of laying out the music, which, with the excellent spacing of the engraving, facilitates the execution of the player in no small degree. Most seasonable is the issue of "A Christmas Pastorale" (No. 282) by Mr. B. Luard Selby, who has taken the themes of the Introit "Hodie Christus natus est" and the familiar hymns, "Corde natus" and "Adeste, Fideles," and interwoven them in a felicitous and musicianly manner, which will doubtless cause this organ piece to be frequently played during the coming Christmastide. Its freedom from difficulty is a feature that needs no commendation.

Six Songs. Composed by John Hill.
[Metzler and Co.]

The title of the first of these songs is "Sir Hubert's Wooing," and the words may be said to set forth the reward which results from perseverance in love as well as in bread-earning, and the music seems from the first to anticipate the ultimate success of the knight's pleading. For his next song the composer has taken Shelley's much appropriated poem "Music, when soft voices die," and has set it in an unpretentious but expressive manner. In "The author's resolution," written by George Wither, is expanded the sentiment of an old poet concerning the futility of repining over the refusal of one lady, while there are so many others just as good in the—land. Mr. Hill directs the song to be sung *Allegro risoluto*, and, presumably to emphasise the *risoluto*, has written for a bass voice; but the music being in a minor key suggests a suspicion of the proverbial grapes of unattainment. The pathos of "Cyril's Song," from "The Silence of Dean Maitland," by Maxwell Gray, finds simple but true expression in Mr. Hill's music, the contrast which forms the feature of the poem being simply but effectively reflected by the second section of the song being in the relative tonic minor of the first portion. "If there were dreams to sell," written by T. H. Beddoes, is somewhat mystical, but dreams incline that way, and the music makes amends by its simplicity. The text of the last of this series is "The Covenanter's Scaffold Song," by James Hogg, and the music appropriately illustrates its sentiment.

The Church Choir Chant Book. Edited by Sir John Stainer and the Rev. L. S. Tuckwell.

[Novello and Company, Limited.]

THE compilers of this "complete set of chants adapted to the Book of Psalms, specially selected for parochial use," were associated together as organist and precentor at Magdalen College Chapel, Oxford. Their competence for the work is therefore beyond question. A quotation or two from the preface will show the guiding principles upon which they have compiled their book: "Care has been taken in this Collection to make use of those Chants only whose reciting notes are well within the compass of ordinary voices. To all the voice-parts attention has been paid in this respect. But some beautiful and useful Chants which do not fulfil these conditions have been either given as alternatives or placed in the Appendix." Nothing could be better than such considerations. The next quotation is of an equally common-sense nature. "The appropriation of each Chant to its particular Psalm has not been made experimentally; in a large number of cases the Chants have been sung for many years to the very Psalms to which they are here attached, to the satisfaction and edification of choirs with which the Editors have been associated." In addition to many chants (276 in all) both old and new, herein set forth, the Editors contribute thirteen new specimens in the proportion of seven to six between them. The practicability of this collection admits of no disputation.

An Album of Twelve Ballads for Bairns. Composed by Alicia Adélaïde Needham. [Boosey and Co.]

CHRISTMAS time is the children's carnival, and Mrs. Needham's volume of ballads comes very seasonably and is calculated to brighten many homes this winter where little folks hold sway. But although words and music are such as will surely appeal to budding minds, most of the songs will please those of older growth, for several speak as in allegory of life's experiences, and now and again the lines are in turn humorous and pathetic. The music also, although for the most part simple and only demanding moderate executive means, is always musicianly, appropriate to the text, melodious, and vivacious. It may be added that one of the songs is a setting of J. W. Riley's much recited little poem "Little orphant Annie."

The North Coates Supplemental Tune-Book. A collection of tunes composed by T. Richard Matthews.

[Novello and Company, Limited.]

THIS is a new and enlarged edition of a book containing upwards of 100 tunes by the Rev. T. R. Matthews, who has been rector of North Coates, Lincolnshire, for the past thirty years. The preface gives the purport of the collection in the following words: "Most of these tunes were composed for use in North Coates Church, the choir of which included several members of the composer's family. Hence the title of the book. The aim of the composer has been to supply tunes of such simple melody and harmony as an ordinary village choir can sing without difficulty." The mere fact, however, that Mr. Matthews' tunes have found their way into nearly all the current hymnals of the day is a sufficient proof that they are of no ordinary amateur genus. A very commendable characteristic of these tunes is their devotional simplicity. Their melodies and harmonies flow naturally, and, moreover, there is an entire absence of that straining after effect and originality which not only disfigures so many modern hymn-tunes, but causes them to be unvocal and, therefore, unacceptable to both choirs and congregations. It would facilitate the use of the book were an index of the first lines of words provided in addition to an index of tunes.

La Mascarade. Suite for the Pianoforte for four hands. By George Aitken. (Op. 14.) [Leonard and Co.]

THIS suite consists of three pieces, the first of which is entitled "Rendezvous." It is in waltz measure, and the principal melody has a swing and a lightheartedness that indicate that the meeting is a happy one. The second movement is entitled "Danse," and a very gay dance it is, suggestive of a masked ball. Towards the close an effective contrast to a well worked-up *stretto* is made by a return to the waltz theme. The third number, called "Le Retour," is equally bright, and seems to imply that the "parting was well made." The music is unpretentious and very easy to read and play, and it possesses a vivacity and gaiety that make it decidedly attractive.

Six Easy Pieces for Violin and Pianoforte. Second Set. In two books. By Max Oesten.

[Novello and Company, Limited.]

THESE pieces are quite easy, the first book lies within the compass of the first position, if necessary. They are charming, particularly "Evening in the wood," "The Orphan," and "Love Song." Written with real musicianly skill, there is no feeling of the composer being cramped in writing below a certain degree of difficulty. They are excellent pieces for young players.

Air de Ballet, Lamento, Romance, Gavotte, Amoroso, and Moto Perpetuo (Op. 1, Nos. 1 to 6). For Violin and Pianoforte. By Percy Pitt.

[Novello and Company, Limited.]

VERY interesting pieces for violin and pianoforte, of which doubtless Air de Ballet, Romance, and Amoroso will be favourites. The spirit of the compositions is distinctly modern, as will be imagined from Mr. Pitt's training and associations. The pieces are full of interest to both players; the accompanist has no dull moment. The composer may well be proud of his Opus 1.

Three Characteristic Pieces for the Pianoforte. By Mary Carmichael.

Etude-Caprice for the Pianoforte. By Helena M. Hobson.

The Spinning-Wheel. Sketch for Pianoforte. By Hugo Willemsen. [Edwin Ashdown.]

MISS CARMICHAEL'S pieces are respectively named "Spring Song," "Lullaby," and "Rustic Scene," and they are each pleasing and well written examples of their class. They present no exceptional difficulties to the executant, but require a crisp touch and a sympathetic style to do them justice. The most attractive is the "Spring Song," which is very bright and gay. The "Lullaby" is graceful and very easy. Miss Carmichael's rustics are more refined than commonly imagined by composers, but this may correct itself in the twentieth century; in the meantime the piece will doubtless prove acceptable in many drawing-rooms.

The Etude-Caprice is a melodious and vivacious little piece, by no means difficult. It affords good opportunities for the cultivation of the *staccato* touch both from the wrist and the finger.

Spinning-wheels have a strong family resemblance, and when a composer sets himself to illustrate the revolutions of the wheel of romance he puts his powers of originality to a severe test. In this instance the traditional whirr passages are allied to pleasing melody which imaginative listeners may associate with the dreams of a *Marguerite* who has recently met her *Faust* for the first time.

THE "Professional Pocket Book" for 1900, published by Messrs. Rudall, Carte and Co., has, as usual, made its timely appearance. Its usefulness to professional musicians and others who have hourly engagements is too well known to need any recommendation.

MUSIC IN BELFAST.

(From our own Correspondent.)

On October 19 Perosi's oratorio "The Resurrection of Lazarus" was performed by the Philharmonic Society, for the first time in Ireland, the solo parts being sung by Miss Lillian Blauvelt, Mr. Whitworth Mitton, and Mr. Charles Tree. The oratorio, which occupied the first and larger part of the concert, was, so far as the artists were concerned, admirably rendered. The chorus sang their parts with great accuracy and with a delicacy of finish that reflected great credit on their training, and the orchestra was fairly competent. The second part of the concert, being of a miscellaneous nature, afforded the crowded audience an opportunity of hearing the brilliant young singer, Miss Blauvelt, in a selection well chosen for the display of her lovely voice and exquisite art. She sang "A vos yeux," from Thomas's "Hamlet," and the "Shadow song," from Meyerbeer's "Dinorah."

On the 4th ult. "Elijah" was performed at a People's concert (admission, 1s. and 6d.) The solo parts were sung, and very creditably sung, by amateurs, while the chorus and orchestra, principally volunteers from the Philharmonic forces, proved that they were well trained in this universally admired masterpiece.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

On October 31 the first of Mr. Halford's orchestral concerts was held in the Town Hall. The works performed were Sullivan's "Macbeth" Overture, Haydn's Symphony, "La Reine de France," and Tschaïkowsky's "Casse-Noisette" Suite. All were well given, especially the last. Miss Fanny Davies gave a fine rendering of the solo part in Brahms's Pianoforte Concerto in D minor (Op. 15), and was warmly received. The second concert took place on the 14th ult., when the programme comprised Beethoven's "Coriolan" Overture, Mozart's Symphony in E flat, composed in 1788, Tschaïkowsky's Serenade (Op. 48) for strings (splendidly played), and Liszt's Hungarian Rhapsody (No. 2). Mr. Theodor Werner made a successful first appearance here as the soloist in Mendelssohn's Violin Concerto, his playing being greatly admired. Mr. Halford conducted with great ability.

On the 9th ult. Mr. Howard Hadley, a local pianist, who has been studying under Herr Heinrich Barth, at Berlin, gave his first concert at the Masonic Hall. He played Schubert's great Fantasia in C (Op. 15) with power, and, with Mr. Ernst Schiever, gave a fine performance of the Duo-Sonata (Op. 100) of Brahms. The vocalist was Miss Georgina Delmar, who made her first appearance here and was successful in songs by the concert-giver and by Mr. H. Winslowe Hall, the accompanist.

A Norwegian violinist, Herr Johannessen, made quite a sensation at the *matinée* of the Society of Artists on the 11th ult. He was a pupil of Dr. Joachim, and he has something of the breadth of style of his great teacher.

The only choral concert of the month was given in the Town Hall on Saturday evening, the 4th ult. On that occasion a new cantata, "A Song of Thanksgiving," was produced by the Choral and Orchestral Association. It is the work of Mr. Joseph H. Adams, conductor of the Association, and is written for soli, chorus, and orchestra. It is on popular lines, tuneful and pleasing, and the performance was good. The reception of the work was most cordial.

MUSIC IN BRISTOL AND DISTRICT.

(From our own Correspondent.)

Sir Frederick Bridge, on the 3rd ult., lectured at the Victoria Rooms on "Shakespeare and Music," the vocal illustrations being supplied by Miss Kate Cherry and Mr. Bertram Mills, soloists, with a choir under the direction of Mr. John Barrett. After the lecture, Sir Frederick Bridge accepted an invitation from the Western section of the Incorporated Society of Musicians to supper at the Imperial Hotel. In responding to the toast of his health, he said he desired to advocate a "Poor Musicians' Fund," not to supersede that society which gave if people had subscribed to it, but for those numerous persons who were unfortunately foolish in their younger years, and came to grief and so wanted help.

At a musical service on the 4th ult., at the Baptist Chapel, Totterdown, the chief feature was a recital upon the organ by Mr. George Riseley. The choir, numbering forty voices, sang creditably several anthems, under the direction of Mr. H. J. Pollard.

The second of the series of chamber concerts at All Saints' Hall, on the 6th ult., was well attended. The executants were Mr. Alfred Gibson (first violin), Rev. E. H. Fellowes, Precentor of Bristol Cathedral (second violin), Miss Griffin (viola), and Mr. R. Le Duc Bucknall (violoncello). Careful renderings were given of Haydn's Quartet in C (the "Emperor"), Bach's Concerto in D minor for two violins, and Mendelssohn's Quartet in E flat (Op. 12). The vocalist (Mr. R. T. Hughes) afforded gratification by his excellent interpretation of the prologue to "Pagliacci" and songs by Liza Lehmann and Schumann.

There was, as usual, a long programme provided for the annual concert arranged by the Post Office Band, the performance this year being held on the 6th ult., at the Victoria Rooms. The vocalists were Miss Gwendoline Dew, Madame Hannah Jones, and Mr. Plunket Greene, all of whom contributed ballads which were greatly applauded.

Under the direction of Mr. J. Bending, the musical portion of the services at St. Paul's Church, Portland Square, has in the last twelve months much improved. On the 8th ult., at a special service, Mendelssohn's "Come, let us sing," was given in a highly creditable manner, the choir being augmented by some members of the Choral Society. The principal vocalists were Miss Eva Hartshorne, Miss Evelyn Gerrish, and Mr. Brierley (Bristol Cathedral). Mr. C. W. Stear was at the organ, and there were two cornets (Messrs. Vincent and Mann) and drums (Mr. Hibbins). Mr. Bending was the conductor.

The third Subscription chamber concert, given on the 20th ult., at All Saints' Hall, was a great success. The executants were Mr. J. Kruse (first violin), Mr. Haydn Inwards (second violin), Mr. Emil Kreuz (viola), Mr. Herbert Walenn (violoncello), and Mr. Herbert Parsons (pianoforte), who gave a fine rendering of Beethoven's Quartet in C (Op. 59). Mr. Kruse and Mr. Parsons gratified by their excellent interpretation of the Sonata in D minor by Brahms (Op. 108), and the other instrumental feature of the concert was Schubert's favourite Quartet in D minor. Miss Mabel Bond sang songs by Sir Hubert Parry, Peter Cornelius, and Dr. Percy Buck. The last-named accompanied.

Bristol Crystal Palace Prize Choir gave its nineteenth annual concert, on the 20th ult., in the hall of the Young Men's Christian Association, Mr. F. Stone being conductor. The principal vocalists were Miss Edith Evans, Miss Clara Aldersley, Mr. A. E. Turner, and Mr. Percy Smith.

CHELTENHAM.

The season of the new Philharmonic Society was auspiciously commenced on October 26, with a concert at the Assembly Room, under the able direction of Mr. C. J. Phillips. The soloists were Miss Gertrude Woodall and Mr. Watkin Mills. The programme comprised Beethoven's "Ruins of Athens" and a miscellaneous part. Tschaïkowsky's "Pathetic" Symphony and Rossini's Overture to "William Tell" served to display the resources of the orchestra, which also accompanied "Angels, ever bright and fair," and Monk Gould's song "The Curfew," sung respectively by Miss Woodall and Mr. Mills. Mendelssohn's "Judge me, O God," and some part-songs were carefully rendered by the choir. Mr. A. Sewell, honorary secretary of the Society, carried out the arrangements of the concert in a satisfactory manner.

MUSIC IN DUBLIN.

(From our own Correspondent.)

On All Souls' Day, the 2nd ult., Vittoria's unaccompanied Requiem Mass for six parts was performed, for the first time, at St. Saviour's Church in Dominick Street, by a specially selected choir of men and boys, the latter from St. Mary's Place Christian Brothers' School, under the direction of Mr. Vincent O'Brien, the recently appointed organist and choirmaster of the church of the Dominican Fathers. Mr. O'Brien has already made a good name for himself in connection with church music of this class, and it is only necessary here to say that the recent performance showed an immense advance on previous ones. The enormous difficulty of this beautiful music renders an adequate performance of such a work as the Mass of Vittoria an event in musical Dublin.

On the 1st ult. the Dublin Orchestral Society inaugurated its second season by an afternoon concert in the Theatre Royal, not an ideal place for such music programmes. Beethoven's No. 4 was the most important feature. The "Hebrides" Overture was admirably played and satisfied the most critical in the audience. Too much praise cannot be given to the admirable playing of the wood-wind and horns in the "Freischütz" Overture.

At the second concert, given in the Large Hall in the Royal University, on the 14th ult., the production of Brahms's Second Symphony must be considered as an event of no little significance. The reading of the first movement and of the third and fourth was clear and intelligible, and, indeed, gave the profoundest pleasure to all music-lovers. The overtures were the "Flying Dutchman" and "Genoveva."

At Mrs. Scott-Ffennell's annual concert Miss Louisa Dale delighted everyone with the exquisite art of her singing of several beautiful songs, and Miss Emily Shinner quite as much by her beautiful playing of the Mendelssohn Violin Concerto and Nardini Sonata. Miss Emily McCready, a young singer with a good voice, also sang.

The Royal Dublin Society has had built a magnificent organ in its lecture theatre, and purposes giving organ recitals during the winter. Mr. W. H. Vipond Barry, organist and choirmaster of St. Bartholomew's Church, gave the first two, on Friday afternoon, the 3rd ult., and on the following Friday evening. Mr. Barry's performances were admirable of Bach's A minor and C minor Preludes and Fugues and Mendelssohn's Organ Sonata in B flat, and he showed off a really fine technique in works by Widor and Guilmant.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The season of the Norwich Corporation organ recitals held on Saturday evenings during the winter months, in St. Andrew's Hall, was commenced on the 4th ult. Dr. Bunnett, the City organist, who is responsible for the programmes, introduced, for the first time, a new composition from his fertile pen—a Toccata in A—which will certainly add to his reputation as a composer. Miss Ethel Belemore played several violin solos in good style, while Miss Alice Phillips, a soprano of no mean order from Stourbridge, and the Rev. H. W. Köblich were responsible for the vocal numbers.

The Great Yarmouth Musical Society is preparing Cowen's "St. John's Eve" for its first concert in December, and Sterndale Bennett's "May Queen" will be the principal feature later in the season, conducted by Mr. Haydon Hare. We regret the notice in last month's issue respecting this Society was incorrect.

Mr. H. F. Howlett's Orchestral Band of working girls gave one of its miscellaneous vocal and instrumental concerts, in the Agricultural Hall Assembly Room, on the 23rd ult. Although these entertainments do not reach a high artistic level, they give considerable pleasure to large audiences, as well as to the performers.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The most important musical event last month was Herr von Dohnányi's recital, which attracted a large audience on the 11th ult.

On October 31 the Edinburgh public took advantage in large numbers of the first opportunity they have had of hearing and seeing Mr. Moszkowski. The distinguished musician was very well received, and the various numbers of a programme decidedly off the usual lines were heartily applauded. He was most successful, naturally enough, in his own compositions.

Mr. Denhof's scheme of chamber concerts has met with such success in its past sessions that he has ventured on engaging the Music Hall this season and promises very important collaboration. At his first concert, on the 9th ult., Madame Brema sang Schumann's "Frauenleben" cycle and some songs, and M. César Thomson joined the concert-giver in sonatas by Beethoven, &c., and also contributed solos to an enjoyable programme.

Pianoforte recitals were given in the Freemasons' Hall by Mr. Della Torre, on the 18th, and by Miss Walton, on the 20th ult.; and Miss May Gibb gave a concert in the Music Hall, on the 21st ult., in aid of the War Fund.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The musical event of the month has been the re-appearance, on the 10th ult., of Herr Dohnányi. The young Hungarian pianist-composer rather repelled some by the individuality of his readings, particularly of Bach and Beethoven—he played the Chromatic Fantasy and Fugue and the Variations on a Waltz by Diabelli—but the brilliance of his rendering of Liszt's Ninth Rhapsody was irresistible.

On October 28 the Glasgow Select Choir performed Grieg's cantata "Olaf Trygvason," for the first time in the city, and it was favourably, though not enthusiastically received.

The Carl Rosa Opera Company opened a new theatre at Govan in November with six performances of popular operas.

The Athenæum School of Music, which produces an opera annually, has this year studied Gounod's "Mirella," of which seven very creditable performances were given last month.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

There is no more gratifying and conclusive evidence of the deeper hold which music is obtaining over the public than the rapidly increasing success attending really good recitals of chamber music. During past years so many vain endeavours have been made to create a general sympathy for instrumental works not devoted to personal display, and lacking the excitement which attaches to performances having wealth and variety of orchestral interpretation, that one almost despaired of wiping away a reproach to Manchester and a heavy blot upon its reputation. At length, however, hopes are brightening. Not only do the friends of Mr. Carl Fuchs more eagerly cluster around him at the Schiller Hall, and is there a fairer encouragement offered to those of our resident artist-teachers who occasionally venture to call students together; but especially has the Brodsky subscription series achieved a popularity which grows warmer and more enthusiastic with every meeting. And the constant practice together of such accomplished executants as Messrs. Briggs, Speelman, and Fuchs, under the direction of the able principal of our College of Music, ensures always a finished interpretation of whatever work may be undertaken. Nothing could be more worthy of its position than the great Trio of Tschaïkowsky, *à la mêmoire d'un grand artiste*, which was so magnificently played at the first meeting of this season (1st ult.), by Messrs. Busoni, Brodsky, and Fuchs, between quartets by Mozart and Beethoven.

The Harrison concerts serve the very useful purpose of bringing before us singers whose engagement could hardly be afforded in conjunction with the expenses of an orchestra. Madame Melba and Madame Patti retain all their prestige, and the densely crowded audiences have attested their continued popularity.

At the first of the six choral nights of the Hallé subscription series, on the 9th ult., Bach's "Magnificat" was introduced; and Mendelssohn's "Hymn of Praise" was given for the eighteenth time, an evidence of longevity of interest which the preceding work will assuredly never attain. Perhaps it was scarcely prudent to give the Grail scene so soon after the performance of the introduction to "Parsifal," in which the same themes are presented in a more compact and better welded form. To the concert on the 16th ult. a special interest was given by the appearance of our citizeness, Miss Pauline St. Angelo, after some years of study abroad. The B flat minor Concerto of Tschaïkowsky afforded her opportunities for the display of executive power of a very high grade, and she was enthusiastically applauded. Mr. Speelman played with remarkably fine tone the viola solo part of Berlioz's "Harold in Italy," and M. Brozel drew upon Wagner for two songs. Mr. Lane's "Elijah" drew a crowded audience, and the choir showed considerable progress.

It is extremely pleasant to note that the nucleus of a fund for the assistance and pensioning off of decaying members of the orchestra has now been supplied by the £500 collected by the friends of the late Mr. Ludwig Strauss, who for several years succeeded Mr. Charles Seymour as the leader of the Hallé band. There is a special appropriateness in thus commemorating the services of so esteemed a musician as Mr. Strauss.

It is questionable whether, at any weekly organ recitals in the provinces, audiences invariably so large, so regular in attendance, and so attentive could be found as those which every Saturday evening, in the Town Hall, spend an hour of more than mere enjoyment listening to the skilful performance of Mr. Kendrick Pyne.

Dr. Henry Watson's splendid gift of a musical library to our city is referred to in another column (see p. 812).

MUSIC IN THE NORTH OF SCOTLAND.

(From our own Correspondent.)

The Philharmonic Society, Aberdeen, gave its first concert on the 6th ult. The orchestral section of the Society has made great strides within the past few years, and the appearance it made reflected great credit on its conductor, Herr A. Reiter. The chorus is not in so promising a condition, as the parts are badly balanced, the judicious choice of pieces, however, hiding to a large extent this defect. The orchestral selections included the "Ruy Blas" and "Meistersinger" Overtures, and Tschaïkowsky's "Casse-Noisette" Suite, for the first time in Aberdeen. The chief effort of the choir was Gounod's "By Babylon's Wave." Herr Ladislaus Pokorny played a violin solo by De Bériot with delightful feeling. Miss Marie Brema was the vocalist, and her performance fully realised the expectations raised regarding her appearance.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

Considered as a purely local effort, the vocal recital given by Mr. Arthur Lakin, on the 1st ult., deserves more than passing notice; for, though the programme was certainly ambitious, it was more than creditably executed. The songs selected were by Schubert, Brahms, Leoncavallo, Meyer Helmund, Wagner, Sullivan, and Dibdin. Mr. Lakin was ably supported by Miss Saywell (pianoforte), Messrs. G. F. Johnson (violin), Edwin Thorpe (violoncello), and Herbert Oakeford (accompanist).

A performance of Gounod's "Faust" was given by the Nottingham Sacred Harmonic Society, on the 9th ult., under the direction of Mr. Henry J. Wood. The solos were safe in the hands of Miss Lillian Blauvelt (*Margarita*), Mr. Louis Fröhlich (*Mephistopheles*), Mr. Ellison van Hoose (*Faust*), Miss May Williamson (who took the double parts of *Siebel* and *Martha*), and Mr. Montagu Borwell (*Valentine*), and the part of *Wagner* was ably sustained by Mr. J. Gadd, of Nottingham.

On the 16th ult. Messrs. Thorpe and Ellenberger gave the first performance of their twelfth season of chamber concerts. The achievement of the evening was the performance of Tschaïkowsky's Trio (Op. 50), in which the concert-givers were supported by Madame Fromm at the pianoforte. The last-named also contributed solos by Chopin, Henselt, and Vogrich, played with artistic feeling. Miss Miriam Edwards was responsible for the vocal selection; Mr. Thorpe was heard to advantage in a so-called Sonata by Porpora, and Mr. Ellenberger's solos, by Sgambati and Max Bruch, were greatly admired. Miss Hogg ably sustained the difficult *rôle* of accompanist.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

The second concert of the eleventh season of the Meakin Popular Concerts was given on the 6th ult., in the Victoria Hall, Hanley. The principal attraction was the Rhondda Glee Society, under the conductorship of Mr. Tom Stephens. This combination of male singers, so noted for their fine part-singing, consists of twenty-seven voices—first tenors, nine; second tenors, four; first basses, five; second basses, nine. The manner in which the various part-songs were sung by these enthusiastic, admirably trained Welsh singers calls for high commendation. It is no wonder that their fine declamatory singing was greatly appreciated by the audience, especially the pieces given in the language of the Principality. The remainder of the programme was devoted to a miscellaneous selection by Madame Penn, Miss Bessie Jones, and Miss Wood, which brought an excellent concert to a close.

MUSIC IN WALES.

(From our own Correspondent.)

On the 1st ult. (All Saints' Day) a musical service was held at St. David's Cathedral, Pembrokeshire, which consisted of various hymns, Bowdler's Te Deum in D; a solo for boys' voices, "Lie still, beloved," by C. H. Lloyd; Stainer's anthem, "What are these"; an organ solo, Marche Funèbre and Chant Séraphique, by Guilmant; and a concluding voluntary, "Allegro maestoso," by Ouseley.

The Carnarvon Male-Voice Choir has been commanded to sing before Her Majesty the Queen. The choir sang before the Duke and Duchess of York at Carnarvon Castle, in the early part of this year, when the leader was personally complimented by His Royal Highness.

It is suggested that a Musical Lectureship should be instituted in connection with Bangor University College, and thus bring it into line with Aberystwyth and Cardiff, the other constituent colleges of the Welsh University. It is much to be hoped that this object may be speedily attained.

At the meeting of the Welsh University Court, held at Bangor for the conferring of B.A. degrees, &c., the College Choral and Orchestral Society performed some Welsh airs, arranged for four parts, "Gaudeamus igitur," the March from Handel's "Occasional" Oratorio, and Mendelssohn's "Cornelius" March, under the leadership of Dr. Roland Rogers, and which added very considerably to the effectiveness of the function.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

LEEDS.

Leeds has during the past month had quite the lion's share of Yorkshire music. The most important event has been the visit of the Hallé Orchestra, on October 25, when the first of the Philharmonic Concerts took place. This was the first visit of the orchestra to Leeds since Dr. Richter became conductor. The playing of the band showed a distinction one has never felt before, and Mendelssohn's "Scotch" Symphony was given with a degree of finish and beauty of tone that could not easily be surpassed. The Philharmonic Society's chorus sang the "Naenie" of Brahms with admirable refinement, Dr. Richter's clear and decisive beat giving them a confidence that had the best possible effect on their performance. Next in importance comes the Choral Union's concert on the 8th ult., when Mr. Elgar came over to conduct his "Caractacus." In spite of inferior material, the impression was more favourable than at the original performance a year ago, for Mr. Elgar conducted with greater power and restraint, with the result of a corresponding gain in clearness. The principals, too, had the advantage of increased experience, for Madame Medora Henson, Mr. Edward Lloyd, and Mr. Andrew Black assumed their original parts, while Mr. John Browning took the three minor ones. "Caractacus" was followed by the "Walpurgis Night," of which a fairly adequate performance was given under Mr. Benton's conductorship.

On the 13th ult. Miss Eisele enlisted the services of the Schiever Quartet, and gave interesting performances of Dvorák's Pianoforte Quintet, and Quartets by Beethoven and Haydn. Two of the Messrs. Haddock's "Musical Evenings" have taken place. Miss Alice Gomez and Mr. Gregory Hast, with Madame Frickenhaus as pianist, achieved the greatest distinction at the first concert, on October 24, while Mr. Moszkowski and his compositions formed the chief feature of the second, on the 7th ult. Both these "Musical Evenings" were duplicated at Harrogate, where the subscribers had the additional advantage of Miss Ada Crossley's very artistic singing at the second concert. On October 28 Miss Pearce and Mr. Wilkinson, two Leeds musicians, gave an afternoon concert, of which Mr. John Dunn's violin playing was the chief feature. An interesting and uncommon concert was afforded by Mr. Staniland Hall's flute and harp recital, on the 17th ult. Assisted by Miss Gertrude Wesley as harpist and Mr. B. Johnson as pianist, Mr. Hall gave a seldom-heard concerto by Mozart, for flute and harp. On the 11th ult. the Leeds Choral Union gave a hastily extemporised concert, in aid of the Lord Mayor's War Fund. The chorus repeated, among other things, portions of "Caractacus," sung by them a few days before, and the miscellaneous nature of the entertainment may be realised when it is mentioned that Handel's "Hallelujah" was closely followed by "Tommy Atkins," given out with the extremest fervour attainable by three military bands and a liberal allowance of percussion obbligato.

BRADFORD.

The first Bradford concert of importance was the first of the Subscription series on October 27, when a capital programme was supplied by the Hallé Orchestra. Dr. Richter gave a fine interpretation of the "Pathetic" Symphony, though not the most finished we have had from him, and Mr. Dohnányi played his exceedingly clever, if somewhat spun-out Pianoforte Concerto. His brilliant and incisive performance certainly lent an attractiveness to the music, but it would bear considerable condensation. Miss Blauvelt was very successful as the vocalist of the evening. On the 10th ult. the Festival Choral Society gave Sir Hubert Parry's "Judith," under Mr. Cowen's direction. The weight and dignity of the work were hardly realised by either chorus or band; but the soloists—Miss Agnes Nicholls, Miss Muriel Foster, and Mr. William Green—were all admirable. In minor parts Mr. W. Thornton, Miss Miller, Miss Jameson, and Mr. Cookson were efficient.

HALIFAX.

The Choral Society began its season with "Judas Maccabæus," on the 2nd ult. Miss Ruth Lamb, Miss Lilian Hovey, Messrs. Brearley and Hughes were the principals in an adequate, if not distinguished performance, conducted by Mr. T. Smith. On the 14th ult. the first of a new series of Halifax Subscription concerts took place under conditions that point to a deserved success. Miss Fanny Davies, Mr. Elderhorst, and Mr. Whitehouse formed an admirable trio, and were heard to advantage in works by Schumann (in D minor) and Mozart, while all three were heard as soloists, and Mr. Kennerley Rumford's admirable singing of *Lieder* was a very pleasant feature of the concert.

HUDDERSFIELD.

Two Subscription concerts, falling on October 31 and the 14th ult., do not call for prolonged notice. On the former occasion Mr. Goossens's male-voice choir from Liverpool showed what marvellous precision can be accomplished by severe drilling. Nothing smarter can be imagined than their wonderful performance of some musically uninteresting pieces by Gevaert. At the later concert Mr. Sarasate and Mr. Otto Neitzel gave a violin and pianoforte recital.

HULL.

On the 11th ult. the Hull Harmonic Society gave a performance of a work of a townsman, Mr. H. Ernest Nichol's cantata "The Holy Grail." The singing of the chorus is described as of extraordinary merit, especially as regards the observance of *nuances* of expression. Madame Sadler-Fogg, Miss Isa Frood, Mr. H. Piercy, and Mr. Fergusson were the soloists, and Mr. Nichol himself conducted.

SCARBOROUGH.

The chief things at the first of the Scarborough Chamber concerts, on October 30, was Brahms's Pianoforte Quintet (Op. 34), in which Miss Cass and Mr. Cass (violins), Miss Wheelhouse (viola), Miss Alderson-Smith (violoncello), and Mr. Owen Williams (pianoforte) took part. Mr. Chilver Wilson was the vocalist. The second concert followed on the 20th ult., when pianoforte trios by Schumann and Saint-Saëns—both in the key of F—formed the staple of the programme, and were played by Mr. W. H. Cass (violin), Mr. J. Groves (violoncello), and Mr. Owen Williams (pianoforte). The vocalist was Mr. Chilver Wilson.

MUSIC IN AMERICA.

The musical notes which are resounding through the United States just now are chiefly notes of preparation, though a beginning of what we may call the serious season will have been made in several of the large cities of the country before this letter is printed. Thus, for instance, our Worcester Festival, like the English Worcester Festival, is a thing of the past; and again, like the English Festival, it was brightened by the presence of Professor Horatio W. Parker, who had to hurry across the water after conducting "Hora Novissima," to conduct a more youthful work, his cantata "King Trojan." Lovers of choral music naturally were pleased to see this personal link between the Worcester of the Old World and the Worcester of the New, at a time when there is much talk of a strengthening of the political bonds between the two countries. As for the Festival itself, it occasioned little comment outside of Worcester. I have an impression that many years ago I attempted to tell the readers of The Musical Times something of the development of the Worcester Festivals out of the singing schools and annual "conventions" which flourished in New England half-a-century and more ago. The "conventions" were simple and mayhap rude affairs, but in one thing they were altogether admirable: they were devoted to choral music, and not to the exploitation of solo performers.

Since they have reached the dignity of "Festivals" there has been a perpetual controversy as to the policy which they ought to exemplify. The directors found that the engagement of a "star vocalist" and lavish use of printer's ink brought money into the exchequer, and financial prosperity became more significant than artistic culture. So the choral barrel-organ was permitted to grind out the same works year after year, and the public were encouraged to save their pennies against the nights when the *prima donna* should dazzle their eyes with her jewels, and, after bewildering their ears with her *roulades* in any tongue she chose, sing a ballad or two in the vernacular, or its equivalent. And this grew to be the "Festival" for which the people waited fifty-one weeks each year to the forgetting of everything else. Three years ago another policy was adopted, a policy looking to the advancement of the choral features to the first place. The experiment was tried for two seasons, and then Mammon conquered Apollo, and the directors concluded that Madame Sembrich was worth more than any new oratorio. The charming cantatrice was engaged, came, sang "Casta diva" and "Ah! non giunge," carried off $3,000 or more, and left the patrons raving over her gowns and the directors counting a profit. Wherefore all is well; and Worcester will hibernate until next September. The choral works performed, besides "King Trojan," were the "Creation," George W. Chadwick's "Lily Nymph" (also given last year), and "The Damnation of Faust."

Concerning the choral doings in prospect throughout the country I should like to report in full; but that is a physical impossibility. I can offer only a few items. The

Oratorio Society of New York will make the loftiest effort with Bach's Mass in B minor, which will be performed in April, and the entire winter will be devoted to its study, since the only other work to be given is "The Messiah," the performance of which, being an annual Christmastide function, will not call for much study. Mr. Frank Damrosch, who succeeded his brother, Walter, in the conductorship of the Society, is continuing his work among the working classes, and this year the People's Choral Union will sing "Samson," with at least 1,200 voices. The Oratorio Society, of Brooklyn, now a borough of New York City, will perform "The Messiah" and Professor Parker's "St. Christopher." At the biennial festival in Cincinnati, under the direction of Theodor Thomas, next May, the principal compositions are to be "St. Paul," Brahms's "German" Requiem, Berlioz's "Te Deum," Dr. Stanford's Ode "East and West," the *Finale* of Act I. of "Parsifal," and Beethoven's Choral Symphony. Professor Parker's "St. Christopher" will be sung by the St. Cecilia Club, under Mr. Lang's direction, and there will be a sort of exchange of international courtesies in the production of Coleridge-Taylor's "Hiawatha's Wedding-Feast," by the Mozart Club, of Pittsburgh. The same organisation will bring forward Goring Thomas's "The Swan and the Skylark," "The Messiah," "The Damnation of Faust," and "The Seasons."

It would require a page of this journal to tell briefly about the things of first class importance which are to be offered to the music patrons of New York during the coming season. What the Metropolitan Opera is to be all can surmise who read the reports of the last London season; for London and New York are operatically one, though we of the latter city expect a little more concentration of the "star" element than is offered to London—and get it. Calvé and Sembrich, with a De Reszke or two, and a Schumann-Heink, is a combination which does not strike the average patron of the Metropolitan Opera-house as anything out of the ordinary, so far as his expectations are concerned. And this year we are to try the effect of "The Magic Flute" with "nine *prima donnas*," as the newspapers tell us. Of the Metropolitan Opera performances we shall have seventy odd between December and May, and this in addition to, say, four hundred performances of operas and operettas in English. Then we shall have sixteen Philharmonic concerts, fifteen Boston Symphony Orchestra Concerts, and about forty Sunday night "Pops," with the Opera orchestra and the stars of the Metropolitan company to struggle in eager rivalry for the greatest number of recalls. All the *habitués* of the Opera-house know what the programmes will be.

H. E. Krehbiel.

The fifteenth season of the Westminster Orchestral Society, of which H.R.H. the Princess of Wales is Patroness, opens under the most favourable auspices, the Earl of Onslow, G.C.M.G., whose interest in the welfare of "Greater Westminster" is too well known to need comment, having accepted, for the ensuing twelve months, the chairmanship of the Society's executive committee in succession to Sir John Wolfe Barry, K.C.B. Following the policy of the Society during the past fourteen years of introducing to public notice new and meritorious orchestral pieces by British musicians, works by Messrs. Battison Haynes, Stewart Macpherson, and Harry Farjeon (the latter being this year's recipient of the Worshipful Company of Musicians' silver medal) are announced to be played at three of the forthcoming concerts. There is again no call upon the guarantors.

The Ealing Philharmonic Society gave a most successful concert on the 18th ult., when Franco Leoni's "Gate of Life" was admirably performed. The second part of the programme was devoted entirely to the works of Mr. Edward German, the President of the Society, who conducted his own compositions. The selection included the "Coronation" March, Intermezzo and Three Dances from "Henry VIII.," the Bourée and Gigue from "Much Ado about Nothing," and the dramatic interlude from "Romeo and Juliet," in addition to two songs excellently rendered by Miss Helen Jaxon. The other vocalists were Mr. Leon Zagury and Mr. R. Courtier-Dutton. Mr. H. C. Tonking led the orchestra and Mr. E. Victor Williams, conductor of the Society, efficiently directed the performance of Leoni's dramatic cantata, with which the concert opened.

The following concerts and recitals deserving of mention have taken place recently. At St. James's Hall: Miss Katie Goodson (pianoforte recital), 14th ult.; Misses Ellen Borwick and Cordelia Grylls (dramatic and vocal recital), 21st ult. At the Steinway Hall: Miss Margaret Vereker (concert), October 26; Miss Ethel Inman (pianoforte recital), on the 7th ult.; Mr. Willy Scott (pianoforte recital), on the 15th ult.; Mr. Julian Pascal (pianoforte recital), on the 15th ult.; East Anglian Quartet (concert), on the 16th ult.; Madame Lilian Griffiths and Herr Carl Friedberg (chamber concert), on the 17th ult.; Miss Carrie Townshend (concert), on the 17th ult. At the Salle Erard: Mdlle. Marthe Girod (pianoforte recital), on the 21st ult. At Queen's Hall: The Fisk University Jubilee Singers, on the 17th ult.

Signor Giovanni Clerici's programme at St. George's Hall, on October 31, owed nothing to any other composer. Pianoforte pieces were played by himself, violin solos performed by Madame Henriette Schmidt, and vocal numbers were rendered by Miss Winifred Marwood, Miss Adelaide Burton, and Mr. Hammett Drake. A dramatic opera in one act, entitled "Lorraine," was also included in the scheme. Its subject was suggested to Mr. Walter E. Grogan by Kingsley's familiar short poem. In musical treatment it belongs to the modern Italian school. Its executants were the Fransella Select Orchestra, a chorus, and, as the three principal characters, Miss Clare Addison, Mr. William Llewellyn, and Mr. Leon Zagury. The composer conducted.

The London Church Choir Association held its twenty-sixth annual Festival at St. Paul's Cathedral, on the 16th ult., when sixty-six choirs, totalling about a thousand voices, took part. On the whole, the singing was highly commendable. In Sir George Martin's imposing Magnificat and Nunc dimittis in B flat a semi-choir of sixty voices was entrusted with the verse parts. The anthem was Henry Smart's "Lord, Thou hast been our refuge," and the Psalms were to chants by Sir John Stainer. The service also included "The Heavens are telling" ("Creation"), which was given with considerable effect. Sir George Martin conducted and Mr. Charles Macpherson presided at the organ.

The Dulwich Philharmonic Society, under the efficient conductorship of Mr. J. W. Lewis, gave a meritorious performance of Mendelssohn's Oratorio "Saint Paul," at the Crystal Palace, on the 11th ult. The soprano and contralto solos were sympathetically rendered by Madame Kate Cove, Miss Adelaide Lambe, and Messrs. Samuel Masters, Edgar Archer, Edgar Harris, and W. M. Wells. The choir, numbering about 180 voices, interpreted the choral numbers with an intelligence and expressiveness calling for high commendation. The organ was safe in the hands of Mr. Fountain Meen, and there was a full orchestra.

The Royal Amateur Orchestral Society began its season at Queen's Hall on the 15th ult., with a programme for the most part consisting of familiar pieces. Of the orchestral performances, under the direction of Mr. Ernest Ford, the best were the Overture to "Euryanthe" and Wagner's "Kaisermarsch," both of which were given with the requisite brightness and precision. Miss Maud Powell's skill as a violinist was displayed in a spirited rendering of Sarasate's "Zigeunerweisen" and of Ries's "Moto Perpetuo." The vocalists were Miss Kirkby Lunn and Mr. Samuel Masters.

Mr. E. F. Jacques gave a lecture on the 13th ult., at the Richmond Athenæum, before a crowded audience, the ex-Mayor, Mr. C. B. Edgar, Mus. Bac., being in the chair. The subject was "The Indigenous Music of India," and the lecture was substantially the same as those previously given by Mr. Jacques in London. Illustrations were supplied by Miss Ethel Wood and Mr. Ranalow, who sang a number of Indian pieces—classical, sacred, and popular—with very great intelligence.

An Eisteddfod at Queen's Hall, in aid of St. David's Welsh Church at Paddington, occupied several hours on the 23rd ult., although only the competitors selected from a preceding examination were heard. Of the choral contests the chief was for choirs of not less than sixty members, the prize being £30 and a gold medal. For this three choirs appeared—the Tulka and District, the South London Choral Association, and the London United Welsh Choir. The test pieces were "All men, all things" ("Hymn of Praise"), and the part-song "Rest, soldier, rest" (J. H. Roberts). Eventually the prize was awarded to the South London body. The prize of £15 and gold medal for the best ladies' choir (test piece, Laaven's "The Spanish Gipsy Girl") fell to the choir of the Stockwell Training School for Teachers, after a close contest with the Royal Polytechnic Choir. There were also duet and solo competitions.

The following candidates who took honours in the Associated Board's Local Centre Examinations for the present year have been awarded Exhibitions as follows. To the Royal Academy of Music—Pianoforte, Frances M. Bennett (Gravesend) and Phœbe W. Elias (Kensington); Violin, Norah C. Underhill (Oxford). To the Royal College of Music—Pianoforte, Rachel N. B. Loveday (Taunton); Violoncello, Dorothy Densham (Croydon); Violin, Maud Bryson (Perth). The Exhibitions entitle those elected to two years' free musical education at the respective Institutions.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Samson" on the 15th ult., in Christ Church, Long Acre. The soloists were Miss Agnes Nicholls, Mrs. Oram, Mr. John Probert, Mr. Edwin Webster, and Mr. William Llewellyn. Mr. Edward G. Croager accompanied.

Mr. George Langley lectured, on the 16th ult., at the London Institution, Finsbury Circus, on "Music in its relation to painting and poetry." The lecturer also played several pianoforte pieces. Miss Aubrey gave the vocal illustrations, singing selections by Schubert, Sterndale Bennett, and Chopin.

The Bow and Bromley Institute Choir performed the "Creation" at the People's Palace, on the 4th ult. The principals were Madame Kate Cove, Mr. Gwylym Richards, and Mr. Charles Knowles. Dr. W. G. McNaught conducted.

Her Majesty the Queen has graciously been pleased to accept from Blanche Eryl a copy of her song "Peace" ("The Angel's Song," from the poem of "The Light of the World," by Sir Edwin Arnold, K.C.I.E., C.S.I.).

Dr. Warriner gave an interesting lecture at the London Organ School, on the 11th ult., before a large audience of students and friends, on "How to transpose at sight," with many practical illustrations.

Messrs. Puttick and Simpson announce that their next sale by auction of valuable violins will take place on Tuesday, the 12th inst.

FOREIGN NOTES.

Amsterdam.—Marschner's "Hans Heiling," with recitatives (in place of the spoken dialogue) by Theobald Kirchner, was revived last month at the Opera, under the direction of the new Capellmeister, Herr Peter Raabe, and received with high favour.

Barcelona.—The young composer, A. Vives, whose opera "Don Lucas" produced such a favourable impression on its performance, some time since, at Madrid, has achieved another great success with the one-act comic opera entitled "Luz Verde," brought out last month at the Eldorado Theatre.

Berlin.—The Philharmonic Choir, under the direction of Herr Siegfried Ochs, inaugurated its new season, last month, with a magnificent performance of Bach's Mass in B minor. The gigantic work is to be produced annually by this Society in future.——The Singakademie gave a very fine interpretation of Handel's "Israel in Egypt," under Herr Kawerau's direction.——Signor Mascagni, who has been touring with an orchestra of Italian artists in leading towns of Germany last month, also gave a concert in this capital on the 6th ult. The composer of "Cavalleria Rusticana" was received with great cordiality by a numerous audience.——At the West-End Theatre a successful revival took place of Bizet's "Les Pêcheurs de Perles," with Signora Prevosti in the part of *Leila*.——An amalgamation has taken place between the Tonkünstler Verein and the Free Musical Union, Capellmeister Gottmann being elected chairman and artistic director.

Bremen.—The excellent bass singer, Herr Friedrichs, who, in the minds of many London opera-goers, will be associated with the part of *Beckmesser*, was the recipient of many congratulatory messages on the 6th ult., the thirtieth anniversary of his first appearance on the operatic stage. His previous associations with the public were of a somewhat different character, he having been originally a bailiff's officer!

Brussels.—M. Massenet's new fairy opera, "Cendrillon," was produced, for the first time, at the Théâtre de la Monnaie, on the 3rd ult., with considerable success. The work was mounted with great magnificence, and the leading vocalists, M. Gilibert, Mesdames Maubourg and Landouzy, as well as the orchestra, under M. Plon's direction, left nothing to be desired.——At the first Ysaye Orchestra concert of the season, last month, a new composition by M. Erasme Raway, a highly gifted young Belgian composer, was produced, under the title of "Fête Romaine," and well received. It forms part of a lyrical drama in two parts, entitled "Freya," upon which the composer has been engaged for some time past.

Coburg.—"Tristan und Isolde" was produced at the Court Theatre, on the 5th ult., for the first time. Wagner's most uncompromisingly Wagnerian work, partly, no doubt, on account of the difficulty in finding suitable interpreters of the principal parts, is not yet by any means so generally included in the repertory of German operatic establishments as might be supposed.

Cologne.—Professor Wüllner, one of the most highly esteemed musicians of Cologne, celebrated, on October 25, the fiftieth anniversary of his first public appearance as a conductor. The Conservatorium, which, under Professor Wüllner's directorship, enjoys a world-wide reputation, is likewise preparing to celebrate in the coming spring the jubilee of its existence.

Constance.—A commemorative tablet has been unveiled at the house, in the neighbouring village of Thalheim, where Conradin Kreutzer, the composer of the once enormously popular opera, "Das Nachtlager von Granada," was born.

Dresden.—Smetana's "The Bartered Bride" was produced recently at the Royal Opera, for the first time, and very favourably received.

Florence.—The production of oratorios, stimulated no doubt by the success achieved by Don Lorenzo Perosi, continues to be on the increase in Italy. The most recent examples are an oratorio, "Gesú all' orto di Getsemane," by the Abbé Giacinto Sallustio, and another, "Il Crocifisso dei Bianchi," by the Maëstro Ferruccio Ferrari, both of which are shortly to be performed, here and elsewhere in Italy.

Gablonz (Bohemia.)—A statue is to be erected in this town to Franz Schubert, the execution of the work having been entrusted to the Viennese sculptor, Herr Jos. Frantzel.

Göttingen.—A commemorative tablet has been placed on the house in which Johannes Brahms and Joseph Joachim resided together in 1853, while attending lectures at the University.

Hamburg.—Goldmark's new opera, "Die Kriegsgefangene," was produced for the first time at the Stadt-Theater, on October 27, with considerable success.

Hanover.—Mr. Frederic Lamond, the well-known Scottish pianist, gave a series of four Beethoven recitals last month, which created much enthusiasm.

Harzburg.—Prize competitions for songs in praise of some particular town or district are growing apace in Germany. First there was the "Mosel-Lied," last year celebrating the river Moselle and its wines (with a prize of some hundreds of bottles of the same!), then the grape-producing Lahn district became the subject of numerous competitive laudatory verses, set to music. Now the Harz Club has divided a prize of 200 marks, offered for a song in glorification of the good town of Harzburg, between two out of a total number of 312 competitors—viz., Herren Ulbrich, of Bremen, and Spielter, of New York.

Mayence.—The twenty-fifth anniversary of the death of Peter Cornelius was commemorated on October 26. Cornelius was not only the composer of the comic opera "Der Barbier von Bagdad," but he was the author of some charming lyrical poetry. On behalf of the municipality, a beautiful wreath was placed on the monument erected over the grave, bearing the inscription, "To the Meister Cornelius, from his native city."

Milan.—According to the prospectus just published by the committee of management, the performances during the coming season at La Scala will include Verdi's "Otello," Puccini's "La Tosca," Tschaïkowsky's "Eugène Onéguine," and Wagner's "Siegfried." Amongst the artists engaged are Mdlle. Darclée and the tenors Tamagno and Arcangeli.

Munich.—The first concert of the season of the Kaim Orchestra, under the direction of Herr Weingartner, took place on the 4th ult., and included Weber's "Euryanthe" Overture, Beethoven's "Eroica" Symphony, and Liszt's symphonic poem "Hungaria." Madame Marcella Pregi was the vocalist.——Herr Richard Strauss, the former conductor of the Royal Opera, gave an interesting concert last month, with the co-operation of the Kaim Orchestra, when the programme included the gifted composer's four symphonic poems, the latest of these, "Heldenleben," being heard here for the first time.

Paris.—The first performance in Paris of Wagner's "Tristan und Isolde," which took place at the Théâtre Nouveau, under M. Charles Lamoureux's direction, on October 28, was a brilliant success.——At the Théâtre Lyrique a new comic opera, in three acts, entitled "Daphnis et Chloé," the libretto from the pen of MM. Jules and Pierre Barbier, the music by M. Henri Maréchal, was produced for the first time, on the 9th ult., and received with some favour.——A Symphony in E minor by M. Rabaud, and conducted by its composer, obtained a first hearing at the Colonne concert of the 12th ult. It proved to be a thoughtfully written and truly remarkable work.

Prague.—The cycle of Smetana's operas given at the National Theatre, which concluded last month, was the occasion of enthusiastic demonstrations on the part of numerous audiences, the performances being moreover excellent. A grand concert of Smetana's music, which took place subsequently, included all the more important orchestral compositions of the Bohemian master, amongst which the series entitled "My country" came in for the largest share of applause.——A very successful revival of Marschner's at one time universally popular opera "Der Vampyr," with Herr Dawison in the titular part, took place, on the 6th ult., at the German Theatre.

Rome.—On the occasion of the congress of Oriental scholars, recently held in this capital, a hymn was produced entitled "Stirpa latina" (The Latin race), from the pen of Signor Filippo Marchetti, the composer of "Ruy Blas," and very favourably received.

Vienna.—A Musico-historical Institute, in connection with the University, has just been founded, this being the first institution of the kind in Austria. Archduke Eugen has made a handsome contribution to the fund, the Duke of Cumberland has presented the complete works of Handel, and Dr. Neustadl an interesting collection of ethnographical instruments.——The unveiling of the monument erected in the Stadtpark to Anton Bruckner took place on October 25. The University, Gesellschaft der Musikfreunde, and musical institutions of different towns of Austria were represented.——A new operetta, "Die Strohwitwe," by Albert Kauders, was brought out with great success at the Theater-an-der-Wien, on the 4th ult.——It is stated that, to the great regret of his numerous friends, and, indeed, the Viennese musical world generally, Herr Leschetitzky, the famous pianoforte teacher, will shortly give up his residence here and settle in Germany.

OBITUARY.

LUDWIG STRAUSS.

Former frequenters of both the Monday Popular and Philharmonic Concerts will have heard with regret of the death of Ludwig Strauss, which took place on October 23, at the age of sixty-four, at 7, Cranmer Road, Cambridge, to which town he had retired in 1893. Strauss was born at Pressburg, March 28, 1835. He was a student at the Vienna Conservatorium from 1843 to 1848, where he studied the violin under Böhm. In 1855 he undertook his first tour as a virtuoso violinist, and in 1857, having made the acquaintance of Piatti, he made a second tour with that inimitable artist in Germany and Sweden. Strauss made his first appearance in England on June 5, 1860, when he played at Ella's Musical Union *Matinée*. Four years later he made this country his home, dividing his time between London and Manchester. He led the late Sir Charles Hallé's Orchestra in Manchester and the Philharmonic in London, and frequently played at the Popular Concerts, the Crystal Palace, and elsewhere with great acceptance. Herr Strauss was formerly "conductor" of the Queen's Private Band, the duties of the "conductor" being practically those of "leader" of that royal orchestra. In 1893 he was succeeded in this post by Mr. Alfred Gibson.

CHARLES MACKESON.

The death took place on October 30 of the Rev. Charles Mackeson, vicar of All Hallows, North St. Pancras, in his fifty-seventh year. Born May 15, 1842, Mr. Mackeson was originally a writer in the Admiralty. He subsequently (in 1885) took orders and threw his whole energies into the establishment of a new parish in a poor district in the North of London. Mr. Mackeson's claim to notice in these columns rests on his musical-literary work. He compiled that useful annual, now unfortunately discontinued, "Guide to the Churches of London and its Suburbs." He was editor of *The Choir* (1879-80) and of the "Churchman's Shilling Magazine," and frequently lectured on Church music and kindred subjects. Mr. Mackeson also contributed thirty articles to Sir George Grove's "Dictionary of Music and Musicians."

CORRESPONDENCE.

A CHURCH BARREL-ORGAN INCIDENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your article on barrel-organs has brought to my recollection a curious occurrence at which I was present.

While St. Paul's, Avenue Road, Regent's Park, was in course of erection, services were held in a temporary church which already existed in the Hampstead fields, on a spot now occupied by the lower end of Fitzjohn's Avenue. The incumbent was the Rev. J. M. Farrar. The "New Version" of the Psalms, with the few hymns which always were bound up with the prayer-book in those days, were in use and the accompaniment was furnished by a barrel-organ worked by an old man named Bull (by some of us called Ole Bull, to the puzzle of our non-musical friends), who lived in a charming rose-covered cottage adjoining the church, of which he took charge. Roses, alas! have long ceased to grow in this neighbourhood!

On a certain Christmas Day, in the course of the service, Mr. Farrar gave out the first Christmas hymn, the words of which are "High let us sing our tuneful notes." Bull began to grind out the tune appropriate to the *second* hymn, "Hark! the herald angels sing." No ingenuity could reconcile the first hymn to the second tune, and the situation was painful. Mr. Farrar adopted what no doubt was the wisest course. When proceeding to give out the first line he announced the *second* Christmas hymn. Our organist, however, was a man who rose to the occasion. He also appreciated the position, and as soon as the barrel had revolved, and he was able to change it, with great dexterity he proceeded to substitute a barrel with the appropriate tune for the *first* hymn! We were thus landed again in a similar difficulty. There was nothing left for it but to sort ourselves out as best we could, but the occasion was trying to those whose sense of the ludicrous had to be restrained by the sanctity of the place.

Such accidents are not always confined to barrel-organs. I remember the late George Forbes, organist of St. Mary's, Bryanston Square, an excellent and well known professor, telling me that on one occasion by some misunderstanding he gave out the wrong tune. St. Mary's is one of the large Marylebone churches with the organ in the West gallery. At that time the Rev. John Hampden Gurney, some of whose hymns are found in most collections, was rector. He took much interest in the music, and was a man of remarkable directness both of purpose and language. He of course discovered the mistake while his organist was complacently giving out his tune. Mr. Gurney at once called out across the huge church, "There's something wrong with the tune, Mr. Forbes!"

Perhaps the wonder is that such complications so seldom arise.—I am, sir, yours truly,

100, Fellows Road, N.W., J. E. Matthew.
Nov. 15, 1899.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bath.—The Avon Vale Musical Society gave further proof of its efficiency at the Assembly Rooms, on the 11th ult. Sir Hubert Parry's "Ode to St. Cecilia's Day" was performed, when the chorus, under Mr. J. S. Liddle, did good work. Miss Lucy King gave an excellent rendering of Schumann's beautiful Concertstücke, and Somervell's "Forsaken Merman" was also included in the programme, Mr. Harford singing the solo parts effectively and with much feeling. Miss Margaret Baxter, beside singing the solo in the "Ode to St. Cecilia," contributed two songs, and Miss Leila Ball played two oboe solos, in excellent style, from Boisdeffre's "Village Scenes." Mr. J. S. Liddle was, as usual, an able conductor.

Chesterfield.—The Chesterfield Harmonic Society, on the 14th ult., gave a highly satisfactory performance of Sir Hubert Parry's "Job," in the Stephenson Memorial Hall. Mr. J. Lycett, of Sheffield, ably sustained the exacting part of *Job*, and Mr. Hamer and Mr. T. H. Brearley did full justice to themselves in their respective parts. The string band, efficiently led by Mr. J. H. Parkes, rendered most useful services, and Mr. J. H. Gaunt presided at the pianoforte. The singing of the choir was worthy of high praise throughout, and evidenced most careful training on the part of Mr. G. A. Seed, the excellent conductor of the Society.

Dudley.—A most successful performance of Mendelssohn's "Elijah" was given in the Public Hall by the Dudley Vocal Union, on the 8th ult. The solos were excellently rendered by Madame Carrie Siviter, Miss Lizzie Neal, Mr. Eynon Morgan, and Mr. Dan Price. The band, led by Mr. T. M. Abbott, and the chorus together numbered 150 performers. Mr. Walter Aston accompanied and Mr. W. H. Aston was the able conductor.

Ipswich.—A successful vocal recital was given by Miss Marie Roberts, in the Lecture Hall, on October 30, when she was assisted by Mr. Charles Copland, Miss Edie Reynolds, and Mr. Stanley Hawley. A similar recital was given by Miss Roberts on the following day at Felixstowe.

Jersey.—"Elijah" was performed by the Jersey Choral Society, on October 26, when the Oddfellows' Hall was crowded and many were unable to gain admittance. The principal vocalists were Miss Stella Maris, Madame Lena Law, Mr. Emlyn Jones, and Mr. A. H. Gee. The chorus and orchestra, numbering 100 performers, were under the efficient conductorship of Mr. C. Stevens.

Llandudno.—A most successful chamber concert was given in the Pier Pavilion, on October 30, by Miss Margaret Thomas, assisted by Mrs. J. W. Stansfield (vocalist), M. Henri Werbrughghen (violin), and Mr. J. Walton (violoncello). The programme included Trio in D minor (Schumann), for the first time in Llandudno; Sonata for pianoforte and violin, Op. 13 (Grieg); "Il Moto continuo" (Weber); Sonata for pianoforte and violoncello in D, Op. 58 (Mendelssohn); Romance (Svendsen); and Mazurka (Wieniawski).

Londonderry.—Mr. H. B. Phillips opened his ninth concert season at Londonderry on the 2nd ult. and at Belfast on the 3rd ult. The artists were Madame Albani, Miss Ada Crossley, Miss Laura England, Mr. William Green, Mr. Frederick Dawson, Mons. Johannes Wolff, Mons. Henry Bramsen, and Mr. F. A. Sewell.

Maidstone.—The Choral Festival Choir and Orchestra of 150 performers gave their fifth annual concert on October 25, in the Corn Exchange, Gounod's "Redemption" being the work chosen for performance. The artists were Miss Eva Weston, Miss Ada Watchurst, Mr. Alfred Pennington (solo tenor of St. Margaret's, Westminster), Mr. George Lauder, and Mr. Walter Syckelmore. Mr. H. Lyell Tayler, of the Queen's Hall orchestra, was the principal violin, and Mr. A. Clair was the harpist. The choruses were given with great power and expression by the choir, and the orchestra, augmented by a large contingent from the Royal Engineers, played the accompaniments to perfection. Mr. F. W. Dutnall conducted.

Sligo.—A most successful concert was given in the Town Hall, on the 8th ult., by the Sligo Musical Society. The first part of the programme consisted of Mr. W. H. Cummings's melodious cantata "The Fairy Ring," which was given by a chorus of eighty voices, accompanied by an efficient orchestra, under the baton of the able conductor, Mr. H. Loretto. The soloists were Mrs. Loretto, Mrs. Tarleton, Mrs. Franklin, Mr. Anderson, Mr. Erskine, Mr. Blennerhassett, and Mr. Reddy. The rendering of the work was excellent, every attention was given to expression, and the attack in all parts was irreproachable, giving evidence of careful and efficient training.

Stockport.—The first concert of the season was given on the 6th ult., by the Stockport Choral and Orchestral Society, in the Armoury, before a large and appreciative audience. The principal pieces in the programme were Stanford's "Revenge" and Brahms's "Song of Destiny." Miss Greta Williams was the soloist and sang, by request, "O rest in the Lord," and Mr. Leon Veerman contributed violin solos. Mr. Broome was an efficient conductor.

Stourbridge.—On the 13th ult. a most interesting and ambitious concert was given, under the direction of Mr. G. Halford. The programme included Beethoven's Choral Symphony, of which a highly creditable rendering was given, though the band consisted largely of amateurs. Stanford's "Phaudrig Crohoore" formed the second part, and between the two works an Idyll for orchestra, by Mr. Halford, was performed. The concert was a great event for the locality and a great success.

Torquay.—On the 4th ult. a Festival Service was held in Upton Church, to commemorate its Jubilee, when Mendelssohn's "Hymn of Praise" was given. The choir was augmented for the occasion and, with the orchestra, numbered about 150 performers. Dr. D. J. Wood, organist of Exeter Cathedral, presided at the organ, the orchestra was led by Mr. J. Sparke, and Mr. F. J. W. Crowe, organist and choirmaster of the church, conducted. The soloists were Madame Adeline Gregory and Messrs. A. J. Larwill and S. Moore, Miss Maude Hill helping in the duet "I waited for the Lord." The service, which was admirably rendered and greatly appreciated, concluded with Sir George Martin's Jubilee Te Deum.

Organ Appointments.—Dr. Orlando A. Mansfield, Organist and Choirmaster to Belgrave Congregational Church, Torquay.—Mr. George Luscombe, Organist and Choirmaster to St. David's, Exeter.—Mr. Frederic Leeds, Organist and Choirmaster to Parish Church of St. Margaret, Lee.—Mr. W. H. Stevenson, Organist and Choirmaster to All Saints' Church, Southend-on-Sea.—Mr. Arthur F. Tate, Organist and Choirmaster to Malton Wesleyan Church.—Mr. W. C. Edwards, to Holy Trinity, Wicker, Sheffield.—Mr. Herbert Antcliffe, Organist and Choirmaster to St. Jude's, Moorfields, Sheffield.

ANSWERS TO CORRESPONDENTS.

H. I.—*The direction above the first movement of Beethoven's Pianoforte Sonata in C sharp minor (Op. 27, No. 2), "Si deve suonare tutto questo pezzo delicatissimamente e senza sordini," means: "The whole of this piece [here evidently intended to refer to the movement] should be played most delicately and without the sourdine, or muting stop," generally understood to mean with the loud or right-hand pedal. Although the pedal is directed to be used throughout the movement, it must, of course, be raised at every change of harmony. For an interesting article on "Beethoven and the Sordino," by Mr. J. S. Shedlock, see* The Musical Times *for August,* 1895, *p.* 516.

M. B.—*According to the most authentic edition, your first doubtful note is B sharp, not B natural, and that in your second example F natural, not F sharp. In the slow movement, the second and third notes of the second violins (bar* 2) *are G, not B flat, as the G supplies the necessary third to the chord. (Beethoven's Fourth Symphony, Allegro vivace of the first movement, bars* 81 *and* 90, *and the slow movement as indicated above.)*

J. H. B.—*The chant that you heard sung at Magdalen College Chapel, Oxford, to Psalm* 136, *and of which you send the melody, is by the late Sir George Elvey and will be found in No.* 18 *of his "Thirty Cathedral Chants," published by Messrs. Novello. The chant was composed for that particular Psalm.*

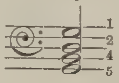
R. G. B.—*We should advise you to consult some eminent type-founder. In order to protect your design you should register it under the Copyright of Designs Acts. Apply to Ralph Griffin, Esq., at the Designs and Trade Marks Office,* 25, *Southampton Buildings, Chancery Lane, W.C.*

T. P. F.—*Your best plan will be to write to the following Conservatories for the special information you desire:—Akademische Hochschule für Musik, Berlin; Konservatorium für Musik, Cologne; Konigl. Konservatorium für Musik, Dresden; and ditto, Leipzig.*

E. B.—*Most probably a mere coincidence, or an instance of "unconscious plagiarism" (Schubert's "Die Allmacht," bars* 10-12 *from the end; and Wagner's "Rienzi's Prayer," bars* 49-52 *from the end).*

Enquirer.—*The Aura, or Mund harmonica, was invented by Scheibler, of Crefeld, in* 1816. *It is a combination of from six to ten Jew's-harps.*

W. E.—*Macfarren's "Harmony" is published by Messrs. Cramer and Co. His Lectures on Harmony by Messrs. Longmans.*

Perplexed Pianist.—*The chord of G major should be figured thus in the left hand* 

foreign fingering, so called.

S. F.—*The March only from Sullivan's "Henry VIII." music is arranged for the organ. Messrs. Metzler are the publishers.*

M. K. J.—*Dr. Sawyer's "Extemporization" (No.* 33 *of Novello's Series of Primers) will doubtless meet your requirements.*

Wilton.—*Max Bruch's Violin Concerto in G minor may be played at the following rates: Allegro moderato,* ♩ = 104; *Adagio,* ♪ = 63; *Allegro,* 𝅗𝅥 = 84.

L. R. A. M.—*The flat prefixed to the E, though not strictly necessary, is doubtless inserted for the sake of guarding against an E natural being played.*

M. P. C.—*The diplomas granted by the Royal Academy of Music and the Royal College of Music are hall-marks of the highest value.*

C. B.—*A good pedal attachment to a pianoforte is by far the more preferable method.*

The Questions of H. E. B., L. A. H., *and* "Mona" *are held over till next month.*

A correspondent, "E. A. P.," *asks for the best definition of the word "Troop" in connection with military music. He suggests the following: "Troop. A piece of music composed to be performed during the trooping of the colours on the Queen's birthday, always in waltz time, but in which great latitude is allowed as to its style of composition." Perhaps some of our readers may feel disposed to suggest other definitions of the term.*

TO CORRESPONDENTS.

⁂ *Notices of Concerts,* of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded to us* immediately after the occurrence; *otherwise they cannot possibly be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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96.	Softly the night	J. M. Crament.
97.	Sleep, Holy Babe	J. T. Field.
98.	Now dies in David's City	J. Swire.
99.	There dwelt in Old Judea	R. Jackson.
100.	Good people, give ear	J. Swire.
101.	Carol for Christmas Day	J. T. Field.
102.	Ye stars of night	J. Swire.
103.	Ring out, ye bells	J. H. Wallis.
104.	Two thousand troubled years	J. F. Bridge.

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106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. { Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet! } 1d.
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112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.

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117. { O'er her Child the Virgin weeps. / The stars are bright. } 1d.
118. On this day was born.
119. Glad hymns, with one accord.
120. Outside the city gates.
121. On Asia Minor's sunny shore.
*122. Across the desert sands by night.

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Part II. (Old French Melodies).

123. The Shepherds glad.
124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
126. Poising bright on golden wing.
127. Round the Virgin gently sleeping.
128. The Circumcision.
129. In the golden lands afar.
130. A Legend of the Flight.

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132. The Manger Throne ... C. Steggall.
133. Sleep, Holy Babe ... Dykes.
134. Good Christian men, rejoice ... Old German.
135. 'Twas in the winter cold ... J. Barnby.
136. Good King Wenceslas... Helmore's Carols.
137. Come! ye lofty ... Elvey.
138. God rest you merry, gentlemen ... Traditional.
139. Listen, Lordings ... Ouseley.
140. The First Nowell ... Traditional.
141. When Christ was born ... Arthur H. Brown.
142. Jesu, hail! O God most holy ... J. Stainer.
143. The seven joys of Mary ... Traditional.
144. What Child is this? ... Old English.
145. The Waits' Song (The moon shines bright) ... Traditional.
146. The Virgin and Child ... C. Steggall.
147. The Holly and Ivy ... Old French.
148. The Lord at first ... Traditional.
149. The Incarnation ... Traditional.
150. The Cherry-Tree Carol ... Traditional.
151. A Cradle-song of the Blessed Virgin ... J. Barnby.
152. Jacob's Ladder ... Traditional.
153. Dives and Lazarus ... Traditional.
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156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. I hear along our street.
The Boar's Head Carol. } 1½d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.

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167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. The moon shone bright.
All you that in this house. } 1½d.
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180. Shepherds at the Grange.
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183. How grand and how bright.
Hosanna to the living Lord. } 1½d.
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186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christen men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.

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What Child is this? ...
Darkness fell on the weary earth ... } ... J. Barnby. 1½d. Words only, 3s. per 100.)
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Shades of silent night ... S. Gee. } 1½d.
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*206. In dulci Jubilo ... Pearsall. 3d.
207. Caput apri defero ... Pearsall. 3d.
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DAILY CHRONICLE.

"The Death of Minnehaha" made a deep impression on the listeners. It certainly realised the expectations no less kindled by acquaintance with the first section, "Hiawatha's Wedding-Feast," than by the rumours of its pathetic character. As its position in the programme was the reverse of favourable for such a work, the effect it created was specially gratifying. Mr. Coleridge-Taylor avails himself of all the resources of the modern orchestra, the scoring being exceptionally full—and to emphasise certain passages he freely uses the bass drum, cymbals, and harp. Both chorally and instrumentally the opening passages are rather weird, as they presage the approach to *Hiawatha's* wigwam of the spectres of Famine and Fever, whose arrival is indicated in a genuinely dramatic manner. Additional suggestiveness is imparted by the dread visitors being respectively represented by the two soloists—baritone and soprano—who are thus heard for the first time. The chorus quickly resume, and the line describing how the doomed *Minnehaha* "Lay there trembling, freezing, burning," is graphically, but thoroughly legitimately dealt with alike in the voice parts and the accompaniment. *Hiawatha's* prayer (for baritone solo), "Give your children food, O Father," and the final breathing by *Minnehaha* (soprano soloist) of the name of her husband, are so agonising in their poignancy, that it is impossible to listen unmoved.

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Mr. Taylor possesses the rare gift of expressing his thoughts and feelings in a simple, direct manner; with a few characteristic notes, a few expressive chords, he achieves more than some composers with their pretentious themes and startling progressions. He has not so much set to music as illustrated the lines of the poem; there is plenty of skill in the music, and it is all wisely hidden behind the notes; or in other, and perhaps better terms, the vivid soul of the music shines through its body. . . . "The Death of Minnehaha" is hitherto Mr. Taylor's highest effort, and if the final section of his trilogy shows no falling off, then, indeed, he will have produced something leaving powerful footprints on the sands of time.

BIRMINGHAM DAILY POST.

The young Anglo-African we may claim as our own. That he is a genius I do not hesitate to declare. He is in gorgeous imagination, a second Tschaïkowsky; in economy of thematic material, another Dvorák. . . . Fine as is "Hiawatha's Wedding-Feast," the "Death of Minnehaha" is finer. One stands for comedy, the other represents tragedy. . . . Few things in poetry are more pathetic and heartbreaking than the description of the famine in the story of *Hiawatha*—his fruitless quest for food in the snow-clad forest; the delirium of poor *Laughing Water*, the victim of fever and starvation; and the devotion of the old *Nokomis*. These are treated by the young composer with a power of pathos that no one can listen to unmoved. I must confess to being so overcome more than once that I could scarcely control my feelings. The themes are few, but they are so varied in treatment that every page is a fresh revelation. *Hiawatha's* prayer for food, and his farewell to *Minnehaha*, are nobly expressed, and are infinitely more touching than even the scene between *Wotan* and *Brünnhilde*.

BIRMINGHAM DAILY GAZETTE.

"The Death of Minnehaha" touches a higher level than "Hiawatha's Wedding," and the reason is not hard to discover. In the "Feast" we have lightness and something like revelry. In "Minnehaha" we have tragedy, not, be it observed, the deep, and, so to speak, scientific and studied tragedy of the Greeks, but a human, tender, touching tragedy, which is all the more effective by reason of its simplicity. From the first bar the music takes hold. . . . Those who only see the pianoforte score cannot realise the tremendous effect of the unaccompanied call: "Minnehaha!" on pages 20 and 21, where the utmost passion of human desolation is expressed by the unaccompanied chorus.

MANCHESTER GUARDIAN.

It is a story of despair, desolation, and death, and the composer has fully realised its tragic interest, every phase of it being vividly pictured. He employs the same devices, he startles again by his rhythmic innovations; some of his themes are almost barbaric in their wildness. In contrast with the joyousness, the fun, and the humour of its predecessor, the new work is very striking. A great effect is produced by the composer's treatment of the poet's awful personification of Famine and Fever, and there is something wonderfully pathetic in *Minnehaha's* death-song.

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